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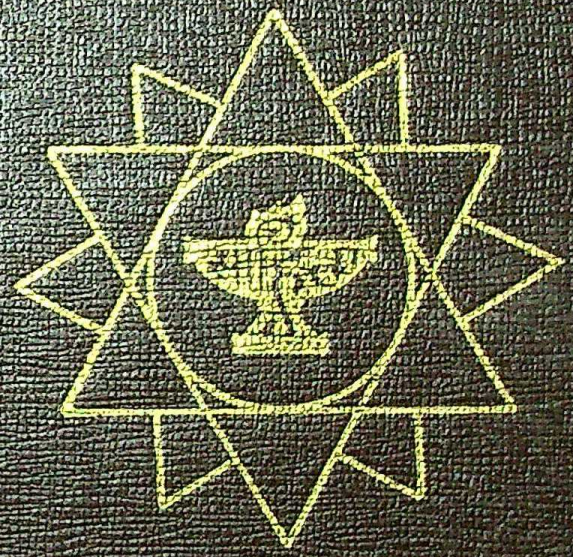

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गुरुकुल कांगड़ी विश्वविद्यालय

VOLUME IV

NAVARATRI
TO
SARVASENA

SAHITYA AKADEMI
NEW DELHI

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EDITORIAL

This volume of the *Encyclopaedia* covers a wide range of entries on books and authors, besides studies in some major literary genres, movements and trends—genres (or sub-genres) like Novel, Prose, Poetry, Poetics and Prosody: movements like Realism, Renaissance and Romanticism: trends like Patriotism and Progressivism. A general topic like Printing and Publishing, a sub-form of literature like Pen-Portraits, and philosophical systems like Nyaya and Samkhya also appear in the volume. Broad surveys of genres or pointed studies of movements, trends and schools of thought have been retained even at the risk of a certain overlapping of material found in entries on books and authors, since they offer a historical and literary perspective for the broad spectrum of Indian literature covering some 4000 years of growth and development. A certain degree of repetition, it was felt, could do little harm in a reference work of this nature meant as much for non-specialised readers as for the educated and scholarly ones. A cultural tradition like ours, so rich and varied and yet with an essential unity at the core, is indeed 'a collaboratively sustained reality', to borrow a phrase from F.R. Leavis, in the way exemplified by our languages.

This *Encyclopaedia* is the first serious attempt of its kind in the country which aims at providing the reader, within the compass of some five volumes, a perception of Indian literature in twenty-five languages, including Pali, Prakrit and Apabhramsha—languages no longer in use. A work of this magnitude, undertaken for the first time, involves many limitations of which we are fully conscious, though we would not like to make them an excuse for our weaknesses. Since the publication of the first volume of the *Encyclopaedia* in 1987, we have received a good deal of feedback from various quarters, some of it balanced and sympathetic, some sharply critical of the deficiencies. We are grateful for all sensitive review of the work and would bear it in mind while revising and updating the volumes in the next edition. In fact, in this volume itself we have tried to organise the material with greater precision and accuracy, reducing details to coherent order, though without infringing too far on the basic character of the entries.

The quality of an encyclopaedia depends on many factors; editing is only one of them, of crucial importance certainly. Effective coordination between the central editorial unit and language advisers-cum-editors spread all over the country, response from contributors, availability of expertise, and a reasonable time frame for the preparation of a volume are some other factors which go into the making of a standard work of reference. Our attempt has been to commission entries from the ablest scholars in each field of specialisation in the country, but sometimes their contributions do not reach us on schedule, or do not come at all, resulting in improvised attempts at the last hour. Equally important is the task of maintaining balanced proportions between the different items—entries on books, authors and general topics—written by a large number of contributors in diverse languages. Many writers from different parts of India have worked with us in this endeavour, and differences in conception and approach, perhaps, cannot always be resolved in order to allow everything to fall into a pattern.

All important entries missing in the first four volumes for one reason or another will be duly accommodated in the addenda of the last volume—hopefully the next one—together with necessary cross-references and indices. Let me also add that the views and opinions expressed by the contributors in this volume do not necessarily represent those of the Akademi.

As we complete this volume, let me address this to ourselves. An encyclopaedia of literature, more so a foundational work like ours, is perhaps only a partially achieved reality as

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it is ever in the process of growing and becoming—an ideal that must, in Tagore's words, compel tireless striving, on our part, to stretch its arms towards perfection.

Now a word of appreciation and gratitude. Professor Amaresh Datta, former Chief Editor, retired in the middle of February 1990. During his six years of tenure, the Encyclopaedia Unit was greatly energised, leading to the publication of the first three volumes, and we would like to express our sense of appreciation for his dedicated work. The Unit is grateful to members of the Steering Committee, particularly Dr B.K. Bhattacharya, President, Professor Gangadhar Gadgil, Vice-President, and Professor Indra Nath Choudhuri, Secretary, for their constant encouragement and understanding. And, finally, for editorial assistance and warmth of cooperation I must express my gratitude to my colleagues on the editorial team, Sri Jagdish Chandra Arora, Dr Sudha Gopalakrishnan, Sri Param Abichandani, Mrs Arundhati Deosthale, Dr Shankar Basu, Sri K.C. Dutt and Mrs Yashodhara Mishra.

MOHAN LAL

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NOTE ON ENTRIES

Entries in this volume of the *Encyclopaedia* have been grouped under three categories—books, authors, and general topics (genres, movements, trends, etc.) following the pattern set, more or less, by the earlier volumes. The entries have been arranged alphabetically and organised word by word, except in cases where a languagewise listing had to be made, especially for subject and genre entries, e.g.

Novel (Assamese), Novel (Bengali), Novel (Dogri), Novel (English), etc.;
Romanticism (Assamese), Romanticism (Bengali), Romanticism (Dogri), etc.

In case of entries on modern writers, the international practice of listing them with surnames first has been followed, though there are some exceptions to the rule:

The older writers, usually up to the early nineteenth century, have been entered under their first names, e.g. Nilakantha Dikshita, Parashuram Devacharaya, Rupa Gosvamin.

Authors, widely known by their pen-names or adopted names, have been entered under their pseudonyms, e.g. Agyeya, Ghalib, Mir, Nirala, Premchand.

Kannada, Malayalam, Tamil and Telugu writers have been listed under their *own names* in keeping with the South Indian practice, except in cases where the last part of the name is used specifically as a surname.

Examples:
Parameswara Iyer, Ulloor S. (Own name in italics here)
Parameswaran Nair, P.K. (Own name in italics here)
Gokak, Vinayak Krishna ('Gokak' used as surname)
Iyengar, K.R. Srinivasa ('Iyengar' used as surname)

Manipuri writers have been entered under their forenames, as suggested by the language editor.

Women writers have been listed under the first part of their names, though in a couple of cases we have entered them otherwise. For example, Amrita Pritam, who somehow missed the entry in Volume I, has been accommodated under 'Pritam' in this volume.

NOTE ON TRANSLITERATION

In consonance with the practice adopted in the first three volumes of the *Encyclopaedia,* we have retained the conventional spellings of Indian words while transcribing them into English. Since there are regional variations in the transliteration of the words, reliance on them has led to certain anomalies, e.g. 'ee' and 'i', 'oo' and 'u', and the three sibilants (dental, palatal and cerebral) have become interchangeable. Since diacritical marks have not been used, nor a sound transliteration scheme evolved, it was considered advisable not to interfere with the regional modes of spelling. As a result, variant regional spellings, such as Sarma and Sharma, Siva and Shiva, Jain and Jaina, Namboothiri and Nambuthiri or Namputhiri, Sankara and Shankar have been accepted, though in a few cases of variant spellings we have tried to achieve some measure of uniformity for the sake of convenience—but even here our endeavour has been not to take liberty with the names (or surnames) as spelt by the writers themselves. We have, therefore, accepted both Patnaik and Pattanayak, Rath and Ratha, Roy and Ray, Parik/Parikh and Parekh; we have tried to arrange the entries under these and such other surnames in clusters, close to each other, providing cross-references as far as possible for ready check up.

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Please note that only the names of books, journals and magazines have been given in italics; other Indian words have been allowed to run into the text, though the first time they appear in an entry they are put within inverted commas or they begin just with the first letter capitalised. Some words, like rasa, alamkara, bhakti, purana, may perhaps, owing to the frequency of their use, be considered part of international idiom.

A chart of transliteration of Roman alphabet is given separately for general guidance.

TRANSLITERATION IN ROMAN ALPHABET

अ, आ	a	ढ	dh
इ, ई	i/ee	ण	n
उ, ऊ	u/oo	त	t
ऋ	ri	थ	th
ए	a	द	d
ऐ	ai	ध	dh
ओ	o	न	n
औ	au	प	p
क	k	फ	ph
क्ष	ksh	ब	b
ख	kh	भ	bh
ग	g	म	m
घ	gh	य	y
ङ	ng	र	r
च	ch	ल	l
छ	cch, chh	व	v/b
ज	j	श	s/sh
झ	jh	ष	sh
ञ	n	स	s
ज्ञ	jn	ह	h
ट	t	(अनुस्वार)	n
ठ	th	अं, आं, एं	an, am, en
ड, ड़	d		

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Repetition of entries in Volume III on pp. 2588-2589 (Manmohan/ Manmohan Natu) and pp. 2525 and 2555 (Mahadevan, K.S. and Makatevan, K.S. which are, in fact, variant spellings of the same name) is regretted.

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अक्षराणामकारोऽस्मि द्वन्द्वः सामासिकस्य च
अहमेवाक्षयः कालो धाताऽहं विश्वतोमुखः। गीता (X.३३)

Akṣarāṇāmakāro'smi dvandvaḥ sāmāsikasya ca
Ahamevākṣayaḥ kālo dhātā'haṃ viśvatomukhaḥ. *Gita* (X.33).

(Of sounds I am the primal 'A'; of compounds, the dual;
I am time, the never-ending; the creator, all sustaining,
manifest everywhere.)

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NAVARATRI (Kannada) is a collection of verse narratives by Masti Venkatesa Iyengar, Kannada poet, novelist, short-story writer, dramatist and critic. It was published in five parts between 1944 and 1953. 'Navaratri', which means 'nine nights', refers to Dasara. The collection has a frame in the princely state of Mysore. Dasara is celebrated with rare eclat and draws visitors from all over the world. Several friends meet in Mysore at the time of Dasara; every evening one of them narrates a story and another offers comments. The poet, who is Ramu in the poem, is to record the narration and the comments. There is an introduction of about a thousand and two hundred lines in which the narrator makes obeisance to all the great story-tellers of all ages and times. He then introduces the narrators—sixteen in number. This part of the poem is a splendid portrait gallery. Of the nineteen stories in the collection some are mythological or historical. There is one lovely story which skilfully employs the supernatural, another is a folk-tale, and a third portrays the greatness of the Agadi Sadhu who lived in the earlier part of the century. A few are slight pieces.

There is rich variety in the collection. It opens with 'Yadurayavijaya', a historical tale narrating how Yadurayа (the founder of the royal dynasty of Mysore) and his brother rescued the princess of Mysore from the clutches of a loutish chieftain. The very next story 'Samadhiya satva', by contrast, blends humour with seriousness; it is the story of a man who is by no means a villain but comes to deceive people by building a tomb for his beloved donkey; people come to worship imagining that some great man's body lies there. 'Sojigada holalu' narrates an experience with such consummate skill that one does not know where the natural ends and the supernatural begins. 'Ramapriya udanta' is the tale of a much respected monarch who seems to have all that the heart seeks, but who grows tired of the pomp and artificiality of court-life and goes away to a forest to live with a maiden. Yet another poem tells of the martyrdom of a rustic woman for the welfare of her village.

There is an admirable variety of tone and attitude in these narrations. The narrators are of different temperaments and pursue different professions. 'Siddhara kinnari' narrates a mystic experience. The commentaries are stimulating and new interpretations are suggested. It is interesting to compare one's own response with that of the commentator. Masti is the father of the Kannada short story. The collection shows ripeness blended with narrative skill and fine sense of humour. He is at his best in stories like 'Samadhiya satva' and 'Sojigada holalu'. The impostor in the former is as much a deliberate impostor as a victim of circumstance; indeed, at times he merely yields to the pressure of events. The story also offers an interesting study of his mind. 'Sojigada holalu' narrates how a ruined city awakens and throbs with life for a few hours for a youthful doctor, but so exquisitely is the story narrated that everything can be explained away as the hallucination of an opium-influenced youth. The narratives are in the simple, clear style of Masti; his vocabulary and imagery are limited in comparison with those of some of the poets of his age, and the range of emotions is also limited. But the narration is characterized by ripeness and informed by a humane outlook and delight in the goodness and nobility of the human heart. A story like 'Ramapriya udanta' reveals his broad-mindedness and understanding.

The one factor that may limit the achievement is that the world of the poems is entirely an elitist world. The range of experiences and the attitudes, therefore, become limited. But the reader who concedes this limitation will find here interest in human nature, maturity, a kindly and healthy sense of humour and delightful narration. Masti belongs to the first generation of writers of the Renaissance Age; he is in many ways a pioneer. He is one of the earliest masters of verse narration, and he is one of the first, if not the first, to use blank verse. *Navaratri* is the work of a poet who has explored the possibilities of narrative verse. His blank verse has flexibility, lucidity and an easy flow.

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L.S.S.R.

NAVARE, S.N. (Marathi; b. 1927) is known popularly as 'Shanna'. He is a short story writer, a dramatist and a novelist. He took his degree in science and worked with the government for some years. He started writing seriously around 1952. He has 17 collections of short stories to his credit, amongst which *Tila ughad, Jatra, Shahani sakal, Bhandar, Zopala, Anawar* (1984) and *Ekmek* (1985) are famous. Some of his short stories have been broadcast from All India Radio, Bombay. He has written five novels, namely *Surung, Attahas, Sanwad, No problem* and *Diwasen diwas*. He has been fairly popular as a dramatist too. His plays, like his short stories, are based on social themes related particularly to middle classes. In all he has written 22 plays, some of which are *Man pakharu pakharu, Dhummas, Dhukyat haravali waat, Sur rahu de, Surung and Gulam*. He has written eight one-act plays, two of which have been telecast from Bombay T.V. His collection of essays is called *Kavadse*. These are miscellaneous essays written in an impressionistic style.

Navare's contribution to literature though not acknowledged as innovative is significant in terms of its popularity.

La.B.
A.De.

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NAVATATTVAPRAKARNA (Prakrit) is a small Shvetambara Jain tract on nine fundamental verities (navatattva), written by Devagupta (11th century) in fourteen crabbed Prakrit verses. Faith in the nine verities is considered the right faith which is held as the seed of liberation. One who knows the nine verities has the right faith, but even he who does not know them but has a tendency to put faith in what is preached by a Jina has the right faith. The nine verities are: Jiva (soul), Ajiva (non-soul), Punya (spiritual merit), Papa (spiritual demerit), Asrava (karmic influx), Bandha (karmic bondage), Samvara (stoppage of karmic influx), Nirjara (dissociation of karmas) and Moksha (salvation).

Verities of punya, papa, asrava, samvara and nirjara are enumerated. Moksha is a pure spiritual state characterised by the absence of karma. At the end two well-established lists of points for investigating the nature of a liberated soul are given. The work is important for its focus on truth and its nine aspects.

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N.J.S.

NAVAZ RATANPURI (Kashmiri; b. 1926), real name Ghulam Mohi-ud-Din, was born in a poor Syed family at Ratanpur. He did not receive any formal education and learnt Arabic and Persian on his own. Navaz faced the life of poverty and misfortune in his early childhood. His poetry fully depicts his personal agonies and despairs. Navaz has written in the tradition of the early love-lyricists and sufi poets. His poetry is known for its musical quality and felicity of diction. His small collections of poems are *Sozi-i-dil* (The heart aches), *Gul-i-rehan* (A fragrant flower), *Lola tab* (The pangs of love) and *Mizrab* (Music).

Sh.S.

NAVEN LOK (Punjabi) is a collection of short stories by Kulwant Singh Virk (b. 1920) published in 1967, which earned him the Sahitya Akademi Award in 1968. The short stories in the book portray the changes that have taken place in the Punjabi society during the past few decades. Important among these stories are 'Sheranjan' (Tigresses), depicting young women cycling from town to teach in the villages, free from fear of molestation, 'Namaskar' (Homage) about a young woman doctor going to work in a rural dispensary and 'Naven lok' portraying a landlady talking freely with prospective tenants. The stories mark a change in old themes like the break-up of the old feudal society in Punjab as dealt with by Virk in his earlier stories.

S.S.S.

'NAVIN' BALAKRISHA SHARMA (Hindi; b. 1897, d. 1960) was born in a poor family of the devout followers of Vallabhacharya in the village of Bhayana, Madhya Pradesh, and matriculated from Ujjain in 1917. At the Lucknow conference of the Indian National Congress in 1916, he came in contact with Makhanlal Chaturvedi, Maithilisharan Gupta and Ganeshshankar Vidyarthi. He was deeply influenced by them, particularly by Vidyarthi, and became one of his close associates.

For further studies he went to Kanpur where he came in close contact with a large number of freedom fighters, and was inspired by them. He was imprisoned several times; once in 1921-22, twice during 1930, and again in 1932. In jail, he came in contact, among others, with Jawaharlal Nehru. He started and completed in jail his epic, *Urmila*. The poem is divided into six cantos and runs into 619 pages. His maiden publication was the short story, 'Santu', which appeared in *Saraswati* in 1917. The following year, his first poem was published.

Navin is regarded as a poet in the Romantic tradition. He published five collections of poems: *Kumkum* (1939), *Apalak* (1951), *Rashmi-rekha* ((1951), *Kwasi* (1952) and *Vinoba stawan* (1954). These collections contain his lyrical poems in rhymed verse. They are written in Khari boli with occasional traces of Braj bhasha. His poems deal with patriotic, romantic and erotic themes. He wrote a large number of poems, many of which remained unpublished during his life-time. His editorials written for *Pratap*, the influential daily published at Kanpur by G.S. Vidyarthi, are famous for their revolutionary spirit as well as their excellent prose. He was a member of the Constituent Assembly, and from 1947 till his death in 1960 remained a member of Parliament.

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U.S.

NAVTEJ SINGH (Punjabi; b. 1924, d. 1981) was the son of the well-known Punjabi writer, Gurbakhsh Singh. He did his M.A. in Psychology, and started his career as a political journalist and remained so till his death. He was co-editor of the journal *Prit lari* and took over its complete charge as editor after the death of his father.

Navtej travelled extensively, mainly to the Soviet Union, and thus widened the range of his literary pursuits. The Punjab government recognised his services and honoured him with the Shiromani Patrakar Award.

There are six collections of short stories to the credit of Navtej. The combination of the mental and the physical states of mind is a conspicuous quality of his short stories. His love for the masses is conveyed in his stories with delicate poetic touches. His characters seem to be always struggling with the base and artificial values of life in society.

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His short story collections include: *Desh vapsi* (Return home), *Navin ruti* (The new season), *Basmati di mahak* (Fragrance of Basmati), *Chanan di bij* (Seeds of light), *Navtej Singh dian chonvian kahanian* (selected stories) and *Sab ton vada khazana* (The greatest treasure). Apart from these collections, a collection of his essays *Meri dharti, mere log* (My land, my people) was greatly appreciated.

Ph.M.

NAYACHANDRA (Prakrit and Apabhramsha; 15th century) composed two works, *Hammira-kavya*, and the Sattaka, *Rambhamanjari*. *Hammira-kavya* is a poem of great historical interest, for it celebrates the heroic deeds mainly of Hammira and incidentally of his predecessors. Hammira distinguished himself in the war with the Moslems headed by Alauddin. After a grim and fierce battle with the enemy he died in the battlefield in 1301. Nayachandra's *Rambhamanjari* is incomplete, as it contains only three Yavanikantaras and not four as required in a Sattaka. This Sattaka play celebrates the wedding of King Jaitrachandra (also known as Jaya or Jayantachandra) with Rambhamanjari, daughter of king Madanavarman, and the love dalliance of the wedded couple.

From the details of the spiritual genealogy given by Nayachandra we learn that he was a Jain monk who belonged to Krishnagaccha. He was a pupil of Prasannachandra and grand-pupil of Jayasimhasuri who wrote the works, *Nyayasara-tika*, a new grammar, and a kavya called *Kumarapalacharita* in ten cantos. Nayachandra calls himself a successor of Jayasimhasuri on poetic merits. He was a skilled poet in six languages. He styles himself as a second Amarachandra, the celebrated author of *Padmanandamahakavya* (13th century). He claims that his poetry possesses both the 'lalitya' (grace) of Amarchandra and the 'vakrima' (obliquity) of Shriharsha. Although a Jain, his mangala verses in the *Hammira-kavya* are applicable to both Jain and Hindu deities, and the Nandi of *Rambhamanjari* invokes Vishnu as Varaha.

V.M.K.

NAYADHAMMAKAHAO (Prakrit and Apabhramsha). In the canonical tradition of Jaina literature eleven angas (sacred books) are prominent. Among them the sixth one is *Nayadhammakahao* (NDK). The Sanskrit version of NDK is *Jnatadharmakatha* (JDK). The commentators of this canon have clarified that *Jnatadharmakatha* tells religious stories through examples and precedents. 'Jnata' was the name of the race of Lord Mahavira, and hence he was known as Jnataputra (Nayaputta), son of Jnata. Therefore, some scholars are of the view that since the book contains religious stories about Lord Mahavira, it is called Nayadharmakahao. But it could have been named Nayadharmakahao because the subject and the presentation of the book are example-dominated.

This canon is in two volumes. The first volume consists of 21 chapters containing original stories. Most of the tales are type-stories, explaining some parables.

Volume II is a complete contrast to Volume I in both form and content. It has ten parts, having 206 small chapters. The story of the goddess Kali has some significance. The stories of NDK are in prose. Its language is Ardhamagadhi Prakrit. On the basis of its subject-matter, prose style and language, one may say that it was compiled around 100 B.C. So far as we know, *Nayadharmakahao* was published first in 1881 at Leipzig. Since then there have been several editions. The book has been translated into Sanskrit, Gujarati, Hindi and other languages also. Its English and German translations have also been published

The stories represent the narrative literature of India. It contains a variety of narrations. The story of Megha Kumar inspires us because of its brilliant characterization. The story of Dhana, a sarthavah, and Vijay, a thief, are symbolic stories. The story of Nanda Manikar presents the finest example of social service. The story of Rohini stresses the importance of diligence in which a wealthy merchant places the entire management of his large household in the hands of his fourth daughter-in-law because she is diligent and wise.

Nayadharmakahao can be called a representative book of animal stories also. We find here elephant, horse rabbit, tortoise, peacock, frog, jackal, etc. presented as characters. One story deals with the out break of fire in a forest. All the animals and birds assembled in a field for shelter. The place was so crowded that a rabbit could not find any room for itself. An elephant, called Meruprabha, accidentally lifted one of his legs to scratch his body. The rabbit got into the spot vacated by the elephant's foot. When the elephant saw this, he kept his leg raised so as not to hurt the rabbit. After three days the fire was extinguished and all the animals left the field, but the elephant died of pain in his leg. There is hardly a parallel to this story in world literature which teaches us a lesson in self-sacrifice and non-violence.

In this book there are lively stories which uphold the glory and sacrifice of women as well. We learn from the story of princess Malli that she was as beautiful as she was wise. She restrained the kings of different states from the path of violence, and diverted their minds from worldly attachment to spiritual practice. Winternitz rightly says about this book, "Side by side with legends and parables of this nature, we also encounter regular novels, tales of travellers' adventures, mariners' fairy-tales, robber-tales and the like, in which the parable only appears in the form of a moral, clumsily tacked on to the end." *Nayadharmakahao* is an important work not only from the point of view of rhetoric or narrative literature, but also because it

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throws light on contemporary society and the arts and architecture of ancient India.

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P.S.J.

NAYAK, AMRUT KESHAV (Gujarati, b. 1877, d. 1907) was a writer and an actor. His contribution to the theatre in the last decade of the nineteenth and the first decade of the twentieth century was significant. He was born in the community of Torgalas, which is famous for its close association with Bhavai—a folk drama of Gujarat. He was initially associated with the Urdu theatre of the Parsis, and though his mother tongue was Gujarati he earned a high reputation as a Urdu drama actor. The plays in which he acted were adaptations from the plays of Shakespeare, Moliere and other well-known dramatists of the West. He played various male and female roles. He was associated with two Urdu dramatic companies, Alfred Theatrical Company and Madan Theatres Ltd. Then he switched on to the Gujarati theatrical company, called Deshi Natak Samaj. There he played leading male and female roles. He was also a melodious singer and his songs became very popular.

He wrote a novel, *M.A. banake kyon meri mitti kharab ki* (Why did you spoil my life by making me do my M.A.). It is a satire on the system of education of the time which alienates a person from his clan, because an inflated ego is generated in him leading him to think of himself as superior to all those around him. The novel was a posthumous publication, and it ran into several editions. The novel is autobiographical in style; the hero does not get a job and is looked down upon by common people. He narrates the story of his life in such a manner that he immediately wins the sympathy of the readers.

C.M.

NAYAK, BINODCHANDRA (Oriya; b. 1919) is one of the eminent and popular Oriya poets and also an educationist. He did his M.A. in English language and literature from Patna University and also in Oriya language and literature from Utkal University. He taught Oriya in different colleges and worked for many years as Secretary of the Orissa Sahitya Academy, the Orissa Sangeet Natak Academy and the Orissa Lalit Kala Academy. He is now Principal of Brajrajnagar N.A.C. College in the district of Sambalpur in Orissa.

He is predominantly a romantic poet. He is an erudite scholar and has a broad outlook. He uses images of distant lands and people, which are unique in modern Oriya poetry. His style, though ornate, is lucid and spontaneous. He writes mainly free verse. His prose-poems are rich in their suggestiveness. He received the Sahitya Akademi Award in 1970 for his collection of poems, *Sarisrupa* (The reptiles). Among his other collections are *Haimanti* (Early winter, 1933), *Nilachandrara upatyaka* (The valley of the blue moon, 1951), *Nandadevi* (1960), *Sata tarara dipa* (The lamp of seven stars, 1961), *Ilabritta* (1970), *Pohala dwipara upakatha* (The episode of the coral island, 1973) and *Anya eka asarpi* (Another gold coin, 1977). Some of his selected poems have been published in Hindi, Bengali, Assamese and English translations. His only verse-drama *Chandra o tara* (The moon and the stars, 1950) is a fine piece of work. He has also tried his hand at writing some literary essays and criticism.

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K.C.B.

NAYAK, CHHOTUBHAI RANCHODAJI (Gujarati; b. 1913, d. 1976), a Persian scholar, was born at Paradi in South Gujarat. He took his M.A. degree in Persian in 1937 from the M.S. University, Baroda. He wrote his Ph.D. dissertation on 'Abdur Rahim Khane-e-Khanan and His Literary Circle'. In 1964 he was appointed Reader in the University of Gujarat. He was honoured by the Government of India for his researches in Persian.

He mainly concentrated on the influence of Persian language and literature on Gujarati, and his book *Gujarati par Arabi Farsini asar* (1954-1955), which is in two parts, is considered a standard book on the subject. He also catalogued Persian and Arabic manuscripts in the library of Gujarat Vidyasabha, Ahmedabad. His book, *Sufimat* (1959), is also well-known. He edited a dictionary of common Persian words in Gujarati.

C.T.

NAYAK, H.M. (Kannada; b. 1931) is a scholar, essayist and prose-writer. He took his M.A. degree in Kannada from Maharaja's College, Mysore, where he came under the influence of T.N. Srikantaiah, D.L. Narasimhachar and K.V. Puttappa. Later, he also obtained an M.A. degree of Calcutta University in Comparative Linguistics. He received the Fullbright Scholarship in 1964. He did research in descriptive linguistics and cultural anthropology. His Ph.D. was from Indiana University. He was for some time Professor of Linguistics, Mysore University, and later became Director of the Institute of Kannada Studies, Mysore University. From 1984-86, he was Vice-Chancellor, Gulbarga University. Presently, he is Professor of Kannada at the Institute of Kannada Studies in Mysore University.

Nayak's contribution to the study of folklore is the

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work *Janapada swarupa*. A master of lively, lucid and persuasive prose, he has a lovely collection of essays woven round a little child, *Namma maneya deepa*, to his credit as well as collections of reflective essays. He has made a name as a columnist and his contributions have been brought out in a book form.

As Director of the Institute of Kannada Studies, Nayak steered several important projects, including the *Kannada vishwakosha* (Kannada encyclopaedia). He was President of the Karnataka Sahitya Academy and a member of the Executive Committee of the Sahitya Akademi; he has also been associated with several institutions like the National Book Trust and the Bharatiya Jnanpith. He has received the State Award and the Karnataka Sahtiya Academy Award for his services to Kannada. His works in Kannada include—Stories, sketches and essays: *Balnotagalu, Haavu mathu Hennu, Namma Maneya Deepa, Soolangi;* Literary criticism and literary essays: *Janapada swarupa, Sahitya sallapa, Samputa, Sampada, Stavana, Sandarbha, Sankeerna, Sanchaya, Sangraha, Sameekshe, Samvada, Smarana;* Reflective prose: *Sallapa, Samparka, Samprata, Samvahana;* Children's literature: *Gurudeva Rabindraru Muhammad Paighambar;* Biography: *Rabindranath Thakur*. His English works are *Kannada: Literary and Colloquial* and *Kannada Literature: A Decade*. Nayak received the Sahitya Akademi Award (1989) for his work *Samprati*.

Ma. P.

NAYAK, RAMCHANDRA SHANKAR (Konkani; b. 1893, d. 1960) was a playwright. He obtained his Diploma of Escola Normal from Teachers' Training College (1912) and was appointed teacher in the same college (1922), and later a Sub-Inspector of primary schools (1923). He presided over the first Goa Marathi Educational Conference (1934). He was appointed Member of the Legislative Council (1934), Director of Teachers' Training College (1956), and honoured with the title 'Cavalheiro da Ordam da instrucao' (Knight of the Order of Education) in 1959 by the Portuguese Government in appreciation of his contribution in the field of education. He wrote in Portuguese, Marathi and Konkani. His Konkani one-act plays are extremely popular. They are *Chavthicho chandra* (Ganesh chaturthi moon, 1935), *Raibarayali vhhaddik* (Matchmaker's marriage, 1937), *Damu kurado* (1948), *Ek hazar ani teis* (One thousand and twenty-three, 1955), *Ekaparas'ek hatti* (One more obstinate than the other, 1956), *Sonudadalo sounsar* (Sonudada's family life, 1956), and *Mhazo sargar aslolo gharkar* (My late husband, 1956). Of these only the first two are original, while the others are skilful adaptations from Portuguese and German. He also adapted into Konkani Molière's *Le Tartuffe* as *Mharaz* (staged in 1961). *Bhurgyamlo ved* (Folk-tales for children, 1948) is a delightful collection of Goan tales. His dialogues are crisp and telling. He has a rare sense of humour and can invent a plot with skill.

D.K.S.

NAYAKA (Sanskrit) i.e. the hero (protagonist) is the principal male character of a play (or any literary piece). Literally, the 'leader' (from the Sanskrit root *ni* 'to lead') of the dramatis personae, the pivot of the actional-emotional-and plot structure of a play, he obtains, that is to say, he has a 'right' (adhikara) to the 'fruit' (phala; e.g. the heroine, if the play is erotic; victory, if heroic) of the principal action; hence, he is adhikarin, and the plot of the principal action is adhikarika vastu. It is his 'permanent mental state' (sthayibhava) that is sought to be depicted and developed in a play to the state of rasa. Conversely, he himself also can become the alambana vibhava i.e. determinant cause for the arousal of the sthayibhava either of the heroine or of the antagonist; therefore, he is the most important, the central character, of a play.

He, therefore, is supposed to possess the best of the human qualities such as shobha (handsomeness), likeability, vilasa (gracefulness of deportment), madhurya (sweetness), gambhirya (sobriety), dhairya (steadfastness), tejas (brilliance), lalitya (softness), audarya (magnanimity); also qualities like generosity, piety, aristocracy, valour, wisdom, cleverness, self-confidence, taste for arts, youthfulness, tact, enthusiasm, etc.

Nayaka is one of the three characteristics demarcating the type of the classical play, the other two being vastu (plot) and rasa. Thus, a nataka has a renowned and novel hero of Kshatriya class, prakarana has a minister or a merchant or a brahmin for hero; ihamriga has one divine hero, whereas samavakara has 12 haughty divine males. Dima also has 16 renowned and magnanimous heroes. Vyayoga may have a divine character or a king as hero. Anka has ordinary persons, vithi has one or two actors, all heroes; the comic-type prahasana may have a sage, an ascetic or a brahmin, while bawdy bhana has Vita (a romantic, gay, bastard, parasite) as hero. The heroes thus cover a wide range of social strata from gods and kings to commoners. Vitas, ascetics and others are accommodated in different types of the plays in accordance with their social contexts.

The classification of nayaka into uttama (noble), madhyama (commoner) and adhama (low) or into sattvika, rajasa and tamasa is based on their nature. A fourfold classification into dhirodatta, dhiroddhata, dhiralalita and dhira-prashanta is the standard one accepted unanimously by all classical works of Sanskrit dramaturgy and is more fundamental, being based on the hero's general disposition and his acquittal towards the situations, revealing his inclinations in his speech, actions, thoughts and emotions. Bhoja even connects these with the four ends of life, viz. dharma, artha, kama and moksha respectively.

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Another classification is according to the hero's attitude towards the heroine in the erotic plays as anukula (agreeable), faithful or monogamous, dakshina (clever) in discreetly and decently managing more than one affair, shatha (unfaithful and deceitful) or dhrishtha (openly and boldly unfaithful). The last three types were also quite familiar in a society which accepted polygamy as common, particularly in the royal and elite circles, without raising an eyebrow. An erotic hero may either be a pati a (husband), or an upapati (paramour) or a vaishika (one visiting many harlots).

Upanayaka is the hero of the subsidiary episode (pataka) like Aryaka in *Mrichchhakatika*. When he is also a friend and assistant of the hero (but not vidushaka, 'jester') he is called pithamarda, such as Makaranda in *Malatimadhava*.

Pratinayaka is the antagonist, like Ravana in *Mahaviracharita* or Shakara in *Mrichchhakatika*.

R.N.

NAYAKA RAGHUNATHA (Telugu; b. 1575, d. 1630) was an eminent Telugu King-poet. A profound scholar and powerful poet, both in Telugu and in Sanskrit, he was a great patron of arts and letters. For composing *Parijatapaharana kavya* extempore in six hours, he was honoured by his father, Achyuta Nayaka, with Kanakabhisheka (a bath of gold) in his early days. He held his court in Vijaya Vilasa which he built in the memory of his great victory at Topur in 1616. Author of two treatises on music in Sanskrit, he invented a vina, called Raghunatha vina, after him. His extant works are *Valmiki charitram, Nalacharitram, Raghunatha Ramayanam* and *Savitri*.

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G.Sr.

NAYAKABHUDAYA (Telugu). The word 'abhyudaya' means progress, birth, prosperity, etc. in Sanskrit. Now-a-days, in Telugu, it signifies progress in the Marxist sense only. Though there have been kavyas whose names end in 'abhyudaya', like *Yadavabhyudaya* of Vedanta Desika, or *Achyutabhyudaya* of Rajanatha Dindima, depicting the fortunes of a clan or a hero, the credit for introducing such kavyas into Telugu goes to Raghunatha Nayaka of Tanjore. Ayyalaraju's *Ramabhyudaya* was there, no doubt, before him, but it was only a translation of the Sanskrit work of that name by Saluva Narasimha. *Achyutabhyudaya* written in dwipada metre by him in honour of his own father was the real trend-setter. The term *Nayakabhyudaya* means a poetic biography of a Nayaka king. These kavyas are to be treated as a sub-class among 'abhyudaya kavyas' that flooded the 18th century and later literature. *Raghunathabhyudaya* written in couplets by Vijayaraghava Nayaka in honour of his father in couplets and *Vijayaraghavanayakabhyudaya* of Mannaru Deva belong to this class. Of these *Raghunathabhyudaya* alone survives, though not in full, and throws a lot of light on the manners and morals of those days.

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G.Sr.

NAYAKUMARACHARIU or **NAGAKUMARACHARITAM** (Apabhramsha) is a biographical work of the tenth century relating to Nagakumara, recognised by the Jain tradition as one of the 24 cupids. He is said to have obtained his personal charm and heroism by observing a fast in his previous birth. The book is composed by Pushpadanta, a Digambara Jain monk, in the Apabhramsha language. It has 9 'sandhis' (cantos) each having, on an average, 15 'kadavakas' (paragraphs or units), consisting of 10 to 15 verses each. 'Alillaha', 'pajjhatika', 'padakulaka', 'dvipadi', 'chaupaia', etc., are the main metres employed in it.

The story moves in the feudalistic atmosphere of overlordship, vassalry, polygamy, battles for territorial extension, and martial as well as marital alliances.

King Jayandhara with his queen Vishalanetra and son Shridhara rules at Kanakapura (Magadha). Once he happens to see the portrait of princess Prithvidevi of Girinagar, gets enamoured of her beauty and marries her. She gives birth to a male child. On an occasion of Jina-worship the child slips down from the hands of the nurse into a temple-well. But, as if by a miracle, the child is held back by a Nagaraja (serpent), who adopts him, brings him up, and trains him in statecraft. So he is named Nagakumara, and later entrusted back to his father. He wins the hearts of Kinnari and Manohari, two lute players, and marries them. Vishalanetra grows jealous of Prithvidevi and Nagakumara. She tries to humiliate them, but does not succeed in her plans. On one occasion the king seizes all the ornaments of Prithvidevi due to Vishalanetra's effrontery, but Nagakumara proves his skill in the game of dice and secures their release. He further shows his skill in subduing a turbulent horse and a wild elephant. Shridhara becomes jealous of the increasing prowess of Nagakumara. He finds his chances of kingship jeopardised, and plans to kill Nagakumara with the help of hirelings, but he is unsuccessful. To avoid fratricidal war Nagakumara leaves the country on the advice of his father.

He moves from place to place all over Bharatadesha, helps kings, chieftains and Vidyadharas, and emerges as a saviour. He rescues princesses who are

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forcibly confined by despotic rulers and wins their hearts, and vanquishes some others by playing tabor and lute, and finally he marries them all. He acquires knowledge from a Vidyadhara chief and a deity. Various chieftains accept him as their master. He restores ancient kingdoms to the princes in exile and subdues tyrant rulers. Finally, he goes to Tribhuvanatilaka-nagar and marries princess Lakshmimati who wins his deepest love. On enquiry from a monk he is told that his unbounded love for her was due to the fact that in his previous life too she was his wife and that he had successfully performed the fast of Shrutapanchami in that life.

Ultimately, minister Nayandhara comes from Kanakpura, takes Nagakumara home where he is crowned by his father. After enjoying worldly pleasures for a long time he takes to asceticism and attains salvation.

The poet portrays the patience, loyalty, courage and valour of the hero. He successfully handles the narrative with poetic descriptions, and delineates the sentiment of heroism nourished and augmented by erotic sentiments. The sentiment of the marvellous is not lacking due to miracles, and finally the story ends in quietude. For poetic embellishment the poet has drawn upon many sources: the Aryan mythology, history, his own observation of nature and human experience. The work shows elegance and ornamentation and is full of alliterations, striking similes and metaphors, puns and paronomasias, as well as delightful conceits. Being a Jain work, it also contains discourses on the tenets of Jainism. There are references and comments on various Hindu and Buddhist schools and doctrines too.

Various works on this theme are available in classical languages, modern vernaculars and the Dravidian languages.

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K.R.C.

NAYANMARS (Tamil), 63 in number, are the distinguished devotees of Lord Shiva in the Tamil canon. Their stories and miracles and the great glory of Shiva form the subject-matter of the *Periyapuranam* by Sekkilar of the 12th century.

Along with Sekkilar's *Periyapuranam*, the poetic rhapsodies of some of these 63 saints are collected together an referred to as 12 Tirumurais. The first three of the Nayanmars—Tirugnanasambandar, Appar and Sundarar—are the authors of the first seven books of Tirumurai, collectively known as 'Devaram'. Manikkavachagar is responsible for two celebrated works in the Tirumurai: *Tiruvachakam*, an eloquent praise of Shiva in lyrical terms, and *Tirukkovaiyar*, a long mystical song. Apart from these four who are great contributors to the Tamil Shaiva tradition, later books of the Tirumarai contain *Tirumandiram*, a considerably mystifying but expressive book of poems and the songs of Karaikkal Ammaiyar, a notable woman poet of the tradition. Sekkilar who compiled these eleven Tirumurais added his own composition about the lives and legends connected with the 63 Nayanmars, placing it at the end of the Tirumurais as the twelvth book, finalising the Shaiva tradition in the Tamil country.

Neither the *Periyapuranam* of Sekkilar nor the Tirumurais are conceived in a chronological order. They were brought together somehow and were codified. Thus Manikkavachagar, whose two works find a place in the eighth Tirumurai, was considerably older than the three *Devaram* hymnists and perhaps even a better poet from certain points of view. Tirumular, apart from belonging to the Shaiva tradition, is said to have started the 'siddha' tradition, and he is as considerable a poet as Manikkavachagar. It is not necessary to name all the sixty-three saints, but we can rapidly go over the lives through legends attached to them.

The Shaivite and Vaishnavite devotional cults took shape and substance during the period when the great temples of South India were rising all over the land, under the patronage of the Chola, Pandya and Pallava kings. Most of these Nayanmars have historical associations; some of them were ministers or captains of armies under their rulers or persons who converted a local ruler from his predilection for Buddhism or Jainism. Though legends have grown around them, they are not mere figures of legend but real living persons. Taking them in the order in which the Tirumurais present them, some of the salient features of their lives and times could be set forth as follows, but the most notable point is that they lived to the greater glory of Shiva.

Tabulating the Tirumurais by their author-poets, we have Tirugnanasambandar as the author of the first three Tirumurais; Tirunavukkarasar as the author of the next three. Sundarar's hymns are contained in the seventh Tirumurai. The eighth consists of Manikkavachagar's *Tiruvachakam* and *Tirukkovaiyar*. The ninth Tirumurai consists of various poems of Sundarar and others. The tenth Tirumurai consists of Tirumular's *Tirumandiram*. The eleventh Tirumurai consists of Karaikkal Ammaiyar's poems as well as of some others. The twelfth and final Tirumurai consists of Sekkilar's *Periyapuranam*.

Sekkilar's service lay in bringing together a collective tradition of Shaivite hymns that made the future course of Shaivism in Tamilnadu possible. Like the *Devaram* and *Tiruvachakam* poets, he had a considerable following and many of the stories and legends he recorded inspired the lives of generations of men.

Now for the authors of the hymns, and the hymns themselves. Tirugnanasambandar was the child-saint of the tradition. His pilgrimage seems to have started almost

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at the stage of infancy. Legend credits him with having been carried from place to place by his father on his shoulders. Wherever he went, he is said to have performed miracles. He is said to have lived only for sixteen years. But within these sixteen years, he is said to have sung 16,000 sequences of ten verses each, of which only 384 sequences have survived. By general consensus he is said to have belonged to the middle of the seventh century.

The time of Tirunavukkarasar was a generation before Tirugnanasambandar, perhaps the first quarter of the seventh century. His life, too, is associated with many miracles and with many temples and shrines. Tradition credits him with having composed 4900 hymn sequences, of which only 312 are extant today.

Sundarar, the third of the trio of *Devaram*, came a century later, towards the end of the eighth century. He is said to have sung by tradition 38,000 hymns of which only 100 are available today.

Manikkavachagar, before he became a wandering Shaiva saint, seems to have been the minister of a Pandya king. Considerably more of a poet than the previous three and no less a devotee, Manikkavachagar is not credited with an unbelievable number of hymns—his total output is a modest 656 verses in *Tiruvachakam* under 51 headings and 400 verses in *Tirukkovaiyar*. He belonged to an age prior to the other three poets, though his date is not yet fully established.

The ninth Tirumurai consists of nine poets, including Sendan, Karurthevar and others. But the tenth Tirumurai contains the work of Tirumular who is said to start the Siddha tradition in Tamil. Terse in expression, often mystical and metaphysical, Tirumular is, along with Manikkavachagar and Ilanko Adigal, one of the great poets of the Tamil tradition. His book as we have it consists of more than 3000 verses, but he claims to have written verses at the rate of one a year, living for three thousand years. He is placed somewhere in time between the author of *Tiruvachakam* and the three authors of the *Devaram*—perhaps the later part of the sixth century. A great saint-poet, he sang:

> "Seek a Guru who will remove your blindness;
> If you do not have a guru who will remove your blindness.
> You will be like the blind being led by the blind
> Till both fall into the pit with no redemption."

Tirumular touches rare psychological depths in his poems, but unfortunately in a number of his poems he succeeds in concealing his meaning, being inclined to tantra and siddha lore.

The eleventh Tirumurai consists of forty texts attributed to over twelve poets who are named. But the most outstanding of the poets included in this Tirumurai is Karaikkal Ammaiyar, the only woman poet of the early Shaiva tradition. Her output is small, consisting of only 143 poems but they are consistently of a great poetic quality, thus earning for her a place beside the great poets of the Tamil tradition. Addressing the divine dancer, she says:

> If you lift up your head the sky will be rent;
> If you move your legs the dimensions will yield;
> If you stretch your arms the boundaries will vanish.
> Oh dance with discretion; you occupy a stage much too small.

Karaikkal Ammaiyar was slightly anterior to Tirugnanasambandar in time; perhaps she lived in the early seventh century or late sixth century.

Now we come to the originator of the Tirumurai idea, the perpetuation of the Shaiva tradition in 63 Nayanmars–Sekkilar himself. He was very much of a historical person and his life is more or less well recorded, for he was a minister in the court of Kulotunga Chola who ruled from 1123 to 1148. He codified the Shaiva traditional works and composed his own magnum opus in Chidambaram, though he was inclined to think of another Shiva temple, that at Tiruvarur, as the centre of the world. Though he sang equally of all the 63 Nayanmars, his hero was undoubtedly Tirugnanasambandar about whom he gave many historical details which help to fix his date. His *Periyapuranam* has been for over eight centuries a source book of inspiration for the devout—not only for religious but for artistic expression in song, drama and other forms of literature. Tirunilakantar, Ilamaiyakkinar, Nandanar, Siruthondar and other saints—in fact, almost all of them are household names in Tamilnadu. Both in codifying the previous devotional output and in adding to it by his *Periyapuranam*, Sekkilar did a yeoman's service to the cause of Shiva devotion.

One of the characteristics of devotional literature as it was taking shape among the Tamils was the view that not only devotion to Lord Shiva was important but that devotion should be shown to the recognisable devotees of Lord Shiva. It is in this sense that the idea of the Nayanmars found a place in the worship of the people. Some of them were great poets; a few were given to acts of devotion only and did not at all compose poems; but all of them were distinguished by their devotion. By singing of them at length, Sekkilar gave them a permanent place in the Shiva pantheon of the Tamils and in the memory of the people. It generated a living creed, a religion of faith that was as powerful as the faith in Lord Shiva himself. And this was the single-handed creation of Sekkilar who, by all accounts, was a successful minister of a successful ruler of the land.

Numerous are the editions of the *Devaram*, and the South India Shaiva Siddhanta Printing Works Ltd., Madras, has kept most of the works in circulation and print for well over half a century now.

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K.N.S.

NAYAR, S.K. (Malayalam; b. 1917, d. 1987) was a Malayalam scholar and professor. After taking his M.A. and Ph.D. degrees from Madras University, he worked as a lecturer in various colleges. In 1947, he became Reader in Malayalam in Madras University where, in 1952, he became Head of the Department of Malayalam. After retiring from Madras University he became a Visiting Professor in the Malayalam Department of Kerala University during the year 1981-82. He has written more than thirty books. His field of specialization is Kathakali. He is known mainly as critic and translator. *Keralattile natoti natakangal, Samskarakedaram, Narmasallapam, Vicharamanjari, Bhashavrittamanjari* and *Ayyappan* are some of his important works.

K.M.T.

NAYASENA (Kannada; b. 12th century) was a noted poet who lived in Mulugunda area in Karnataka. He was a Jaina monk. He composed his *Dharmamrita* in 1112. This poem, in the form of 'champu', occupies an outstanding place in the history of Kannada literature.

Dharmamrita unfolds itself through fourteen 'ashvasas', each narrating a story. In other words, it is a compilation of fourteen stories aiming at bringing out the significance of Jainism. Each story unfolds a principle of that religion.

In general, champu compositions are complex in structure and only the elite readers are able to appreciate the niceties of such poems. But *Dharmamrita* has the common man in view and speaks out in as simple terms as possible. Native Kannada words are abundant throughout the poem, seldom giving any scope to the Sanskrit vocabulary. Even when Sanskrit is brought into use, care is taken to make it palatable for all categories of readers. Nayasena vigorously protests against the admixture of Sanskrit and Kannada words. We may quote his own way of prohibiting such use: "To say anything in Sanskrit, let it be in Sanskrit only, but Sanskrit should not be brought in while using pure Kannada, for then it would be like mixing 'ghee' with oil." This protest is of historical importance in Kannada literature.

Nayasena's art of narrating stories is rather interesting. He copiously makes use of popular proverbs and idioms. His art provides us with bountiful picturesque descriptions drawn from contemporary life. This gives somewhat a folk-character to the poem, though it is in conventional champu. Nayasena seems to be fond of illustrating things with a number of similes. His poem is an outstanding example of 'malopama', i.e. a string of similes.

The poet is well-known for his witty and satirical expressions as well. He often ridicules the Vedic religion. However, his derision is more amusing than offending.

The 12th century is an important phase in Kannada literature. It was during those days that the Virashaiva saints brought in a fresh outlook on religion and society, which was reflected in literature also. Nayasena's work seems to have anticipated that revolution. His contribution towards the development of Kannada prose is also remarkable.

C.P.K.

NAYASUNDAR, VACHAK (Gujarati; 16th-17th century), a disciple of Bhanumerugani, who was himself a disciple of the Jain monk, Dhanratnasuri of Vadtapgachchha, was a composer of many 'rāsas' and 'stories'.

Among his works, mention may be made of *Yashodhar nrup chopai* (1562), *Roopkunwar ras* (1581), *Shatrunjayatirthoddhar ras* (1582), *Prabhavati ras* (1584), *Sursundari ras* (1590), *Nala-Damayanti ras* (1609), *Girnar uddhar ras*, *Sheel shiksha* (1613). All these are rās compositions based on either religious or historical characters or even on imaginary characters. Besides them, he also wrote *Atmapratibodh stavan kavya* in 83 stanzas, *Shankheshwar-Parshwanath-stavan* (1600), *Shantinath stavan* in 64 stanzas, *Simandhar Jin stavan* in 35 stanzas (1629) and *Sthulibhadra stavan* in 21 stanzas.

Nayasundar occupies an important place as an author of ras compositions in medieval Gujarati literature. The *Nala-Damayanti ras*, with 2400 stanzas and based on the Sanskrit epic *Nalayan* by Manikyadevsuri, is considered significant. In this ras, the narrative is presented in a very effective manner through description. There are also intermittent translations of epigrams and maxims from Sanskrit, Prakrit, Hindi and Persian, which reflect the writer's profound knowledge of many languages. The profusion of figures of speech in descriptions and an easy flow of language characterize his poetic genius. *Roopchandkunwar ras* is based on folklore. The narrative is divided into six parts, and is an independent creation of the writer, though many of its episodes are borrowed from other stories prevalent in those days. Many plots and sub-plots are interwoven here, and miracles have a free play besides erotic descriptions.

B.J.

NAZIM, ABDUL AHAD (Kashmiri; b. 1807, d. 1865), also known as Waiz Shah Nur-ud-Din, was a famous Kashmiri poet. He was born in Pir and Waiz (preachers of Islam) family. He was buried near the gate of the tomb of Baba Nasib-ud-Din Ghazi. He was taught Persian according to the educational system prevailing at that time. He composed a number of ghazals, naats (poems written in

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praise of Prophet Muhammad), satire and masnavi. His style of ghazals is lucid and romantic. The main themes of his ghazals are love and beauty. Although a very small number of his naats have come down to us, these are very popular with the Kashmiri Muslims. His masnavi (*Zynularab*) is a translation of 'Hikayat-i-Rabiya, daughter of kind Kab', taken from the book *Ilahinama* (Book of Allah) written by Farid-ud-Din Attar (1119-1229). It is a love story of one Zynularab (Rabiya) and Yaktash, a servant of her brother, Harith. After Harith comes to know of their love affair, he kills Yaktash. Nazim is the second satirist after Maqbul Shah Kralwari (1820-1876), but his language falls short of the norms of decency. He does not spare even his relatives and friends in his satirical verses.

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G.N.N.

NAZIR A'ḥMAD (Urdu; b. 1836, d. 1912), one of the masters of Urdu prose, was born in a small village, Rehar, in the district of Bijnor in Uttar Pradesh. His father, Maulvi Saadat Ali, belonged to a learned and religious family. After having his first lessons in Persian and Arabic from his father, Nazir went to Delhi and was offered a scholarship in Delhi College, one of the first educational institutions established by the British in north India. Nazir Ahmad completed his education from this college.

He started his career as a teacher in Punjab, but was soon promoted to the post of Deputy Inspector of Schools and was posted at Kanpur. During this period, the first War of Independence in 1857 broke out. He left Kanpur and joined his family in Delhi. Throughout this troubled period, he lived in Delhi. After the restoration of peace, he again took up his job as Deputy Inspector of Schools in Allahabad. He had already learned English and had started translating English books into Urdu which included *The Income Tax Act* and *The Indian Penal Code*. His superiors, who were Englishmen, were impressed by his talent and ability. Soon he was appointed a Tahsildar and then in 1863 a Deputy Collector. His reputation as a writer spread to other regions also. In 1877, the Nizam government of Hyderabad offered him a prestigious post in the revenue department in Hyderabad. In this new job also he acquitted himself with distinction. He died in Delhi.

Nazir Ahmad was a master story-teller. He was the first to introduce realistic fiction in Urdu. Muhammad Sadiq writes about his early works: "Before Nazir Ahmad there had been no novels as such in Urdu." The first English story which had definite influence on him was 'The history of Sandford and Merton' by Thomas Day, and his *Binatun nash* is modelled on it. The plot of *Taubatun nasuh* (a novel) is taken from Defoe's *Family Instructor*, Part I.

He wrote several novels in social reform series. The first of the series was *Miratul urus* (The bride's mirror) published in 1869. The other important ones were *Fasanai Mubtala* (The story of Mubtala, 1885), *Ibnul waqt* (The time server, 1888), *Ayama* (1891) and *Royae sadiqa* (The dream with truth, 1894). Many of his novels, such as *Miratul urus* and *Taubatun nasuh*, were translated into Gujarati and Hindi. Apart from his contribution as a novelist, the credit of translating *The Holy Quran* in idiomatic and simple Urdu also goes to Nazir Ahmed.

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Q.R.

NAZIR AKBARABADI (Hindi/Urdu/b; 1735, d. 1830) was a people's poet in the real sense of the term. He was a typical product of his age—the age of synthesis, of unity of thought between Hindu and Islamic mysticism. He was influenced by Sufism and the Bhakti movement. He was a poet in the mould of Kabir and Nanak. He also wrote ghazals, but is best known for his lyrics. His love of the common people inspired him. By exploring new fields of thrill in the everyday life of the masses, he blazed a new trail of writing in contemporary poetry. His early experiences in life led him to believe that demagogy, which passed for skilled poetry, was beyond the comprehension of common man. He was content to write about the joys and sorrows of everyday life, and this trait made him greatly popular with the people. This trait of Akbarabadi can also be seen abundantly in all his works both in Hindi and in Urdu; the two languages can make equal claim on him. He knew eight languages and was fond of calligraphy. He was a modest man. Writing about himself, he said he was 'a poor teacher... some mastery of Persian... writing poetry a hobby'.

According to the famous French Orientalist, Garcin de Tassy, the first collection of Nazir Akbarabadi's poems was published in the Devanagari script in 1820. The book was of 42 pages and the portrait of the poet was printed on the title page.

Nazir wrote about mundane subjects and was a secular poet. He was a lyricist and a keen poet of nature, but more than that he was a poet of man, deeply touched by the life around him. In his *Muflisi ka falsafa* (Philosophy of poverty), he displays an understanding of the economic system that governed the then society. He was a champion of the down-trodden and advocated their case forcefully through his poems. And in this he was a revolutionary.

His Indianness and his love of mother earth are reflected in a number of his lyrics and in his knowledge and understanding of the folklore. He wrote, indeed,

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about earthy things and was a harbinger of fresh air in Hindi poetry.

A number of his poems such as 'Banjaranama', 'Rotinama', 'Admi nama', and his lyrics on Holi, Diwali etc. became a rage with minstrels and mendicants, who travelled far and wide and sang them to the people.

Ma. C.

(Urdu). Eminent poet, Wali Muhammad Nazir Akbarabadi was born in Delhi and was the 13th child of his father, Muhammad Faruq, who was married to the daughter of Nawab Sultan Khan, Qaladar of Agra. After the attacks of Nadir Shah and Ahmad Shah Abdali on Delhi, the family migrated to Agra and settled there near Nuri Darwaza. Nazir was married to a grand-daughter of a military officer from Delhi where he settled down in Mohalla Tajganj. Throughout his life, he was a private tutor by profession, and despite tempting offers from the courts of Bharatpur and Lucknow, he refused to leave Agra, where he served as tutor of the children of Nawab Muhammad Ali Khan, the Bhau Qaladar of Agra, and the six children of Raja Bilas Rai. He lived to the ripe age of 95 years and died in Agra.

Nazir Akbarabadi was a unique poet in more than one respect. He was never associated with any royal court. He stayed away from major centres of Urdu poetry and patronage at that time. He freely mingled with the common people and wrote compact poems on themes connected with their daily life. He adopted radiant common sense as the sheet anchor of his philosophy of life and did not don the mantle of a preacher or a mystic.

Though Nazir wrote innumerable ghazals and compiled his *Diwan*, his main poetic contribution lies elsewhere. He was one of the few poets who wrote compact poems on various themes taken from life. His poems composed in the form of four, six or eight-line stanza patterns are noteworthy not only because of their thematic uniformity, but also for their deep involvement in the life around.

Nazir was the first real democrat of Urdu poetry. Deeply immersed in the life of the people, he identified himself with them so completely that the topics of their interest, similes and metaphors of their liking and the experiences of their everyday life found spontaneous expression in his poems. He was inspired by objects like bread, earthen utensils, paisa, and themes like poverty, old age, death, childhood, scenes of rainy season, winter and the mystery of life.

Being a thoroughly gregarious soul, he enjoyed life without losing sight of its toil and trouble. He took delight in joining the masses in all the festivals and meals, and wrote poems with lilting tunes on Holi, Diwali, Shab-i-barat, Baldeoji ka mela, the festival of swimming in the river Jamuna at Agra, eulogised Guru Nanak Dev, Lord Krishna, and paid homage to Hazrat Salim Chishti. He loved to be with his people and shared their joys and sorrows with the abandon of a poet and the philosophic insight of a savant.

Every aspect of the plebeian life interested him. He composed for the ordinary hawkers of the market and the sellers of water-melons and cucumbers. He wrote inspiring poems on the moving caravan of the 'banjaras' and saw in it the embodiment of human life and its transitoriness. He enjoyed life as it was, with its limitations and pitfalls, even the hurricane which took off in its swing the thatched roof of a mud hut, or the plight of the person who slipped on a muddy pathway in the rainy season.

Life for him was a spectacle which unfolded to the beholder the secrets of the universe. He was no philosopher to sit in judgement over the erring mortals or to deliberate upon the happenings of this planet, but was quite content to ponder like a common man on the mysteries of life as revealed through its varied phenomena.

He truly belonged to the tradition of poets like Kabir and Guru Nanak with, of course, the difference that he preached no new religion. His poetry is, in fact, free from any religious overtone, and emits secular aroma. He is a poet of home truths—simple, common, ordinary. He preaches no philosophy but depicts only a panorama of robust common-sense view of contemporary realities.

Nazir is, therefore, a poet different from the rest of his tribe. His poems give him a distinctive identity of being the first truly plebeian poet who sang of love and humanity in a simple, lucid, unorthodox style, and his poetry enriched Urdu literature with the wealth of a new and wider sensibility.

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M.H.

NAZKI, GHULAM RASUL (Kashmiri; b. 1909) had some modest schooling and worked as a teacher with the Department of Education. Subsequently he did his 'Munshi Aalim' and 'Adibi Kamil', after which he graduated in English. He edited the monthly *Taelimi jadid* published by the Department of Education for some time, and in 1948 left the Department and joined the All India Radio from where he retired as a Programme Executive. After his retirement, he was appointed editor of the Kashmiri weekly, *Chaman,* published by the Field Survey Organisation. Nazki is equally proficient in Persian and Urdu, besides his mother tongue. He wrote poetry of considerable merit in Urdu, and in 1953 shifted over to his mother tongue which he found apt and most congenial for the expression of his themes. He was a great admirer of

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the famous Urdu poet, Allama Iqbal, whose influence he always acknowledged. He wrote in all the established forms of Kashmiri poetry, but his most favourite form was 'rubai'. He was the first Kashmiri poet to adopt the classical genre of Persian poetry for the depiction of Kashmiri sensibility. The first collection of his rubais was entitled *Namrudnama* (1964). Nazki was a moralist and a passionate lover of Prophet Muhammad.

He published a collection of his Urdu poetry and also wrote a book in Persian on the famous Kashmiri poet, Gani Kashmiri. He was awarded the 'Robe of Honour' in 1924 by the Jammu and Kashmir Government.

Sh. S.

NAZM (Kashmiri) is a word of Arabic orgin and appeared in Kashmiri literature as a poetic term, denoting a particular form of poetry, in the third decade of the 20th century, but the tradition of such compositions is almost six hundred years old in the Kashmiri language.

Nund Rishi (1377-1441) is the father of 'nazm' in Kashmiri. Most of his vatsuns have unity of thought-content and can be termed as the earliest specimens of nazm without any hesitation. Such vatsuns include the following poems which were deciphered four years back: 'Bar Khudaya pap nivar' (Great God, relieve me of the burden of misdeeds), 'Asal Hindu ta Mussalaman tana hekhna takia' (It is of no use to be a Hindu or Mussalman if one fails to understand the essence of reality), 'Tithuy mia var dito deva' (God! bestow on me such spiritual attainments), 'Yus kari gongul ta suy kari krav' (That man alone will reap who will till the land).

The nazms of Nund Rishi are no doubt an expression of his spiritual quest, but at the same time his compositions reflect the prevailing conditions of his times.

It is Prakash Ram (1819-1877) who attracts attention after Nund Rishi. Some of his compositions can be described as nazm. Of all his songs of this kind, the one composed to praise the advent of spring is marvellous in its diction and metaphor and rich in the quality of its music.

Two poems of Rehman Dar (d. 1897), namely 'Sheshi rang' (Six phases) and 'Manch tuller' (Honey-bee) are worthy of our notice. 'Sheshi rang' in particular is a nazm of great poetic value. In this poem the poet describes with skill the six phases of his spiritual journey. This poem ranks with the best compositions in Kashmiri poetry.

Through Parmananda (1791-1879) nazm became the vehicle of philosophical pondering and yogic experience. In his long poem 'Radha suyamvara', he proved himself to be a meritorious master of description. His remarkable poems include 'Amarnath yatra', 'Karma bhumika', 'Kulta t'say' and 'Sahaz vichari'.

Some of the compositions of Krishna Razdan (1850-1926) can be classed as perfect nazms. His poem 'Dal ma hosha' is a descriptive poem of merit and will always be remembered for its poetic grace and musical quality.

Abdul Ahad 'Azad' (1903-1948) and Ghulam Ahmad 'Mahjoor' (1885-1952) can be said to be the forerunners of real nazm in Kashmiri.

Azad in particular made nazm his vehicle of expression. He was the first poet who understood the potentiality of nazm. He is, in fact, a harbinger of a new trend in Kashmiri poetry. 'Dariyav' (The river), 'Panchadhar' (The cascade), 'Vanachyar' (Pine tree), 'Shama' (The lamp) are some of his notable poems. His poem 'Dariyav' is a work of great merit and is the best descriptive poem in Kashmiri literature.

Mahjoor, too, composed some nazms of merit. In his nazms we see stress on music rather than on thought 'Sonth' (Spring), 'Aazadi' (Freedom), 'Lukachar' (Childhood) and 'Shirwaniun khwab' (The dream of Shirwani) are some of his representative poems.

Nazms continued to be composed in traditional style up to 1947 when under the influence of the Progressive movement and the impact of Western literature, nazm took a new turn. Blank verse and free verse were introduced and nazm was freed from the inhibitions of tradition.

Dinanath 'Nadim' (1916-1988) brought new patterns in nazm. Nadim is the first poet to exploit the potential of nazm to every possible extent. He made new experiments in this field and influenced two generations of Kashmiri poets with his poetic vigour and calibre. His epoch-making poetic genius will be remembered for his nazm alone.

A. Rehman 'Rahi' (b. 1926) is another poet of repute in the field of nazm. He is a poet of modern sensibility, though in the earlier phase of his career he followed a progressive trend.

Other important contributors to the treasure of Kashmiri nazm include Abdul Sattar Ranjore (b. 1917), Ghulam Nabi Firaq (b. 1922), Arjandev 'Majbur' (b. 1922), Amin Kamil (b. 1924), Ghulam Nabi 'Gauhar' (b. 1934), Shiaz Muzaffar 'Azim' (b. 1935), Chamanlal 'Chaman' (b. 1936), Ghulam Nabi 'Khayal' (b. 1936), Makhanlal 'Kanwal' (b. 1936), Motilal 'Saqi' (1936), Muhammad Ahsan 'Ahsan' (b. 1937), Ayub 'Betab' (b. 1939), Rasul Pompur (b. 1940), Mohi-ud-Din Gauhar (b. 1941), A.G. 'Nadin' (b. 1942) and Aajar (b. 1946).

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Mo. S.

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NAZM (SINDHI) — NECTAR IN A SIEVE

NAZM (Sindhi). The word 'nazm' is originally an Arabic word which literally means 'order, arrangement; string of pearls or beads'. Hence, in the literary parlour, it generally means 'a metrical composition, verse, poem', because in this form of composition, words are arranged according to various rules of metres. In this sense, it is an antonym of prose ('nasr'). The word 'nazm' in Sindhi is also used in its restricted meaning when it denotes a particular form of poetry written on one theme. The subject-matter in nazm presents an integrated picture and develops continuously in successive stanzas. Thus, from the thematic point of view, it is contradictory to the 'ghazal' form of poetry, which contains different thoughts in its stanzas. It is due to this fact that nazm always has a title denoting its central theme. Prosodically, there is no difference between nazm and ghazal, although the former has shown development of some new forms, mainly on account of the Western influence. There is no restriction to the length of nazm. It varies from two or three stanzas to more than a hundred stanzas.

In the later half of the 19th century, when Sindhi poetry was highly influenced by Persian poetry in content as well as in form, Mirza Qalich Beg (1853-1929) was, perhaps, the first poet to introduce nazm in Sindhi. He translated a number of English poems in Sindhi nazm following Persian prosody. During the early decades of the present century, Kishinchand Tirthdas Khatri 'Bevas' (1885-1947) composed many melodious short nazms on various socio-political topics and patriotic themes. He was followed by many young poets, such as Hundraj Dukhayal, Hari Dilgir and Ram Panjwani. During the forties, young progressive poets like Sheikh Ayaz, Sheikh Abdul Razaq 'Raz', Narayan 'Shyam' and Sugan Ahuja came in the field and contributed significantly to the growth of Sindhi nazm by introducing new themes, new poetic imagery and new techniques in form and rhythmic patterns. After Independence in India, the poets who contributed to the growth of nazm in Sindhi are Harumal Sadarangani 'Khadim', Arjun Mirchandani 'Shad', Arjun 'Hasid', M. Kamal, Khialdas Begwani 'Fani', Krishan 'Rahi', Ishwar 'Anchal' and Govardhan 'Bharati'.

Main types of nazm noticed in Sindhi are as follows:

(1) Metrical poems composed according to the rules of Persian prosody, containing one particular theme. (e.g., qasida, masnavi, qita, tarkib-band). It strictly follows prescribed patterns of metres, rhymes, stanzas, lines in each stanza and ending words in each line.

(2) A poem following the form and the prosodic rules of ghazal and having a single theme with its logical development and a title suggesting the central idea of the poem.

(3) 'Be-qaafiya' nazm: It has a metrical pattern, but no rhyme. It does not have a prescribed number of lines in each stanza. It is generally similar to blank verse in English.

(4) Azad nazm: It is similar to free verse in English. It has rhythmic pattern in each line created by metre which is not the same in each line. Lines may be small or long necessary for forceful expression of thought or emotion. It is not necessary to maintain rhyme-pattern in lines. Thus the poet has the freedom of using metre and rhyme.

(5) 'Nasriya' nazm (prose-poem): It is essentially a prose composition, having sentences at many places, but no metrical pattern. It is also called 'nazmano nasr (poetic-prose) in Sindhi. Rabindranath Tagore's work, *Gardener*, has been translated into Sindhi poetic prose by Mangharam Malkani (entitled *Prit ja gita*) and by Lalchand Jagtiani (entitled *Sada gulab*). In azad nazm and nasriya nazm, even though there is no binding of metre or rhyme, the success of the poet mainly depends upon selection and proper usage of words required for an effective expression of thought. It is through an assonance and internal rhythm of words appropriately associated with patterns of thought-content that the poet creates melodious impact in his composition.

In post-Independence India, Narayan 'Shyam' (1922-1989) occupies the first place among Sindhi poets due to his melodious nazm-poems and other forms of poetry. Depiction of nature, scenes from daily life, introduction of new techniques of expression, creation of melodious effect through proper selection of sweet words and extraordinary poetic imagery, are some of the main characteristics noticed in Narayan Shyam's poetry. He has ten collections of poems to his credit, some of which like *Rupamaya* (1955), *Maak-bhina raabela* (1964) and *Aac-hhinde laj'a maran* (1972) contain his nazm-poems.

M.K.J.

NECTAR IN A SIEVE (English), a novel by Kamala Markandaya first published in 1924 by John Day, London, has been included in Signet Classics (tenth printing, 1975) and has become almost a modern classic of Indo-English fiction. 'Author of the finest novel by an Indian I have ever read', wrote Orville Prescott in the *New York Times*, a view reflecting rather exaggerated praise. However, *Nectar in a Sieve* is an authentic story of Rukmani, a south Indian peasant woman, her deep love for her husband Nathan, and her trials and tribulations in rural India and its shifting society. The title, derived from Coleridge, 'work without hope draws nectar in a sieve/ And hope without an object cannot live' provides a meaningful metaphor to Rukmani's and Nathan's life experiences. Rukmani narrates her life-story beginning with her marriage to Nathan and her personal and familial difficulties are closely associated with agrarian and social problems. Rukmani and Nathan are tenants who till the land, but had no occasion to see the Zamindar. They only deal with Sivaji who is a humane person. Rukmani and Nathan get their daughter, Ira, married, and the problem

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of dowry of one hundred rupees troubles their minds. 'Nature is like a wild animal', says Rukmani, and, in consequence, 'the paddy was completely destroyed'. Ira is brought back home by her husband who says, 'she is a barren woman'. Rukmani's cup of misery slowly collects the drops of her daily misfortune. Their sons, Arjun and Thambi, help Nathan on the farm one day each week, the rest of the days they work at the tannery. The sons are attracted to the opportunity of working on tea plantations in Ceylon and they leave, bidding their parents a touching farewell. Rukmani's and Nathan's lives alternate between hope and fear, the twin forces that dominate the life of an Indian peasant. Ira sells her body to maintain herself and her parents. They move to the city, which rejects them. They work at a stone quarry and are robbed of their belongings in a temple. Nathan dies on his way back to the temple from the quarry. Rukmani is left with no option but to return to the village. Selvam, her adopted son, receives her. 'Thank God', he says, 'Are you all right?' But the memory of Nathan continues to vex Rukmani: 'The days went by, Nathan no longer beside me; no more. Ashes and dust, scattered to the winds, moistened by the rain, unrecognisable'.

Nectar in a Sieve is a realistic, down-to-earth, touching story of Rukmani and Nathan, and through them, of the trials of Indian peasantry. It may be compared with Venkataramani's *Murugan the Tiller* or even with Pearl Buck's novel, *The Good Earth*. It unfolds Rukmani's sufferings and sacrifice, but her heart is of gold. As the novel ends, we find Pulli and Ira trying to rebuild their fortunes out of the ashes of the old. Rukmani captures our heart by her courage and sacrifice, pain and isolation. She is a truly remarkable narrator-heroine of one of Markandaya's finest novels.

V.A.S.

NEERAJ, GOPALDAS (Hindi; b. 1925). Born as Gopaldas Saksena in village Puravali, district Etawah, in Uttar Pradesh, he shed his surname with his advent on the stage of poetry and came to be known only as Neeraj. He lost his father at a very early age and had to struggle in life until he got a lecturer's secure job at Dharma Samaj College, Aligarh.

Significantly, Neeraj acquired reputation through the medium of poetic cencerts *a la* Bachchan on account of his husky, well-tuned voice, and he betrayed Bachchan's influence, especially that of *Nisha nimantran*, on his early poetic compositions. Although he published his first collection of poems in 1944 with a foreword by Babu Gulabrai, a well-known critic, he came into his own with the publication of his third book, *Vibhavari*. Since then he continues to be by far the most popular stage poet. His recitations have a touch of magic and he holds vast audiences spell-bound with his earthy imagery and day-to-day experiences communicated through an unembellished language.

The development process of Neeraj's poetry may well be divided into four stages. In stage one the main theme of his poetry was that of personal misery and gloom which attracted him towards the beautiful on the one hand and the disenchanted on the other. The second stage commences with the poems of *Vibhavari*, when he seems to develop a life-view of his own. He is now enamoured of beauty, love, and death. With stage three a new trend sets in with the lyrics of *Prangit*, especially in the later half of his collection. He is now drawn to the fourth essential truth—the truth of material life, of 'bread'. This stage of his poetic composition is naturally more realistic, inspired as it is by a sense of realisation of human misery spread all around.

His *Do git*, viz, 'mrityu git' (song of death) and 'jivan git' (song of life), represents, in fact, the two essential extremities of life and death. In 'jivan git' he propounds the eternity of life, but in 'mrityu git' he satirises the quest for eternity and portrays the agony of a dying man in a realistic manner.

It may be said to the credit of Neeraj that he never committed himself to any particular doctrine so as to be drawn away from the expression of his life-experience. He has not bartered his integrity for anything. On this point he expresses himself very lucidly in the following couplet:

Tum likho har bat chahe jis tarah chaho
Kavya ko par vad ka kangan na banane do

Amongst Neeraj's major collections of lyrics, apart from a critical assessment of Pant's poetry, the following may be mentioned: *Sangharsh* (1944), *Antardhvani* (1946), *Vibhavari* (1951), *Prangit* (1954), *Likh likh bhejat pati* (1956), *Dard diya hai* (1956), *Badar baras gayo* (1958), *Nadi kinare* (1958), *Do git* (1958), *Asavari* (1958), *Git bhi agit bhi* (1963), *Phir deep jalega* (1970).

Neeraj devoted almost a decade of his later poetic phase to the writing of film songs where he imparted a literary touch to them and established himself as a very successful lyricist in an industry that has no use for literary or poetic merits of songs. Later, he retired from there on his own, and now spends a quiet life at Aligarh.

Ma.C.

NEHRU, JAWAHARLAL (English; b. 1889, d. 1964) spoke fluent Hindustani,but wrote in English. A freedom fighter, a man of letters,the founder and the first President of Sahitya Akademi, the first Prime Minister of Independent India (1947-64), elected three times successively. Born at Allahabad, educated at Harrow School, and Trinity College, Cambridge, England. Married Kamala in 1916; one daughter born in 1917, Indira Priyadarshini, who became the fourth Prime Minister of India.

After his education, he returned to India in 1912 to become an Advocate of Allahabad High Court. He was inspired by Gandhi's courageous example of leading 2,500

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Indian labourers in a march from Natal to Transvaal in a non-violent protest against the South African Government in 1913, and in 1916 first met Gandhi at the Lucknow Congress, and was thereafter increasingly drawn into the Nationalist Movement. Imprisoned nine times, he served the longest term of 1041 days during 1942-45.

An artist and an intellectual, drawn to politics, he declared very early: 'I fear I am an ineffective politician at any time and I have no taste whatever for the variety of politics that has lately developed. That is my weakness.' Even if he had not become a political leader, it is arguable that Nehru would have been remembered for his *Autobiography, Glimpses of World History* and *The Discovery of India*.

His discovery of the real India, which is the central theme of his writings, and a powerful motivation behind his extensive travels throughout India and overseas, seems to have started in May 1920 when 200 peasants, who had gathered on the banks of the Yamuna in Allahabad, urged him to help them in their fight against landlords. Nehru's stay in the village brought home to him the reality of the other India: 'A new picture of India seemed to rise before me, naked, starving, crushed and utterly miserable. And their faith in us, casual visitors from a distant city, embarrassed me and filled me with a new responsibility that frightened me.'

In his agnostic sensibility, three strands, literature, history and science, are intertwined. While moved by legend and myth (see his invocation of the Ganges in his Will), he offers a rationalistic and not a religious or metaphysical view of India's past and present, or of the point where her past and her present intersect to illumine the future possibility. 'I cannot', he says in *The Discovery of India*, 'write about the present so long as I am not free to experience it through action.' And yet, paradoxically, most of his writing—*Autobiography*, *Glimpses of World History* and *The Discovery of India*—was done when the 'passage of the mind is all the easier in prison where action is denied and we become slaves to the routine of jail-life.'

Conscious of the ambiguous legacy of history (he cites Nietzsche's remark that 'Not only the wisdom of centuries—also their madness breaketh out in us'), and living a life of 'an alternation of huge crowds and intensive activity and loneliness', he sought fulfilment in a life of action and impersonal causes. As a humanist, he combined an abiding love of nature (in his writings perhaps the best passages are those which describe his reactions to nature), animals, and children with an unshakeable commitment to the higher causes such as an internationalism which grows 'out of national cultures and can only flourish... on the basis of freedom and equality', and to progress and economic prosperity which embraced all sections of society.

As an individual, he sought to live a unified life of thought and action, in which, like the Renaissance man, he could 'balance all'. He quotes with approval Tagore's remark that for our perfection we have to be 'vitally savage and mentally civilized'. Dr S. Radhakrishnan rightly described him as a 'Protean character', and Dr M.N. Roy remarked that Nehru gave 'his most impulsive reactions a rational background'.

Nehru's views on language are of a far-reaching significance. He perceived Hindustani as 'the common language of India' and felt that we should 'encourage' it 'to adapt and assimilate many words from English and other foreign languages', so that we can 'develop a middle language', as opposed to the too Sanskritized and the too Persianized extremes. Though he felt that the notion of English becoming the *lingua franca* of India had 'no relation to the problems of mass education and culture', we must continue the knowledge of English because it is the most widely used important world language. However, to this end he thought it 'desirable for us to undertake the teaching of Basic English on an extensive scale rather than Standard English, which can be left to specialists and particular students'. Nehru's views on the question of language, especially the use of Basic English are neither adequately thought out nor entirely tenable, but they reflect a concern with education in relation to the instruction of the young and to every aspect of life.

However, his own handling of the English language is so exemplary that some critics have remarked that, while Nehru's writings such as *Glimpses of World History* and *The Discovery of India* may not be 'better history' (in the sense of being scholarly, which inadequacy Nehru himself recognizes), they are certainly 'better English'. 'If in the future some Indian children are to learn English they will do well to insist that they are taught from these *Glimpses* rather than from Macaulay or from Gibbon'.

It is perhaps a personal or poetic vision of history, which distinguished Nehru as a writer. During his stay in various prisons between 1930 and 1933, he had written to Indira, his daughter, a series of letters to help her with her education; these were later published as *Glimpses of World History*. The epistolary style certainly gives it an air of 'intimate touches'. And *Autobiography* naturally has the format of a personal and family history. And so has *The Discovery of India* the excitement of a personal quest for meaning. But while Nehru can evoke the rise and fall of empires, the changing moods of nature, the slow impact of religion and ritual, the awakening of political consciousness, the unchanging assimilative and tolerant spirit of India, we don't get, even in his letters, a peep into the uncharted territory of his subconscious, as we do, for example, in Gandhi's *My Experiments with Truth*. This is possibly because his public face we already know and the larger aspirations attendant upon it loom larged on the page, inevitably.

One may say of Nehru what Eliot said of Yeats: that Nehru, the man and writer, is a part of the consciousness of his age and that the age, certainly the Indian phase, cannot be understood without him. Whether it is personal

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incidents or national history and its traumas and triumphs, whether it is temperamental and ideological differences with an admiration for leaders such as Gandhiji or the exciting discovery of the quintessential India, the writer in Nehru, notwithstanding his outstanding literary facility and poetic insights, is almost always monitored by Nehru the historian: unsentimental, rational and detached.

De.K.

NEMADE, BHALACHANDRA (Marathi; b. 1938) was born at Sangvi, district Jalgaon (Maharashtra). He did his M.A in Linguistics from Pune University in 1961, and from Bombay University in 1964, offering English literature as a special subject. For his Ph. D degree he worked on the 'Stylistic study of the 19th century Marathi prose'. He taught English at Ahmednagar, Dhulia and Aurangabad during 1965-71, and then joined the School of Oriental and African Studies (London) for a year. At present he is teaching in the Department of English, Marathavada University, Aurangabad.

Nemade is a conscientious writer with strong intellectual convictions and values, and adheres to them without any regard for popularity. He was an active participant in the 'Little Magazine' movement which played an active part in the post-independence development of Marathi literature. He edited its magazine, *Vacha*, with some of his writer-friends. His article, 'Halli lekhakacha lekhakarava ka hoto?' (Why a poseur turns into a 'writer' these days?) was a strong attack on the so called pompous writers, exposing them in their true colour.

He reflects in his work modern life with strong moral overtones. With the publication of his first novel, *Kosala*, in 1963, he opened a new vista for Marathi fiction. This novel created a stormy controversy in the literary circles. This was altogether a new type of writing which in the beginning baffled both the readers and the critics. It is, however, accepted as a modern classic. Now he has launched upon a fiction quartet. Three of them are *Bidhara* (1975), *Jarila* (1977) and *Jhula* (1979), and the fourth is yet to be published. With these novels he attempts to re-create the massive, picturesque tradition of the 19th century fiction, trying to cross the various levels of contemporary life and reach the core of existential problems. The hero of the novels, Changadev Patil, experiences this contemporary life where exploitation is not only monetary, but at the very core existence. As a writer, Nemade confronts this situation without being sentimental. There is also an attempt at depicting the young man seeking to discover his emotional and cultural identity. The hero of *Kosala*, Panduranga Sangavikar, pokes fun at absurdity around him, but Changadev Patil of these novels accepts this absurdity believing that he must live and create in it. The quest of Changadev is representative of today's sensitive intellectual young man facing complexities of life. Nemade is not cynical because behind the mask of fun, he makes a serious attempt to redefine human values.

Besides his novels, a collection of his poems, *Melody*, was published in 1970. Some of these poems were translated into Hindi and English. Sahitya Akademi has published his book *Tukaram: Life and Work*. A part of *Kosala*, translated into English, has been published in *Indian Writing Today* (Penguin) and in the latest special issue of *Europe* on Indian literature. Extracts from *Jarila* are also published in *Vagartha*. Nemade is not only a writer but also a major critic who insists on moral commitment, on the sense of time and values, and on Indianness instead of a blind imitation of the Western trends in literature. He has written about this in his article 'A New Morality in Modern Marathi Fiction' published in *Vagartha*, and in a long interview to *Samaja prabodhana patrika* (Marathi). In him we see modernism reconciled to Orientalism through his concern with and interest in the great tradition of Mahanubhava and the Varakari cult in Maharashtra. He has actively contributed to various literary seminars. At present he is a member of the National Book Trust, New Delhi, and the Maharashtra Sahitya Sanskriti Mandal.

Av.S.

NEMICHANDRA (Kannada; b. 12th century) is the author of two works, namely *Lilavati prabandham* and *Neminathapuranam*, popularly known as *Ardhanemipuranam*. Both are rendered in champu style, the first in fourteen ashvasas with 1985 stanzas and the second being an incomplete work in eight ashvasas with 900 stanzas. Both the works have been equally successful in contributing to the fame of the poet.

Nothing much is authentically known about the personal life of the poet. He expresses his reverence for Samantabhadra, Akalankadeva and a host of others in the beginning of his works. But no mention is made by Nemichandra about any other earlier poet of the language. He enjoyed two popular titles 'Kavirajakunjara' and 'Chaturbhashakavichakravarti' and was also adorned with several titles like 'Kavirajamalla', 'Kalakanta', 'Shringarakaragriha' and so on. Many of these titles have been used by the poet himself.

It seems that Nemichandra wrote *Lilavati* under the patronage of Lakshmidhara I of the Rattas during 1188-92, and *Neminathapuram* at the instance of Sajjevalla Padmanabha, a minister of the Hoysala king Ballala II (1173-1220) during 1192-1200, from which it can be rightly said that he lived around 1190.

Nemichandra's art of poetry has won great appreciation from many of the later poets. Janna, Nagavarma II, Parshva, Kamalabhava, Bahubalipandita, Madhura, Mangarasa and some of the poets who lived during 13th-16th centuries have whole-heartedly paid their glowing tributes to the poet. Madhura (15th c) even goes to the extent of extolling him along with Janna (13th c) as the most eminent among the poets of the age. Many of his stanzas quoted in several works on grammar and poetics and in

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anthologies show that he was one of the outstanding poets of his time.

Nemichandra's *Lilavati* is an imaginary narrative poem. The structure of the narrative seems to have the influence of Subandhu, Bana, Rajashekhara and others who have similar poems to their credit in Sanskrit. The poet is also clearly under the influence of Pampa, Ranna, Nagavarma I and several others. Of course, we find here and there in Nemichandra some of the changes and additions in accordance with the norms and requirements of Jainism.

Prince Kandarpadeva of Banavasi and Princess Lilavati of Kusumapura see each other in a dream and fall in love. They set out to fulfil their cherished desire of meeting each other. While dealing with this plot, ending in the fulfilment of their aspirations, the poet makes use of ample opportunities for the expression of shringara, especially during the events of their seeing each other for the first time, their union, marriage, separation, reunion and so on. While depicting this sentiment the poetry is sensuous and expressive. However, since such works are rare in Kannada literature and also as the readers, in general, show interest in such romantic and passionate narratives, the poem deserves a place in Kannada literature.

Neminathapuranam is the other poem written by Nemichandra. The plot is about the cycle of births and five 'Kalyanas' of the 22nd tirthankara. We also find as a special feature the Jain version of the *Mahabharata* and the *Bhagavata* combined with the story of Neminatha. The work, being incomplete, starts with the early cycles of the birth of the tirthankara and ends with the slaying of Kamsa, an episode from the *Bhagavata*. The work seems to be indebted to Gunabhadra's *Uttarapurana* and a few of the Nemi stories in Sanskrit and Prakrit as well. The poet has appropriately incorporated certain relevant changes and modifications while rendering the story into Kannada. For example, the narrative in indebted to the *Vishnupurana* and the *Bhagavata* of the Vedic tradition for the Krishna legend. The poet is well-versed in the art of addition, deletion, amplification and other aspects of poetic craft and his work furnishes several examples in this regard. Certain touching events of the poem include some incidents of the early cycles of the birth of Nemi Bali-Vamana episode, the slaying of Kamsa and Chanura. It is here that the poet wins the appreciation of the readers with his superb imagination, scheme of events, characterisation, expression of poetic flavour and mastery in the art of composition.

Nemichandra's vocabulary is incomparable for its astounding variety and range and for the expressiveness of the Kannada language itself, and even to this day it proves to be a challenge to Kannada scholars.

T.V.V.S.

NEMICHANDRA (Prakrit), the author of *Dravyasamgaraha, Gommatasara, Labdhisara, Ksapanasara* and *Trilokasara*, revered by Chamundaraya, the minister and General of the Gang king Rachamalla (A.D. 976-985), at whose instance *Gommatasara* was composed, belonged to the Deshiya Gana. He was given the epithet 'Saiddhantika-sarvabhauma'. He has mentioned that Ajitasena was the spiritual preceptor of Chamundaraya. Again, in *Gommatasara* we have a mention of several sages to whom Nemichandra makes obeisance as his preceptors. These sages are Abhayanandi, Indranandi, Viranandi and Kanakanandi.

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N.J.S.

NEMINAHACHARIYA (Apabhramsha) is an epic on the life of Neminatha, written by Haribhadrasuri at Anahillapura (Gujarat) in 1160 at the request of Prithvipala, a minister of Kumarapala, the Chalukya ruler of Gujarat. Nemi or Aristanemi was the twenty-second Tirthankara, and a cousin of Krishna according to Jain mythology. There are several works on the life of Nemi in Sanskrit, Prakrit and Apabhramsha, both preceding and following *Neminahachariya*. Svayambhu's enormous epic in Apabhramsha, *Ritthanemichariya* preceded *Neminahachariya* by more than 250 years. Usually the biographical account of Nemi contains the lives of Vasudeva and Krishna.

The *Neminahachariya* gives the traditional account of Nemi's life in 3338 verses, including the story of his eight previous births. Although it is a long poem with a puranic theme, it has neither 'Sandhibandha' nor structural divisions. Its sections indicate the divisions of the subject-matter according to five human births of the hero, and the secondary narratives connected with them. Accordingly, the sections are: Dhana, Chitragati (with Sanatkumaracharita), Aparajita, Sankha (with the tale of Ratisundari and Mahaviracharita), Nemi (with Harivamsha, Vasudevacharita and Krishnacharita). The actual life-story of Neminath from his birth to Nirvana occupies only one-ninth of the whole poem.

The style of the *Neminahachariya* is eminently poetic. There is little narration as such. Description and rhetoric elaboration are the chief means of achieving literary effect and charm. The principal metre of the epic is radda, though the poet has occasionally used other metres also. For instance, the tale of Ratisundari is in gatha metre and is written in the Prakrit language.

Haribhadra handles the complicated radda metre with skill and felicity. He concentrates more on rendering scenes and emotions than on displaying erudition. The life-account of Sanatkumara, an independent theme incorporated by Haribhadra in *Neminahachariya*, is an

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outstanding illustration. Actually it is a poetic recast of *Sanatkumara-charita* given in Prakrit Gathas in his *Mallinathacharita*.

Neminahachariya is the only available Apabhramsha puranic epic which is not composed in the Sandhi form. It is also the only epic extant which employs radda as its principal metre. Haribhadra appears to follow the literary tradition of an Apabhramsha poet, Govinda, who preceded him by about three hundred years and is known only through occasional citations in *Svayambhucchanda* of Svayambhu.

The Apabhramsha of *Neminahachariya* is characterized by several regional words, illustrations and expressions, and as such it is important for a study of the beginnings of languages like Gujarati and Rajasthani.

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H.C.B.

NEOG, DIMBESHWAR (Assamese; b. 1899, d. 1966), notable literary historian and poet, was born in a village called Kamarphadia in the suburb of Sibsagar in Assam. This historical environment of Sibsagar greatly inspired the young mind of the poet-critic when he was a teen-aged boy. He describes his native village in one of his poems 'Mor gao' (My village) as a miniature world. He had his early education in the village school and later studied science at Cotton College in Gauhati from where he did his B. Sc.. Neog then became a science teacher in a school, and later he obtained B.T. and M.A. degrees.

While Dimbeshwar had been a student of Sibsagar Government High School, he came in contact with Phanidhar Chaliha, whose patriotism and strength of character inspired the young mind of the budding poet. He exhibited his poetic talent in the school magazines and local cultural functions. In Cotton College he became the editor of *Milan* (Union), the literary mouthpiece of All Assam Students' Union (Asam Chhatra Sammelan), which he raised to the status of a standard literary magazine in the early years of the twenties. Some of his early poems were published in *Milan* which firmly established him as a poet of the younger generation. He also served for some time as a sub-editor of the Assamese weekly, *Asamiya*, towards the end of the twenties and also edited the literary mouthpiece of Asam Sahitya Sabha, *Sahitya sabha patrika*, for several years (1933-1944).

Dimbeshwar was a great admirer of Chandrakumar Agarwalla and Lakshminath Bezbarua and received considerable impetus from their writings. He married Ajalitara, a daughter of Benudhar Rajkhowa. His wife, herself a writer for children, died several years before him.

Dimbeshwar was a poet, a literary critic of eminence and one of the foremost literary historians of Assam. His poetical works, viz., *Malika* (1922), *Thupitara* (1925), *Malati* (1927), *Indradhanu* (1929), *Mukuta* (1931), *Thapana* (1946), *Asama* (1947), *Bichitra* (1948) and a few other collections reveal him as a poet of love, youth and patriotism. Some of his poems like 'Sapatmukta', 'Mor gao', 'Swargapuri' and 'Buranji-lekhak' are gems of poetry. In later life he wrote some works of literary criticism as *Asamiya sahityar jilingani* (A glimpse of Assamese literature, 1938) and *Asamiya sahityar jeuti* (The light of Assamese literature, 1951). Besides them, he wrote the history of Assamese literature in both English and Assamese. Neog also published two collections of Assamese folksongs, *Bhogjara* (1928) and *Akul pathik*. He also wrote a few works on Assam Vaishnavism including an exhaustive biography of Shankaradeva.

S.S.

NEOG, MAHESHWAR (Assamese; b. 1918), scholar, antiquarian, literary critic and poet, was born at the village of Kamarphadia attached to the present Sibsagar town. His father Manikchandra Neog, was a Post Master in the local post office. Maheshwar Neog had his early education at Sibsagar, North Lakhimpur and Jorhat. Later he went to Cotton College, Gauhati, from where he did his B.A. with a second class Honours in English. He took his M.A. degree in Assamese as a private student in 1947 from Calcutta University securing a first class. Before this, he had served as a school teacher for a few years. In 1945 he was appointed Office Secretary of Gauhati University Trust Fund. When Gauhati University was established in 1948, he was appointed a lecturer in Assamese. Later he became Professor and Head of the Assamese Department. He retired in 1978 and went to Punjabi University, Patiala, as Shankaradeva Professor for research in Assam Vaishnavism.

Maheshwar Neog is a poet, a literary critic of repute, and an indefatigable researcher in the field of Assamese literature and culture. He has edited a few early Assamese manuscripts including the voluminous 18th century prose work, *Kathagurucharita*, which recounts the lives of the Vaishnavite saints of Assam. Neog has also edited *Srihasta-muktavali*, a Sanskrit work on dance, composed by Sabhankara Kavi with an Assamese rendering done by one Suchanda Ojha of the eighteenth century. Neog has also done considerable research in *Bargit* in collaboration with musicologists to standardise the tunes of the devotional lyrics. His work on the Sattriya dance and rhythm, *Sattriya nritya aru sattriya nrityar tal*, written in collaboration with the late musician Kesav Changkakati is an important contribution in the field of musical study in Assam. Another noteworthy contribution of Neog to the antiquarian research is *Prachya shasanavali*, a collection of medieval inscriptions from the thirteenth century onwards, which he, on the basis of the works of his

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predecessors working in the same field, edited with English translations.

Two collections of his poems, *Muchafirkhana* (Inn, 1971) and *Sancharini dipashikha* (Moving flame, 1978) are steeped in nostalgia and bespeak of his imaginative insight. He wrote three works of literary criticism, *Asamiya prem-gatha* (1958), *Adhunik Asamiya sahitya* (1965) and *Asamiya sahityar ruparekha* (1962), the last one being an outline of the history of Assamese literature. His works in English include *Shankaradeva and His Predecessors* (1953), *Shankaradeva and His Times* (1965), *Rhythms in the Vaishnava Music of Assam* (1960) and *Shankaradeva* (1967).

Besides the above works, he published a number of papers in both English and Assamese on various aspects of Assam's culture and literature. He was elected President of the forty-first annual session of the Assam Sahitya Sabha. He edited the journal of Gauhati University for several years, and *Ramdhenu*, a monthly magazine, in the early fifties. He has a few more edited works to his credit. He is a member of the General Council of Sahitya Akademi.

S.S.

NEPALI, GOPALSINGH (Hindi; b. 1911, d. 1963), originally called Gopal Bahadur Singh, hailed from a Gorakha family settled in Betiah, Bihar. His early education was perfunctory and cut short in 1932 when he was not sent up for the Matriculation Examination. However, he showed an aptitude for writing poetry at an early age. He began composing poems when he was hardly fifteen. 'Hari ghas', 'Pipal', and 'Bharat gagan ke jagmag sitare' are some of his early poems.

In 1932 he was invited to recite his poems at an All-India Kavi Sammelan, organised by Nagari Pracharini Sabha, Kashi, to felicitate Acharya Mahavirprasad Dwivedi, and later at 'Dwivedi Mela', Prayag. Attracted by his poetic power, Dularelal Bhargav, editor of *Sudha*, invited him to join his editorial board of whch Nirala was also a member. The early poems of Nepali are collected in *Umang* (1933), which has a preface from Sumitranandan Pant. His second publication was *Panchhi* (1934), a miniature epic. His other collections of poems are *Ragini* (1935), *Nilima* (1941), *Panchami* (1942), *Navin* (1944) and *Himalaya ne pukara* (1963).

Nepali served on the editorial staff of several magazines one after the other: *Chitrapat* (a film magazine from Delhi), *Ratlam Times*, *Yogi*. In 1944 he joined Filmistan, a famous film company of Bombay, as a song writer. For nineteen years he wrote film songs which gained a distinct literary flavour from him. Towards the end of 1962 when India was attacked by China, Nepali left the film world, and began writing and reciting patriotic songs to rouse national feelings amongst the common men. In this very process he died on the railway platform of Bhagalpur at the age of 51.

Nepali was a poet of the Chhayavad school, and will be remembered best for his literary songs. Nature and love are the main concerns of his poetry, but he is nonetheless a significant poet of patriotic feelings. In *Panchhi*, we have a tale of the eternal love of two souls. His love songs are a source of great delight. Among his patriotic songs, 'Bhai bahan', 'Nilima', 'Vishal Bharat', 'Navin', 'Naya sansar' are the best remembered pieces.

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Go.R.

NETUNALVATAI (Tamil), a poem by Nakkirar in 188 lines, is one of the best poetic pieces of the Sangam period. Literally, the word, 'netunalvatai', means 'long and good wind'. 'Vatai', by metonymy, denotes cold season. This season appears long to the heroine of the poem as she is bewailing the absence of her lord who is away in the battlefield. The season appears good to the hero as it is suitable for war. The personality of the hero faced with a challenge is set off against that of the heroine pining for love.

The poem begins with a description of Nature during the rains brought in by the north wind. The earth is cold. The distressed shepherds let loose their cattle to graze on unknown pastures. Birds, beasts, men, all suffer from cold that bites into their bodies. When the scene shifts to the city, we find people huddled together in their houses, but there are stout guards, care-free and drunken, wandering about the streets. And there are gay women unmindful of cold.

The poem includes both the akam and the puram elements as is the case with Mullaippattu and Pattinappalai, the other works in the anthology, *Pattuppattu*. The wife of a warrior, probably the queen of a Pandya king, is lying on her exquisite bed pining for her lord who has gone off to fight a battle. She has put away her ornaments and dress. Her maids try to console her that the king will return soon from war, while in the far-off camp the king is absorbed in thoughts of war or looking after the wounded soldiers.

The popularity of the poem is largely due to the arresting description of the cold season with wealth of details which cannot easily be surpassed. The description of the palace too is delightful. The picture of the king inspecting the camp is a splendid piece of painting in words. Apart from beautiful pictorial descriptions, we have some realistic details also which throw light on the social life of the ancient Tamils.

There is no hyperbole in the poem; simple similes produce an artistic effect. The stem of an areca palm is compared to an emerald neck, and a street is likened to a river. Such details in the poem contribute to its appeal and richness.

C.B.

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NIAZ FATEHPURI (Urdu; b.1882, d.1966) was born at Fatehpur Hasva in Uttar Pradesh. He was educated at Madrasa Islamia, Fatehpur, Madrasa Alia, Rampur, and Nadwatul Ulema, Lucknow. He resigned his post in 1902 as a police Sub-Inspector after working in this capacity for a couple of years. Thereafter he worked in different posts till 1921. He started editing and publishing his famous monthly journal, *Nigar*, which served as a mirror to the literary scene in Uttar Pradesh till his migration to Pakistan in the early sixties.

His fiction consists of seven collections, besides many short stories published in the *Nigar*. Although at a later stage he wrote a few stories attacking religious hypocrisy and fanaticism and there is evidence to show how his desire grew to reform the society through short stories, his literary romanticism was too rank to permit him to tread the paths of reality freely.

Since the publication of his first story, 'Ek Parsi dosheeza ko dekh kar' (Having seen a Parsi girl) in 1910, most of his stories have revealed an imaginative preoccupation with things unworldly. Such writings can perhaps be regarded more as pieces of poetic prose than as short stories which are normally pregnant with happenings. Wherever he chooses to bring in events, as in 'Cupid aur Psyche' (Cupid and Psyche), abstract ideas make their sneaky appearance and over-crowd the events, with the result that they are prevented from proceeding further.

By the early forties, Niaz Fatehpuri had already switched over to philosophy and criticism, for the true features of the short story having been identified with those of Premchand by now, he could not but feel the futility of his wanderings in imaginative wilderness.

J.P.

NIBANDHMALA (Marathi) was a sort of a periodical published by Vishnu Krishna Chiplunkar from 1874 to 1881 containing essays written by him, and it is regarded as a landmark in the history of Marathi journalism and literature.

Nibandhmala performed a great historical task in awakening the nationalistic spirit of the people. Its severe criticism of the British government and the Christian missionaries proved to be very effective. It also played an important role in the revival of Marathi literature and language. Besides the essay, which was the main feature of the periodical, there were epigrams, humorous episodes in the lives of great persons, new information, poetry and letters from people. A typical Chiplunkar essay began with a Sanskrit epigram, followed by the introduction of the subject and the main argument which was substantiated with proper evidence. Defence of the argument was always vigorous and the attack on the rival party usually severe. Undue preoccupation with traditionalism at times made him attack the reformist institutions. Whatever the topic might be, his prose attracted the attention of his readers because of its uncanny logic and polemical vigour. His embellished prose received wide applause, but thinkers like Vithal Ramaji Shinde blamed him for his undue use of Sanskrit words and his Anglo-Sanskrit syntax that had an air of artificiality. But *Nibandhmala* deserves a word of praise for pioneering the literary forms like biography, light essay and anecdote. Chiplunkar's prose style shows a considerable influence on the latter-day prose writers.

L.R.N.

NIDDESA (Pali) is the eleventh section of *Khuddaka-nikaya* of *Sutta-pitaka*, the second major book of the Buddhist canon. It purports to be a commentary on parts of *Suttanipata*, the fifth section of the same *pitaka*. *Niddesa* is in two parts: *Mahaniddesa*, the commentary on the *atthaka-vagga* and *Chullaniddesa*, the commentary on the *Parayana-vagga* and the Khaggavisana-sutta of *Uragavagga*.

The pattern of the commentary is very similar to that found in *Vinaya-pitaka*. It consists in giving a series of synonyms. Exegetical passages are also found here. Various readings too are noted, e.g., givanto ti, givanto kujjanto, nadanto, saddam karonto athava kati kitthaka kivataka kivabahuka. On the Khaggavisana-sutta, it is said: 'Yatha khaggassa nama visanam ekam hoti adutiyam, evam eva paccheka-sambuddho takkappo tassadiso tappatibhago.' When passages are repeated, they are repeated in full, and no technique is adopted for their abbreviation.

Because of the expository nature of the text, it is a source of information not only on philosophical and religious aspects, but also on society in general. For example, we read that there are four kinds of friends: nati-bandhava, gotta-bandhava, manta-bandhava and sippa-bandhava. There are four kinds of slaves: anto-jatako daso, dhana-kkitako daso, samam va..., akamako va... Writing about Vivata-chakkhu, it is said there are five kinds of visions: Mamsa-chakkhu, dibba-chakkhu, panna-chakkhu, buddha-chakku and samanta-chakkhu.

Niddesa is attributed to Sariputta. Three different interpretations are given of Sariputta's own words compiled in *Suttanipata*, but this need not come in the way of his authorship. However, the entire *Niddesa* could not be that old. In its present form, it was included in the Canon before the Third Council of the Sangha. *Niddesa* refers to the canonical collection of the Jatakas. Dipavamsa informs us that *Niddesa* was among the books rejected by the Second Council. *Saddhammappajjotika*, a commentary on *Niddesa*, ascribes it to Upasena.

BIBLIOGRAPHY: B.P. Budhadatta (ed.), *Saddhammappajjotika*, Parts I-III (London, 1931, 1939, 1940), Poussian and Thomas (eds.),

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Mahaniddesa, Parts I-II (London, 1916, 1917); W. Stede (ed.), *Chullaniddesa* (London, 1918).

R.S.S.M.

NIHALDE SULTAN (Rajasthani) is a folk-epic beautifully recited by bards, especially the jogis, followers of the Nath cult. Though prominently known as a love story, it has fifty-two episodes or 'Pawadas' (strange and heroic feats) as known in common parlance. It is widely popular in Shekhawati (Sikar, Jhunjhunu and Churu districts of Rajasthan) where the jogis, playing on their 'sarangis', are found in plenty. Kanhaiyalal Sahal was the first scholar who had the text copied. A short translation into Hindi prose done by him, was also published by him. It is a powerful poem depicting folk-culture in its real form. Scholars are of the opinion that it contains seeds of various genres, such as novel, drama, etc.

The basic story in brief is as follows: Sultan, son of King Manipal of Kichalagarh, is exiled for a period of twelve years while he is still in his early youth. Guru Gorakhnath blesses him with a boon of fifty-two glorious feats of bravery. Prince Kamadhajrao of Idarkot accepts him as his adopted son. He contracts a love marriage with Princess Nihalade of Kelagadh. Enraged at the rude behaviour of his adopting mother, the wife of Prince Kamadhajarao, he proceeds to Narwargarh where Prince Dholsingh pays him full respect and the Prince's wife, Maru, treats him as her brother. The term of exile over, Sultan proceeds to his homeland along with his wife Nihalde. He is enthroned in his ancestral state. As promise-bound, he then visits his 'sister' Maru to perform the traditional ceremony of 'Bhat'. He rules for a considerably long period as a just and popular king.

The story in brief is only that much, but the subsidiary episodes are very many, which fit beautifully in the main structure of the plot. That is why the poem is treated as an epic. It is rather a cultural history of folk-life. There are social customs, religious faiths, do's and don'ts of life, economic conditions, society and its frame-work, moral values, etc. nicely depicted in a completely non-partisan and frank manner. This epic shows folk-life and its kaleidoscopic culture in such a natural and vivid manner that one is thoroughly spellbound. Though the story is mainly related to the higher order of society in medieval times and is more concerned with princes, princesses, feudal lords, etc., the rhythm of folk-life is prominently orchestrated in it.

From the view-point of motifs, it is an exceptionally rich epic, though these motifs have not been studied closely so far. A folk-epic is basically a descriptive and narrative epic, and *Nihalde Sultan* is no exception. But here we find vivid characterization and depiction of natural beauty also. Besides, it reflects the ethos and moral values of its time. The dialogues are simple and artless. The sentiments of love and separation are beautifully depicted. The epic reads like a fascinating novel.

G.S.Sh.

NIJAGUNASHIVAYOGI (Kannada; b. 15th century) is a Virashaiva philosopher-poet. The exact date of his birth or death is not known. His native place is Chilakawadi near Kollegal. He was the ruler of a small kingdom renouncing which later he did penance at a temple on a nearby mountain called Shambhulingabetta. He was an inspired composer and singer of devotional songs. He wrote in both Kannada and Sanskrit. His Kannada works are: *Kaivalyapaddhati, Puratanara trividhi, Vivekachintamani, Anubhavasara, Paramartha prakashike, Paramanubhava bodhe* and *Paramartha gite*. Unfortunately his Sanskrit works *Atmatarkachintamani* and *Darshanasara* are not available. His contribution to Virashaiva religion, philosophy and literature is considerable. His works are regarded as veritable shastras.

Among his works, *Kaivalyapaddhati* is a collection of devotional songs and lyrics, classified under five sthalas: Shivakarunya, Jivasambodhane, Nitikriyachara, Pratipadana, Yogapratipadana and Jnanapratipadana. *Puratanara trividhi* is another collection of devotional songs which consists of tripadis dealing with the lives of Puratanas. *Vivekachinatamani*, the earliest encycolopaedia in Kannada is the best of all Nijagunashivayogi's works. It was tranlsated into Marathi by Shantalingashivayogi in the 16th century, into Tamil by Shivaprakasha Swami in the 17th century, and into Sanskrit by Lingaraja in the 18th century. *Anubhavasara* is a collection of tripadis devoted to the study of philosophy (Vedanta). Virashaivas regularly recite these songs. *Paramartha prakashike* is a translation of Channasadashivayogi's *Shivayoga pradeepike* into Sanskrit. It has been further translated into Telugu under the title *Shivayogasaramu. Paramanubhava bodhe*, which is in the sangatya metre, is yet another book of songs in the form of a dialogue between Yajnavalkya and Maitreyi. *Paramartha gite* is a translation of *Yogavashishtha* into Sanskrit. It is also in the form of a dialogue between a teacher and a student.

C.R.Y.

NIJAM (Telugu) is a play written by Rachakonda Viswanatha Sastri, well-known short-story writer, novelist and playwright. He wrote 'Vishadam' and 'Tiraskriti', two playlets, and *Nijam* (Truth), a successful play on the stage. *Nijam* can be adjudged as one of the best social plays in Telugu. It won the praise of both the scholars and the laymen.

The inequalities of our society inspired Rachakonda Viswanatha Sastri to write *Nijam*. He is an advocate by profession. He came across several innocent people who

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were languishing in jails for no fault of theirs and for their uncommitted crimes. In the introduction to the play, the writer pities the innocent people who cannot shield themselves from the clutches of the judiciary. He is disgusted with the whole judicial system. He says that corruption in law courts is rampant. But the leaders, the religious people, all profess that all is well with the world. Sastry craves for justice for the poor people.

Nijam is a lengthy play in five acts. It can be reduced to four acts according to the suggestions made by the author. There are about fifteen characters in the play.

Satyam, Madhu and Krishna, three students studying in the university, go on a picnic with their friend Sundaram, an officer in the army. Sundaram is the son of an MP, Sarvabhowma Rao.

Sarvabhowma Rao is rich, powerful and selfish. Once he saved a poor girl, Sushila, from hunger and poverty and gave her shelter. He seduced her with his riches and kept her as his concubine. Sushila is trapped by one young man, Somasundara Rao, with his handsome appearance and antics. Somasundara Rao is a vagabond, a pick-pocket and a small 'goonda'. He meets Sushila in Sarvabhowma Rao's house and requests her to come away with him. He promises her that he will marry her. Sarvabhowma Rao catches him as a criminal in his house and sends him to the police station.

In the picnic Sundaram kills Satyam in a drunken, emotional quarrel. Madhu and Krishna go to Sarvabhowma Rao's house and beg him to save them from the court case.

Sarvabhowma Rao plots very cunningly to save his son and punish Somasundara Rao for loving his concubine, Sushila. He changes the prosecution case with the help of the police. He involves Somasundara in the murder plot instead of his son Sundaram. He manipulates the trial in a clever way and shatters the defence of Somasundara Rao and his counsel.

Somasundara Rao asks the jailor, jail wardens, the jail doctor and others to promise him that they will stand for the truth, and for nothing but the truth. Nobody comes forward. He goes to the gallows without regrets.

Viswanatha Sastry describes the educational system in the universities, and justice at police stations and in law courts. He blames society for serving the rich man's needs. He portrays the so-called members of parliament and other public figures as monsters.

Viswanatha Sastry believes in armed struggle against the establishment. He wrote *Nijam* symbolically to say that the armed revolt is inevitable in the present-day circumstances.

By any standard, *Nijam* is an outstanding social play due to its theme, technique and purport.

K.R.R.

NILA AMBER, KALE BADAL (Dogri). After *Kole diyan likran* and *Rochak kahaniyan*, *Nila amber, kale badal* (1967) is Narender Khajuria's latest collection of short stories in Dogri. Narender had surprised the Dogri readers with his very first collection, *Kole diyan likran*. The stories, though many of them structurally weak or loose, were interesting none the less. *Rochak kahaniyan*, the second collection, was a book for children. It is, however, in the stories of *Nila amber, kale badal* that Narender's art matures. He acquires technical skill and gains in confidence in handling complex characters and situations. Not that every story in this collection is technically good or artistically satisfying but, on the whole, the stories reveal a surer craftsmanship. Theme-wise, some of them, as 'Painchhi partoye par', deal with nostalgic situations. Others like 'Natak da ant' and 'Ma tu lori ga' are instinct with patriotic fervour. At times, a story like 'Kavita da ant' is weak thematically, notwithstanding its satire on pseudo-poets or pseudo-litterateurs who sacrifice art to commercialism.

Over the years, Narender developed a keen interest in probing the minds of his characters, so that we see them not only doing a particular action but know also why they are doing it. He also became sharply aware of the changing social environment and the conflict between the old values and the new ideas. This is evident from such stories as 'Sach jehra trame par nein lakhoa', 'Apna apna dharam', 'Dhuyen ala andar' and 'Saddro dai'. Narender exhibits great social realism and depicts situations which have a capacity to move the readers by their human tragedy or irony or even satire as in 'Ik pattar pattjhar da', 'Inami kahani', 'Ik samhal' and 'Kavita da ant'. Many of these stories are specimens of good craftsmanship. They are also rich in characterisation. Saddro, Kastu, Premu of 'Inami Kahani', Nani of 'Ik samhal', and the narrator of 'Ik pattar pattjhar da' and 'Kavita da ant' are drawn with care. In the last two stories he makes use of symbolism also and exposes the exploitation of art and letters by philistines.

The greatest strength of Narender in this collection of stories is his language. After Bhagwatprasad Sathe, it was he who fully exploited the resources of Dogri. His language is conversational and idiomatic; the speech comes naturally to his characters. There is ease and grace, a verbal quality which indicates a rich texture of language and a complete mastery over the medium. This mastery, however, prompts the writer at times to play with words and dazzle the readers with his verbal jugglery, a weakness which may be seen, for example, in 'Dhaundiyan kandhan' or 'Kavita da ant'.

Because of its deep humanism, strong characterisation, good craftsmanship and remarkable command of language, *Nila ambar, kale badal* is an outstanding contribution to Dogri literature, and it won the writer the Sahitya Akademi Award in 1970.

Ni.S.

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NILA SAILA (Oriya; 1968) is a historical novel by Surendra Mahanty written against the political-cultural background of the eighteenth century Orissa. It describes the tear-soaked history of the Oriya region striving to maintain its religious identity against the repeated Mughal attacks. Lord Jagannath, the presiding deity of the Oriyas, was the source of their political unity and the traditional symbol of their religious consciousness. Ramachandra Deba, king of Khurdha, makes a diplomatic attempt to save the images of the gods from humiliation by marrying Rijia, sister of Taki Khan, the shrewd Mughal agent in Orissa. He is hated and humiliated as a renegade. Yet the king succeeds in transporting the image of Lord Jagannath stealthily to the lonely island in the Chilika lake. The unflinching loyalty of millions of people to their Lord, the hypocrisy of Benu Bhramarabara and the ceaseless struggle of the king present a chequered history of this nation. The use of Urdu and archaic words and faithful adherence to historical details augment the unique appeal of the novel. *Nila saila* received the Sahitya Akademi award in 1969.

NILAKANTHA/NILKANTH: See under NILAKANTHA

J.K.B.

NILAKANTHA DIKSHITA (Sanskrit; b. 17th century) was a famous Sanskrit poet-scholar of the well-known Dikshita family. He is the author of many works. He was also known as Ayya Dikshita and was a protege of Tirumala Nayaka of Kerala. Son of Narayana and Bhumidevi, and grandson of Achchana Dikshita, the younger brother of the famous Appayya Dikshita, he had great respect for Appayya and called him an incarnation of Shiva. He studied under Venkateshvara-makhin. An erudite scholar of grammar and mimamsa, he wrote learned commentaries like *Kaiyata-vyakhyana* and *Tantra-siddhanta-dipika*. His mastery over the Shrikantha school of Shaiva philosophy can be seen in his *Shiva-tattva-rahasya*. His great devotion to Shiva prompted him to compose many works like *Nilakantha-vijaya-champu* (based on the story of the mythical churning of ocean), *Shivalilarnava* (a mahakavya describing in 22 cantos the 64 feats of Lord Sundaranatha, a form of Shiva worshipped at Madurai). *Gangavatarana* (describing in 8 cantos the famous legendary descent of the divine Ganges), and a small hymn, *Ananda-nagara-stava*, in praise of Goddess Minakshi, the consort of Lord Sundaranatha. He also wrote some small poems entitled *Kalvidambana*, *Sabha-ranjana*, *Shanta-vilasa*, *Anyapadeshashataka*, *Vairagya-shataka*, etc. He also wrote a play, *Nalacharita-nataka*, in 7 acts on the theme of the life of the legendary king, Nala, and also probably a one-act play, *Kalyanasaugandhika*, of the Vyayoga type describing the meeting of Bhima and Hanuman. He was a poet of high sentiments, natural diction and fanciful imagination.

R.N.

NILAKANTHA PAKHIR KHONJE (Bengali) is a novel by Atin Banerjee. It was first serialized in a weekly magazine and later in 1971 published in two volumes. It is the first part of what is known as the Sona trilogy. The other two parts are *Alaukik jalajan* and *Ishwarer bagan*, each in two volumes. *Nilakantha pakhir khonje* covers the story of Sona's childhood in the village of Rainadi in East Bengal up to the time of the partition of India when he leaves his home and finds a job on a ship. *Alaukik jalajan* deals with the part of his life he spent on the seas. *Ishwarer bagan* deals with a still later phase of his life spent in a city. In the first, Nature plays a dominant role. In the second, the seas form the backdrop. In the third, the hard realities of a city loom large. *Nilakantha pakhir khonje* does not lend itself to summarizing, first, because it is not a simple narrative of events. Events related are not as important as the thoughts and feelings which either lead to them or are occasioned by them. Thus beneath the surface structure of events there is a deeper texture woven out of thoughts, musings and feelings: of love and loyalty, of hatred and jealousy, of hunger and lust, of wonder and curiosity, of fear and horror, of hopes and despair, of zeal and weariness—in a word, all those elements of the mind which make human life what it is. Secondly, the novel seeks to draw the picture of a village community in its entirety at one point of time in order to show how it is torn apart and destroyed at another point of time. The focus, therefore, constantly shifts from this scene to that making a linear reconstruction impossible.

Sona or Atish Dipankar Bhowmik, a grandson of a respected well-to-do old man named Mahendranath, is the hero of the trilogy. But in *Nilakantha pakhir khonje* he is not the central figure, the author's intention being to picture him only as an integral part of the world he lives in. Every person or child is as important a part of this world as Sona. Together they make the village what it is. This village of Rainadi is like any other village in the East Bengal of the 1940s. It stands first of all for hunger and depravity, and this is epitomized in the tragic, almost grotesque story of Jalali and her death. It stands for deprivation epitomized in the story of Jotan and Malati. It stands for lust, nymphomania, malice and greed epitomized in the story of Akaluddin, Phelu, Hajisaheb and Annubegum. It stands for a shattered dream epitomized in the story of Manindranath, Pauline and Badabau. It stands for love epitomized in the story of Samu, Malati and Ranjit, of Fatima and Sona. It stands for loyalty epitomized in the character of Isham. These are all more or less different stories, but they are interconnected and told as parts of the story of the village itself.

The sense of security and stability in the village springs from the perennial goodness that is in man: the goodness which fosters mutual good will and love. But *Nilakantha pakhir khonje* seeks to catch this village of Rainadi at a time when it is being taken unawares by history. It is the time when independent India and

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Pakistan are being born, but this consummation is to be effected only by tearing apart this village and thousands of other villages like it. Distant rumblings are heard and the tremor is felt, but the villagers still hope that the storm will pass without harming them.

Meanwhile, life goes on through each day as each day brings some new woes or some new cause for joy. But the storm gathers thick and hovers over the village and the villagers slowly become apprehensive of an impending doom. There are fewer causes for joy now and more for sorrow. The cracks in the age-old bond between the Hindus and the Muslims, who have been part of this village for ages, now look like gaping wounds which cannot be healed. There is still that old good will in all its manifestations because there is the conviction that this wound has been inflicted from outside, that the fabric has been torn by an ill wind that has blown from somewhere beyond the village. But there is also the realization that things will not be the same again, that the basic tenets of the life of a community have been questioned and then thrown to the winds.

So when India and Pakistan find their independence, millions of people, little Sona one of them, leave their hearth and home in quest of a new home which can offer them the same sense of security and stability, a home which they can love and which will love them. Sona is almost jubilant when he thinks of the sacrifice he has made for his new country. He dreams of the day when he will reach his new home where people will point their fingers at him and say, "This boy has made a sacrifice. He has given up his dear home for our freedom. He can have whatever he needs. Let us give him everything."

But in his new home Sona starves. His close-knit family breaks apart and out of desperation he leaves the shore of his new country and sails away into the unknown seas, the seas which are no one's home, no one's country.

Nilkantha pakhir khonje is an epic of our time. It is one of the best novels—and they are few in number—written in Bengali since 1947. And it is one novel which deals with a catastrophe which took Bengal unawares and rocked her social, economic and political life to its foundation.

An.C.

NILAKANTHA PILLAI, KARUR (Malayalam; b. 1898, d. 1974). Born at Ettumanoor and son of Palampatathil Nilakantha Pillai and Karur Kunhili Amma, Nilakantha Pillai was a master of the new short story that began its brilliant course in the 1930s and achieved great heights in the next twenty years. He was in Government service as a school teacher. Karur, together with twelve writers, founded the Sahitya Pravarthaka Cooperative Society at Kottayam in 1945 and was its secretary till 1965.

Karur was a humanist to the core and in his hands the Malayalam short story acquired variety and richness. Concerned with the crude realities of life, he depicted the common people, especially the teachers, with much warmth and candour. The bulk of the raw material of his stories is drawn from village life.

On the whole Karur has written about 200 short stories. His first collection of stories *Karur kathakal* was published in 1945. Then followed *Melvilasam* (1945), *Smarakam* (1946), *Kochanujathi* (1946), *Astrologer* (1947), *Iruttil* (1947), *Thuppukaran* (1948), *Puvanpazham* (1949), *Minkari* (1950), *Thekkupattu* (1951), *Karayikkunna chiri* (1954), *Ampalaparampil* (1955), *Grihanayika* (1956), *Pishachinte kuppayam* (1959), *Oru piti mannu* (1960), *Kathakautukam* (1962), *Marappavakal* (1963), *Pattu kathakal* (1966), *Mothiram* (1968), *Sahayattil charatuntu* (1970) and other collections.

The stories of Karur are tinged with his own experience of life, but are told with remarkable detachment. He is not excited when he tells a story, nor does he seek to persuade his readers. His stories about the episodes in the life of a school teacher like himself are marked by selective realism and poignant pathos. The story of the teacher in 'Pothichchoru' (Lunch packet) is an example. In it a poor teacher who could not make both ends meet with the meagre amount paid by the school manager steals and eats the lunch of a student of the second standard. In the story, 'Sar vandanam' (Good morning, sir), a teacher who did not get his only good dhoti and shirt washed in time appears with clothes borrowed from another teacher at the time of the annual school inspection.

Karur is not a critic of the social order, nor is he concerned with the human psyche, but his tales are none the less human and realistic. It is indeed a curious assortment of personae and pictures intensely human and unquestionably authentic. There are no elaborate plots in his stories, but even the slightest of his episodes is adequate for the portrayal of man's conflict with the relentless environment. It is this humanism which distinguishes his stories from those of other writers.

M.P. Paul has hailed Karur's 'Chekuthan' (Devil) as one of the best ten short stories in Malayalam. It is the story of an innocent girl being delivered to a cruel man for money to save her family from hunger and to cure the illness of her father. 'Aranjanam' (Silver ornament for the hip) is the story of a rikshawalla, Velu by name, whose sorrow knew no bounds because of his inability to give an aranjanam to his child. The stories of the postman, Sankara Pillai, in 'Thiruvatira', who takes ten rupees from the money order for a poor woman, and of the police constable, in 'Ezhunnallath duty', who had to be on duty in spite of his wife who was in labour and his son suffering from fever, are very touching.

Karur has a genuine sense of humour. Even when he uses satire he has his sympathy in the right quarters, in the right proportion. The moralising strain is completely muted in his best stories, such as 'Marappavakal' (Wooden dolls), 'Puvanpazham' (The plantain fruit) and 'Mothi-

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ram' (The ring). 'Marappavakal' is the story of a simple, pleasant and smart girl, Nalini, who answers the questions of the census enumerator. From the answers of Nalini the author discloses her story. The theme of 'Puvanpazham' is based on the inexplicable and unidentified emotion of a young and beautiful Nambudiri woman (see had lost her husband and only child) towards the young author.

'Iruttil' (In darkness), 'Melvilasam' (The address), 'Grihanayika' (The house-wife), 'Oru piti mannu' (A handful of earth), 'Uthuppante kinar' (The well dug by Uthupan), 'Vallakkaran' (The ferry-man), 'Lubdhan' (The Miser), 'Chutalathengu' (The coconut palm in the crematory), and 'Changathimar' (The friends) are stories that explain the objective outlook of Karur and also his skill in moulding characters.

Karur has made significant contribution also to children's literature. Some of his stories such as 'Anchu kadalas' and 'Anakkaran' are specially written for children.

Karur has also written two novels, *Hari* and *Gouri* (both published in 1967) and a one-act play, *Appuppan* (The grand-father, 1945). *Kathayalla* (1951) is a collection of his articles on literature.

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T.R.R.N.

NILKANTH, MAHIPATRAM RUPARAM (Gujarati; b. 1829, d. 1891) was a Gujarati writer, educator and social reformer. He studied in Elphinstone School, Bombay and later worked there as a teacher.

In 1860, the then Bombay Presidency Government sent him to England to study the English educational system. Thus Mahipatram became the first Gujarati in his time to 'cross the seas' and invited the wrath of his caste which excommunicated him for seven years. He wrote *Inglandani musaphari* (1864) which is one of the first few travelogues in Gujarati.

Mahipatram's *Sasuvahuni ladai* (1866) is considered by some critics the first Gujarati novel. But it is a routine tale of quarrels between a mother-in-law and a daughter-in-law and lacks literary merit. Subsiquently Mahipatram published two historical novels, *Vanaraja carado* and *Sadharo Jesanga*.

His biographies of two leading social reformers of his time, *Karasanadasa Mulajinum charitra* (1878) and *Durgaram Mancharam Mahetajinum charitra* (1893), are amongst the first few biographies written in Gujarati.

Mahipatram's lasting contribution to Gujarati literature is his *Bhavaisangraha* which preserves some elements of 'Bhavai', the folk literature of Gujarati.

D.B.M.

NILKANTH, RAMANBHAI (Gujarati; b. 1868, d. 1928) was a dramatist, humorist, essayist, fiction writer, critic and poet. He inherited literary qualities from his father, Mahipatram, himself a creative writer. He studied English literature at Elphinstone College, Bombay, where the poetic theories of Wordsworth made a lasting impression on his mind, helping him shape his poetic concepts. While at college he delivered a lecture under the auspices of the Elphinstone Gujarati Sabha on the 'Birth of poetry and its form.'

His father was a leading social reformer, and he belonged to the 'Prathana Samaj' sect which was the western wing of Raja Rammohan Roy's Brahmo Samaj. Ramanbhai inherited from his father the zeal for propagating the principles of the sect through his writings, literary, social and religious. Soon after graduation he joined as an Editor of a fortnighty magazine, *Jnansudha*, (Nectar of knowledge) run by Prathana Samaj, and he worked there for twenty-one years. Most of his writings were first published in it. After working for some time as a sub-judge in a court, he plunged headlong into public life and was elected President of Ahmedabad Municipality, Chairman of Prathana Samaj and President of Gujarati Literary Conference. He was a leader of the reformist movement in Gujarat. His pen-name was Makarand. He published *Raino paruat* (Mountain out of a molehill, 1914), dramatic version of a story in folk drama, 'Bhavai'; *Bhadrambhadra* (1900), a humorous novel with satire on religious fanaticism; *Hasyamandir*, a treatise on humour; *Kavita ane sahitya* (Poetry and literature) in four volumes and *Dharma ane samaj* (Religion and society) in two volumes. Every work of his bears the stamp of his individuality. He also wrote a few poems and short stories. *Raino parvat* is a folk story, but Ramanbhai found some events in the story which were not congenial to his Prathana Samajist ideology. The hero of the folk story, Rai, whose real name is Jagdeep, poses as Sitalsingh, the former ruler of the state, and becomes the king of the state which in fact belonged to his father. This leads him to usurp Sitalsingh's wife. The moralist in the author disapproves of it and makes him marry the hero to Vinavati, daughter of Sitalsingh and a child widow, thereby propagating widow remarriage. He uses the medium of drama thus to spread his reformist ideas. His play combines some elements of Sanskrit and Western drama. The seven acts of the drama, the songs in between the dialogues, the use of 'Pathaka' and 'Vidushaka' are on the pattern of Sanskrit drama, while characterisation and the internal conflicts of Jalaka (mother of Rai) are based on the pattern of the Shakespearian drama. The drama has been written keeping in view its stageworthiness. It is a representative work of the well-developed drama of the age.

Bhadramabadra is a novel which was serialised in Ramanbhai's fortnightly, *Jnansudha*, and was published in book form in 1900. It is a humorous novel attacking

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orthodoxy in the light of modern reforms. The characters of the novel are caricatures. Ramanbhai ridicules those who blindly follow outdated religious practices, who refuse to change with the times, and who use highly Sanskritised language. Some of the characters who are made objects of ridicule were easily recognisable as his contemporaries belonging to the opposite school. Though the society is totally changed today, the humour in the novel has an everlasting appeal.

Hasyamandir (House of humour) is a collection of his essays in a humorous vein, which has witty dialogues and incidents. The essays on humour are a specimen of the scholarship of the author. It is the first treatise on humour in which he deals with different types of humour in oriental and occidental regions.

Ramanbhai contributed also to the development of short stories in Gujarati literature. His first story 'Bomiyane didheli bulthap' (Guide misguided) which was published in 1896 is based on a story by Mark Twain. It is a humorous sketch of the row between the guide and the traveller. He also wrote detective stories in the style of Arthur Conan Doyle. His two short stories of this type, 'Chaturmukh' (Four faces) and 'Buttadar bandh' (Spotted garment) were published in 1919. These are the first detective short stories in Gujarati. *Taranun Abhignana* (Tara's recognition) is a short story in which a couple gets separated owing to some misunderstanding and reunites after repentance. His another short story, 'Chhithi' (Letter), published in *Gunsundai* in 1929, makes fun of people who are obsessed with a recommendation letter for different purposes. Thus his contribution to the field of short stories, though not prolific in character, opened a new vista for short story writers.

About 34 poems of Ramanbhai were published in the fourth volume of *Kavita ane sahitya* (Poetry and literature). His poems are about devotion and love. His poems, though not anything profound, speak of his love of God.

His love poems sing of the joys of union and the pangs of separation.

His contribution to the field of literary criticism is rich. He wrote about 35 articles on poetics and a few book reviews. He considers subjective poetry superior to objective poetry, and lyrical poetry superior to descriptive or narrative poetry. He is one of the best critics in Gujarati literature who extensively discusses the nature of poetry and gives ample illustrations from contemporary poems to substantiate his theories. His arguments are logical and convincing. The clarity of his thought is evident throughout the discussion. His study of European poetics is deeper and wider than his study of Indian poetics. He tried to introduce European poetics in Gujarati in a systematic way.

C.M.

NILKANTH, VIDYABEN (Gujarati; b. 1876, d. 1958) was an essayist, who contributed personal essays in a light, humorous style. Humour in her essays arises out of the commonplace and day-to-day incidents. At times she wrote in a satirical vein. Some of these essays have been included in *Hasyamandir*, a collection of essays by Ramanbhai Nilkanth, her husband.

Vidyaben was born at Ahmedabad in 1876. She was the first woman graduate in Gujarat (1901), and set a trend of higher education for women.

She started writing essays and biographical articles for the journal, *Jnansudha*, in 1896. *Foram* (1955) is a collection of her biographical articles. She has to her credit collections of articles *Grihadeepika* (1931), *Narikunj* (1956) and *Jnansudha* (1957). Her style is serene and classical. Her other works include *Sudhahasini* (1907), translation of Romesh Chunder Dutt's *The Lake of Palms*, and *Hindustanma strionu sthana* (1915), a translation of *Women in India* by the Maharani of Baroda. She wrote the biography of Prof. Karve which was published in 1916.

She was associated with a number of institutions working for social welfare and education. From 1928 she worked as Secretary of the Gujarat Vernacular Society (now Gujarat Vidyasabha, a leading Gujarati institute). She was President of the Gujarat Sahitya Sabha from 1947 to 1958. For her social service she was awarded M.B.E. (1918) and 'Kaisare Hind' (1926) by the British Government.

An.D.

NILKANTH, VINODINI (Gujarati; b. 1907, d. 1987). Vinodini's contribution to Gujarati short-story writing has been remarkable and substantial. Her first published work, *Rasadwara* (1928), is a collection of personal essays which she wrote in her teens.

She did her B.A. in 1928 and then proceeded to the University of Michigan, U.S.A., for further studies. From there she obtained her M.A. Her chosen vocation was teaching at the school and college level. She was associated with social institutions, especially those dealing with the problems of women. She was a member of the Executive Committee of Gujarati Vidyasabha.

Aarasi-ni-bhitar-ma (1942), *Karpasi ane biji vartao* (1951), *Dil dariav-na moti* (1958) and *Anguli-no sparsh* (1965) are the well-known collections of her short stories. Her penetration and deep understanding of human mind, particularly a woman's mind, are revealed in many of them. *Dil dariav-na moti* got the Gujarat Sahitya Sabha award and *Anguli-no sparsh* the Gujarat Government award. *Kadalivan* (1946), her novel, is also noteworthy. Her *Parajit purvagraha* (1959) is a translation of Jane Austen's *Pride and Prejudice*, and *Sukh-ni siddhi*, a translation of Bertrand Russell's *Conquest of Happiness*. *Nijananda* is yet another collection of her essays.

From 1949, she contributed a column 'Ghar ghar-ni

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jyoti' to a daily, *Gujarat Samachar*, which became very popular. Her journalistic writings as a columnist have been published in five volumes. The last one *Ghar diwdi* (1987) was published posthumously.

An.D.

NILAMANI, VIDYARATNA (Oriya; b. 1867, d. 1923), started his career as a teacher in a primary school and then worked in the courts of some kings and zamindars. The ruler of Bamanda and Baramba conferred on him the title, Vidyaratna. He was a zealous social worker and wherever he lived he took the initiative to form different organisations in order to reform and uplift society. He was one of those who initiated the Utkal Sammilani which in 1903 pledged to work for the unification of the Oriya-speaking areas. He edited *Sambalpur hitayisini*, which played a crucial role in rejuvenating Oriya literature. Among the other journals he edited were *Pragabandhu, Utkal madhupa, Gangam guna darpana* and *Utkal dipika*. Nilamani was also the author of many books. They are *Kanya bikraya, Samaja kalanka, Jivha sukha o jivan* and *Prabada pushpanjali*. He also wrote some essays. Nilamani was one of the creators of modern Oriya literature and a great exponent of Orissan culture.

P.P.

NILDARPAN (Bengali) is a tragedy in five acts by Dinabandhu Mitra (1830-1873). It was published in 1860 in Dacca where it was first staged. Later in 1872 the National Theatre in Calcutta was inaugurated with a performance of this play. In 1873, Girishchandra Ghose, the famous actor, staged it in the Town Hall. It was one of the most popular plays of the time and was enacted several times until 1908 when it was declared seditious.

The play deals with the atrocities and repression which went with indigo cultivation in the coutryside of Bengal in the middle of the nineteenth century. Dinabandhu Mitra had travelled in the countryside and had seen the avarice and cruelty of the British indigo planters and the sufferings of the peasants, the farmers and the landowners. The planters treated the native peasants as beasts of burden, forced them to plant indigo instead of paddy, tortured them when they refused, burnt their houses and took away their women. The situation was all the more helpless as the planters were in league with the police and often with the magistrates. Dinabandhu was deeply moved. He felt called upon to protest and to build up public opinion against the indigo-planters. He did so with this play which Bankimchandra Chatterjee aptly compared with Harriet Beecher Stowe's *Uncle Tom's Cabin*, published eight years earlier in 1852.

The play is divided into five acts each consisting of several scenes. It mainly centres round the two families of Golakchandra Basu and Sadhucharan, his ryot. Golakchandra Basu is a well-to-do farmer of the village Swarpur. Sabitri is his wife. They have two sons, Nabinmadhab and Bindumadhab. Both of them are married. Nabinmadhab lives in the village and Bindumadhab lives in Calcutta. The first act opens with a conversation between Golak Basu and Sadhucharan. Golakchandra is distressed because the indigo planters have demanded twenty acres of his land and have threatened to cultivate indigo on the banks of his household pond. Sadhucharan advises him to leave the village, but Golakchandra is too attached to his ancestral home to do so. Nabinmadhab meets the planter, Wood, and tries to persuade him to have mercy, but fails. Meanwhile, an officer sent by Wood forcibly marks three acres of Sadhucharan's land for the cultivation of indigo. Raicharan, Sadhucharan's younger brother, mildly protests—and for this offence both the brothers are whipped. Nabinmadhab pleads for them but this only invites abusive words from Wood and a threat of whipping. The act ends with a domestic scene in the house of Golak Basu.

The second act reveals the conspiracy of the planters to put Golak Basu in jail. They torture Torap and some other peasants to persuade them to give false evidence against him. There is a hint in this act that Kshetramani, the pregnant but beautiful daughter of Sadhucharan, has attracted the notice of a younger partner of the plantation, who wants to abduct her.

The third act acquaints us with Nabinmadhab's helpless condition and his futile attempt to save his father from the clutches of the indigo planters. Meanwhile, Kshetramani is abducted. But she is narrowly saved from being raped as Nabinmadhab along with Torap bursts in and rescues her. This act also informs us that Golakchandra Basu has been arrested on false charges and Nabinmadhab has gone to Indrabad to secure his father's acquittal.

The fourth act has a tragic beginning. The magistrate, who is a friend of Wood, sentences Golak Basu to imprisonment. Galak Basu begins fasting in jail and, after three days, hangs himself. The story moves fast after this. Nabinmadhab decides to leave the village after his father's obsequies are completed. He goes to Wood to request him to put off the planting of indigo on the banks of his household pond until the completion of those rites. But Wood kicks him. In fury Nabinmadhab strikes Wood but is immediately surrounded by the planter's men. He receives a fatal injury on head and is carried back home dying.

Misfortune dogs the house of Sadhucharan also. Kshetramani, who has escaped from being raped, suffers a shock and dies. When Nabinmadhab is brought back home, Sabitri, his mother, who has already been in a state of shock since her husband's unnatural death, loses sanity and in insane fury, strangles Saralata, Bindumadhab's wife. She soon regains her senses, realises her folly and

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out of shock, dies. The play ends with Bindumadhab lamenting over the death of his father, mother, brother and wife.

The story is more sensational and pathetic than tragic. Evidently the dramatist had a limited objective to project the sufferings of helpless peasants and to mould public opinion against the planters. The plot and characters are only a means to that end. This explains why there is no central character in the play. Dinabandhu was trying to project a real situation as realistically as he could. This was at a time when naturalism was a far cry and poets and dramatists were rather pre-occupied with heroic themes than with contemporary social problems. This play, with its bold naturalistic portrayal of real people, was a complete departure from the accepted literary norms and became instantly popular.

It is not that all the characters in the play are well-drawn. Dinabandhu seems more at home in his portrayal of the peasants or of the people of the lower stratum. For instance, Aduri or Torap appears more authentic than Nabinmadhab or Sabitri. He is completely free from affectation when he portrays a peasant and can use forceful language with a local flavour. Many characters of the upper classes, on the other hand, speak an affected circumlocutory language, and inasmuch as they do so they suffer from a lack of animation.

An.C.

NIMBARKA (Sanskrit), also known as Nimbaditya or Niyamananda, is the founder of a distinct Vaishnavite sect, called 'Sanakadi' or 'Hamsa'. Though an attempt was made to identify him with Bhaskara, a reputed philosopher and commentator on the *Brahmasutra* of the 9th or the 10th century A.D., it is now commonly accepted that he lived either in the 12th or the 13th century. His life is shrouded in supernatural mysteries and he is said to be the incarnation of Vishnu's 'chakra' (disc). In any case he flourished at a time when various cults and sects were coalescing in the Vishnu-Krishna complex of worship. The members of the sect founded by him worship Krishna and his consort, Radha.

It is believed that Nimbarka composed several treatises of which, however, only seven are now available. They are (i) *Vedantaparijatasaurabha* (commentary on the *Brahmasutra*) (ii) *Vedanta Kamadhenu* or *Siddhantaratna* or *Dashashloki*; (iii) *Mantrarahasyashodashi*; (iv) *Prapannakalpavalli* (v) *Radhashtakam* (vi) *Krishnashtakam* and (vii) *Pratahsmaranastotram*. Besides these seven, the names of three other books may be given on the strength of extraneous references. Purushottama Acharya refers to a book named *Sadacharaprakasha*, a treatise called *Prapattichintamani*, and a monograph called *Gitavakyartha*. Besides, according to his sect's tradition, Nimbarka had to his credit another huge work called *Rahasyamimamsa* of which the above-mentioned *Mantrarahasyashodashi* and *Prapannakalpavalli* constituted two volumes, while the remaining volumes have been lost. It is also conjectured that Nimbarka wrote two separate commentaries on the *Upanishads* and the *Bhagavatapurana*.

Dashashloki (i.e. *Siddhantaratna* or *Vedantakamadhenu*) is a brief dogmatic work, but one can have enough information from it on the basic doctrines of the sect. We find that Nimbarka's philosophy was, to a great extent, based on that of Ramanuja. Both of them shared the fundamental belief that though the creator and the created souls are distinct, they are essentially one with what is Omnipresent and Omnipotent. This is the notion of 'Dvaitadvaita'. Besides, both Ramanuja and Nimbarka put emphasis on devotion to Krishna as a path of reaching the ultimate goal of liberation from the cycle of rebirth. In Nimbarka's conception, devotion is total surrender because there is no other way to be blessed with divine grace, without which no liberation is possible.

It has to be specially noted that, unlike Ramanuja, Nimbarka does not blend philosophy with religion. Thus, in *Vedantaparijatasaurabha*, his commentary on Brahmasutra and also his best work when he takes up his subject from the standpoint of philosophy, he takes much care to address 'Brahman' as 'Paramatman' or 'Purushottama' only in a very restricted sense. But when he discusses it from the viewpoint of his own sectarian theology, 'Brahman' comes to be equated with Brahmanic Vishnu, Krishna, etc. At any rate, he sought to extend and develop the doctrines of Ramanuja by allowing a semi-independent position to the individual soul and the inanimate universe.

Nimbarka thinks that Jiva and Jagat are distinct from Brahman only in the limited sense of their evolution from his force (Shakti). Both of them exist in the Supreme Soul in a subtle form which assumes a gross physical frame in the mundane world of phenomena. But they always remain essentially united with the Supreme Soul and no detachment is ever possible. Thus it is rightly said that Nimbarka's doctrines have combined the Vedantic monism with a modified pluralism. As we have already stated, only a true devotee is believed to be qualified for divine grace.

In short, Nimbarka basically subscribes to the three cardinal principles of Vedantic monism, viz., Brahman or Supreme Self, Chit or Jiva or individual soul, and Achit or inanimate. The inanimate objects are again threefold: (a) those which originated from 'prakriti', (b) those which did not originate from it, and (3) time. When the controlling mechanism of prakriti is relaxed by divine grace, the Jiva is able to discover its true nature and the final as well as complete separation is attained. According to Nimbarka, Brahman is All-powerful and thus the sole creator, nourisher and destroyer of this universe. He is the

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supreme administrator of this mundane world. Here one may as well find the echo of Upanishadic conceptions: 'bhayadasya agnistapati bhayattapati suryah', 'mahad bhayam vajramudyatam', 'etasyava aksharasya prasasane gargi suryachandramasau bidhratau tisthatah', etc. However, it is obvious that Nimbarka's God is not simply terrible. He is also infinitely beautiful, blissful and merciful. Though all the Vedantic schools have generally accepted Brahman as terrible and delightful, they differ in determining as to which one is more prominent. Ramanuja and Madhva emphasise the former aspect while Nimbarka and Vallabha the latter.

Nimbarka's 'svabhavika dvaitadvaitavada' is basically inclined towards bringing about a synthesis between the conceptions of difference and non-difference, Vishnu, innate purity and extrinsic rituals, knowledge and devotion on the planes of philosophy, theology, ethics and practical religion respectively. The philosophical literature of Sanakadi sect, established by Nimbarka, was further enriched by some of his illustrious successors.

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Ta. B.

NINDA KAVITAKAL (Malayalam), a collection of poems by N.V. Krishna Warrier, was first published in 1948. The publication of this collection marked the dawn of a new era in Malayalam poetry.

Romanticism, with its exuberance of sentimentalism, had reached such a dangerously unhealthy stage that a major treatment was inevitable to regain the verve and vigour of poetry. It was Krishna Warrior's pen that carried out this operation successfully. Through his conscientious efforts, he led Malayalam poetry back from the unreal and imaginary world of romanticism to its own domain of natural simplicity and broad reality. His insight into life was novel. He adopted new technique, new language and new style. This, quite naturally, inaugurated a new revolution in Malayalam poetry.

Ninda kavitakal (Long poems) contains six long narrative poems. The first, 'Oru pazhaya pattu' (An old song) deals with the story of a tribal youth who questioned the age-old customs and practices in society and laid the foundation of a cultural revolution. On a dark night the tribesmen, with their king and his young beautiful daughter, reach the temple of Goddess Kali on the seven hills for the usual worship of giving in sacrifice one among them, to be selected by the Goddess herself. An unseen calamity in nature was taking shape. Earthquake and land-slide were impending. In the tumultous atmosphere, the king's daughter was declared selected and she was about to be sacrificed. An adventurous tribal youth jumps forward, thundering:

> To Goddess, or anybody, whoever that be.
> He, who touches the King's own pet
> Who is to see her sixteen yet,
> Will, doubtless be to my sword a prey.

He turned and kicked at the image of Kali. The earth quaked, lightning flashed, thunder roared, and in the ensuing landslide everything was completely destroyed. The superstitious may consider the tragedy a punishment by Kali. But the disturbance in nature had started earlier and the finale was just a coincidence. A primitive heart will attribute every natural calamity to the influence of some wrathful gods. When superstition wields power and is the agent for punishment, the innocent suffer and the tragedy leaves behind a deep impression of their pathetic plight.

'Anakkaran' (Mahout) is the next poem which reveals the deep and intricate psychology of human heart. Here we find a realistic picture of an anti-social element the society fears and hates. In this tragedy the poet criticises indirectly the unthinking and unfeeling society that does not bother about the circumstances which created him.

The next poem 'Teevandiyile pattu' (A song in the train) deals with the romantic love of a wandering snake-charmer for the charming daughter of a millionaire-merchant. The Rameshwar beach is the setting. The poet here throws the enchanting flute of romanticism into the fire and sends back Malayalam poetry to its natural dwelling of realism and folk-lore. The inevitability of man's duties leads him to unavoidable self-torture. He is cursed to burn all his desires in the sacred fire of duty. The insight into human psychology is the essence of the poem.

'Engineer', the next poem, tells the story of an engineer, an Englishman, in charge of the construction of a bridge, who laughs at the suggestion that the bridge will become stable only if it is fixed in human blood. But fate has it that the foundation stone is fixed in the blood of the engineer himself. A youngster shoots the engineer while the latter is inspecting the base of the bridge, because the engineer violated his sweet-heart.

'Alexis Punnyavalan' (Saint Alexis) and 'Madirasiyil oru ratri' (A night in Madras) are the two remaining poems. It was the time when the poets glorified spiritual love to such an extent as to negate worldly life. With his profound scientific realism, Krishna Warrier wanted to attack this. The tender-hearted, religious-minded Alexis, tormented by Oedipus complex, leaves his house on the very day of his marriage, wanders in different places seeking peace and doing long penance.

In 'Madirasiyil oru ratri' we experience the boiling

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sarcasm and biting satire of the poet with all its pinch and peel. A pre-Independence poem, it clearly speaks of the pathetic conditions of the Indians under foreign yoke and also of the natural, uncontrollable feelings of the common men then.

Ninda kavitakal gave a shock-treatment and awoke Malayalam poetry from its lethargy, using a language, rhythm and style akin to folk-songs and suited to the poet's themes. That is why he is described as 'the conscience of the time'. A poet according to him should be both a seer and a creator and *Ninda kavitakal* and his subsequent poems clearly prove him to be both.

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K.V.R.

NINGOMBAM, IBOBI SINGH (Manipuri; b. 1921), a notable playwright, actor and teacher of Manipuri, read only up to the 8th standard and became a teacher at a primary school. He worked in several schools and retired as Head Pandit. He is well-read in Bengali, Sanskrit and Hindi. *Ramayana sheireng* (The *Ramayana* in verse), *Mahabharata sheireng* (The *Mahabharata* in verse), *Sati mari* (Four satis), a poetic composition *Punshi akhomba* (a collection of biographies), *Meghnadbadh kavya* (a translation from Bengali of Michael Madhusudan Datta's *Meghanadbadh kavya*), *Natya amasung mancha*, (a book on the theatre and the stage), *Ram rajya* (a play) and *Karnagi mama amasung karanagi aroiba yahip* (Mother of Karna and the last sleep of Karna) are some of his important works. The last mentioned won him the Sahitya Akademi Award in 1983. A noted writer of radio-plays, he wrote *Nupigi michangda Gandhari* (Gandhari on the side of woman), *Nupida langjaba Kichak* (Kichak who wronged a woman), *Ekalabya, Subhadra huba* (The abduction of Subhadra), *Gandharina Srikrishnada shap tuba* (Gandhari's curse on Srikrishna), *Manipurda Babhrubadhan tuba* (The defeat of Babhrubahan in Manipur), *Karnagi dan* (The gift of Karna) and *Sati Sabya*. Singh's language is evocative and rich. He is also interested in painting and music. From his early years his eyesight has been bad and now he is completely blind. He has to take the help of others to write. He received the State Government Award for the best teacher in 1974, and the Manipuri Sahitya Parishad honoured him with the title of 'Sahitya Bhusan' in 1981.

I.R.B.S.

NINGTHOUROL LAMBUBA (Manipuri; 17th century) is a chronicle in ancient Meitei script containing accounts of tours, expeditions, etc. made by the kings of Manipur. It also contains several other anecdotes and descriptions of incidents. These accounts were maintained by Pandits in the royal palace of Manipur. The entries go back as early as A.D. 33 when Pakhangba ascended the throne of Manipur. The book gives accounts of invasions by kings of Manipur on the neighbouring countries, their encounters with foreign powers, and tours they made to several parts of their country for administrative purposes and for pleasure. In several entries comments on the character and conduct of kings and accounts of the activities of certain queens also figure. Though this book records several important incidents and events, it does not mention the year of the recording or the time when the individual kings flourished. It contains accounts of important socio-cultural and religious events and anecdotes to which several place names owe their origin. A comparative study of *Ningthourol lambuba* and *Cheitharol kumbaba* is useful in understanding the history, society, culture and religion of the people of Manipur in different periods of time.

It is evident from the use of relatively new words in the entries related to ancient times, and from the reference to later anecdotes, incidents and names of kings in the entries pertaining to earlier kings, that the book was composed at a later period of time. The cumbrous, pedantic style and the longwinded sentences such as the book exhibits were popular towards the later part of the 17th century. They indicate that *Ningthourol lambuba* must have been written towards the later part of the 17th century.

I.R.B.S.

NIRALA KI SAHITYA SADHANA (Hindi) is a stupendous work by Ramvilas Sharma in three volumes published in 1969, 1972 and 1976 respectively. Ramvilas and Nirala have had a long personal intimacy with each other, and therefore it was possible for Ramvilas to offer such a thorough and penetrating study of one of the greatest and most creative writers of our times.

The first volume of this magnum opus is a biographical study of Nirala the man, his social setting, and the makings of a great poet. The story begins with an account of Garhkota, the family background of Nirala, and the sturdy people of Baisawada with their faith in Hanuman and Tulsi's *Ramayan*, their hardihood and caste parochialism. Suraj Kumar Tewari, son of Jamadar Ram Sahay Tewari and grandson of Sidhari Pandit of Maheshadal (Bengal), comes of this background. He changes his name to Suryakant Tripathi and later to Nirala. He loses his mother in early childhood and is brought up under the stern discipline of his father. Ramvilas examines Nirala's early life in the light of the poet's own testimony about himself as revealed in his

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letters and memoirs, and references in contemporary journals. The biographical study thus acquires a ring of authenticity, and we see Nirala's struggle in life and the growth of his mind and art. Incidentally, this was the period in his life when his literary output was at its best, and he gave us such works as *Sarojsmriti, Tulsidas* and *Ram ki shakti puja*. Ramvilas writes with feeling and insight, and he gives us not only the history of a man but through him he re-creates the history of a whole literary epoch.

The second volume of the book is an evaluation of Nirala's total literary output. Ramvilas has tried to analyse Nirala's writings in the light of Lenin's theory of inner contradictions, and he brings out many contradictions inherent in the thoughts, experiences, and art of Nirala. He observes that Nirala himself had a rare gift of perceiving them. Ramvilas, in fact, characterizes 'Chhayavad' itself as a literature of inner contradictions in modern Indian culture.

Ramvilas stresses further that except Premchand no Hindi writer brings into focus the anti-feudal aspects of Indian revolution as powerfully as Nirala does. His humanism is part of his revolutionary idealism. He is not only a poet of beauty but also of sorrow and suffering. His later poems are resonant with the still, sad music of humanity. The two volumes establish Nirala as the most outstanding poet of Hindi after Tulsidas.

The third volume consists of Nirala's correspondence—letters by him as well as those written to him—and comments on the published letters by Nirala himself. The data given ought to enlarge our understanding of the life of Nirala and the creative processes of his mind and art. The book won Ramvilas Sharma the Sahitya Akademi award for 1970.

Gov. R.

'NIRALA', SURYAKANT TRIPATHI (Hindi; b. 1896, d. 1961) was one of the three greatest poets belonging to the Chhayavad era of Hindi poetry. He was born as Surajkumar Tewari in a Kanyakubja Brahmin family of Uttar Pradesh, but changed his name to Suryakant Tripathi, and later, in 1923, he took the pseudonym Nirala. Formally, he studied only up to Matriculation, but acquired a good knowledge of Hindi, Bengali, Sanskrit and English on his own. By the time he was 20 he lost almost all his dear ones and was left alone to fend for himself, his four orphaned nephews and his motherless son and daughter. All his life, he had to roam from one place to another in his struggle for surivival. The earlier part of his life was spent in Bengal, and as such he came under the influence of two cultural waves, one led by Rabindranath Tagore and the other by Swami Vivekananda. These influences, along with his own deep roots in native tradition and culture, are evident in his earlier collections of poems, *Anamika* (The nameless one, 1923), *Parimal* (Fragrance, 1930), *Gitika* (Songs, 1936), and the second edition of *Anamika* (1938), which was actually a new collection with entirely different poems. Nirala took the themes of his poems from various sources—Puranas, history, religion, nature, contemporary social and political questions, and above all his own imagination.

A new aesthetic sense, a love of nature, an attraction towards the mystical and the abstract, an insistence on the personal view-point, and a certain freedom of form and content in writing, were some of the dominant characteristics of Chhayavad, qualities reflected in the poems of Nirala. Braving all opposition and ridicule, he was a pioneer in the use of blank verse in his poems and thus asserted his freedom from the bondage of rhymed metres. His conception of beauty is earthy, but at the same time it transcends the limits of flesh as seen in his poems 'Juhi ki kali', 'Preyasi' and 'Rekha'. In his mystic poems like 'Tum aur main' and 'Payala' the influence of Vedantic thought is clearly visible. The themes of *Rama ki shakti puja* and *Tulsidas* (1938) are mythological and historical respectively, but their treatment endows them with an epic grandeur. In his nature poems, Nirala gives beautiful word pictures, mainly of clouds and spring. In *Gitika* as well as in his later collections, *Anima* (1943), *Apara* (1946), *Archana* (1950), *Aradhana* (1953) and *Git-gunj* (1954) philosophy gives way to devotion and resignation. Long before progressivism was accepted as a trend in literature, Nirala had written poems like 'Bhikshuk', 'Bahu', 'Deen', and 'Vah todti patthar', which were full of sympathy for the oppressed. In *Kukurmutta* (The mushroom, 1942) and *Naye patte* (New leaves, 1946) this sympathy comes to the forefront. In the poems of these volumes, Nirala makes humorous or sarcastic attacks on rich exploiters, self-styled progressives, smug intellectuals, etc. His language and style also undergo a radical change, and the Sanskritized diction of his earlier poems gives way to a racy, earthy colloquialism of the man in the street.

Nirala has used various metres and verse-forms in his poems. In *Bela* (1943) he tried his hand at ghazal also. His language and ideas, at places, have been thought of as incoherent but, on the whole, he has a remarkable command of languge and matches it exquisitely with rich ideas.

Known mainly as a poet, Nirala was a prolific prose writer also. He wrote quite a few novels: *Apsara* (1931), *Alaka* (1933), *Nirupama* (1936), *Prabhavati* (1936), *Choti ki pakar* (1947) and *Kale karname* (1950). *Sarkar ki ankhen* and *Chameli* (incomplete) were left unpublished. His *Kulli bhat* (1939) and *Billesur bakariha* (1941) are regarded by some as novels, but in fact they belong to the category of reminiscent sketches rather than novels. Nirala's stories were published in five collections: *Lily* (1933), *Sakhi* (1935), *Sukul ki bibi* (1941), *Chaturi chamar* (1945) and *Devi* (1948). These collections also contain some real life-sketches. His essays on literary as well as socio-political topics are found in four collections: *Praban-*

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dha padma (1934), *Prabandha pratima* (1940), *Chabuk* (1950) and *Chayan* (1957). Besides some of the essays in these collections, *Ravindra kavita kanan* (1928) and *Pant aur Pallav* (1949) are works of literary criticism. Nirala had also written three plays, *Samaj*, *Shakuntala* and *Usha-Aniruddha*, which remained unpublished. Besides creative literature, Nirala had written lives of great puranic and historical figures of India like Dhruva, Rana Pratap, Ramakrishna Paramahamsa, and Vivekananda. He wrote a commentary on Tulsidas's *Ramacharitmanas* and translated a part of the *Manas* in Khari boli. He also wrote an abridged version of the *Mahabharata*. Among his translations, he reproduced the teachings of Ramakrishna and Vivekananda in Hindi; translated some Vedic literature and Vatsyayana's *Kamasutra* from Sanskrit and eleven novels of Bankimchandra, and *Rajayoga* of Vivekananda from Bengali. Like Tagore's and Jaishankar Prasad's, Nirala's genius found its expression in various forms and fields.

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Ku.B.

NIRANJANA (Kannada; b. 1924), whose real name is Kulukunda Sivarav, is a Kannada novelist, short story writer and journalist, normally associated with the progressive movement in Kannada literature, which flourished during the mid decades of the present century. The rebellion against social injustice and religious hegemony—an ever-present theme in his works—had its mainsprint in the turbulent years of his early adolescence. This was given a firm theoretical framework after his introduction to Marxism. He is one of the very few writers in Kannada with a background of active participation in the leftist underground movement. He was a member of the Communist Party of India till the early fifties. Now he leads a life confined to intellectual activities, owing to physical constraints.

His major novels include *Vimochane* (Deliverance, 1953), *Rangammana Vathara* (1954), *Banasankari* (1954), *Chirasmarane* (Eternal memory, 1955), *Swami Aparampara* (1963) and *Mrityunjaya* (1976). Many of them are translated into various Indian and foreign languages. *Chirasmarane* and *Mrityunjaya* are his most celebrated novels. The former is based on the real life incidents that took place in Kayyur, a village in Kerala. It is a poignant account of the birth and growth of class consciousness among the peasants of an illiterate community. The martyrdom of the heroes is depicted in moving terms. In *Mrityunjaya* he has portrayed the saga of a peasant rebellion in ancient Egypt. *Svami Aparampara* and *Kalyana Svami* are attempts to capture the spirit of nationalistic struggles in a feudal set-up.

His characters are vibrant with life, though they run to types—black and white characters, representing good and evil. His style is extremely lucid and emotional. He avoids being melodramatic when writing at his best. The upsurge of the modern movement has hindered the proper evaluation of his works.

He is a journalist of long standing. He has served in editorial posts of various magazines, e.g., *Rashtrabandhu* (1941-43), *Prajamata*, (1945) and *Janashakti* (1947-49). He was the Bangalore correspondent of INFA during 1964-68.

He edited *Jnana gangotri*, a mammoth seven-volume encyclopaedia for youngsters. He has also edited *Vishwa katha kosha*, a twenty-five volume venture containing translations of stories from all over the world.

He has translated a number of Russian classics into Kannada, notably those of Maxim Gorky and Anton Chekhov. The Karnataka University conferred on him the degree of D. Litt. (honoris causa) in 1990.

H.S.R.

NIRANJANA, ANUPAMA (Kannada; b. 1934) is a leading novelist of multifarious talents in Kannada literature. Her prolific pen so far has produced 45 works on diverse themes. Anupama received her M.B.B.S. degree in 1956 from Mysore Medical College. She was married to Niranjana, a renowned novelist and a progressive writer. Anupama Niranjana has 20 novels to her credit. The major ones are *Ele*, *Madhavi*, and *Ghosh*. *Ele* deals with the struggles and aspirations of a weaving community in a little town. The story of *Madhavi* is woven round a puranic tale, describing the exploitation of women even in the *Mahabharata* period, while *Ghosh* depicts the struggle between a dictator and ordinary people.

Anupama has widely contributed to children's literature. *Dinakkondu kathe* is a collection of 365 stories taken from the puranas, *Panchatantra* and Indian folk tales. She has so far published eight collections of short stories. Among them *Pushpak* and *Onduginiya kathe* are worth mentioning. Her major works have been translated into most of the South Indian languages.

Being a doctor by profession, Anupama has blended her medical knowledge with literature. As a result she has composed eight books of great use for the common people in their day-to-day life. *Tayi-magu* covers the problem arising during pregnancy and childbirth.

Dampatya dipika is a very useful guide to married couples. *Arogya bhagyakke vyayam* and *Shaishavada dipika* are other works which have enjoyed popularity among the Kannada reading public.

The novelist availed herself of her visits to America and Europe in her two well-known travelogues, *Sneha yatre* and *Angaiyalli euro America*. These books are remarkable for their graphic descriptions of foreign countries.

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Nenapu sihi kahi, an autobiography of the writer, won her the Tirumalamba National Award in 1987. She is also the recipient of three more awards, viz., Karnataka Sahitya Academy Award in 1978, Soviet Land-Nehru Award in 1978 and Karnataka Rajyotsava Award in 1981.

Anupama Niranjana had the honour of presiding over Mahila Sammelan at Kasargod and Mahila Goshti of Kannada Sahitya Sammelan in Bombay.

Ma.P.

NIRANJANI, HARIDAS (Hindi; b. 1455, d. 1543). The Niranjani sect of Rajasthan is one of the major branches of the Nirgun school of devotion. Its founder, Haridas Niranjani, is also known as Haridas of Didwana. He was born in the village of Kaprod, near Didwana in Rajasthan. 'Davistanul Mahahib' describes him as a Jat belonging to the group of Benidas Sankhla, but the Niranjani saints describe him as Sankhla Rajput.

Haridas was a boy of violent temper, but divine inspiration brought about a sudden change in his life. The scriptures of the sect attribute this transformation to the influence of Gorakhnath. He went through a course of rigorous ascetic discipline and in due course rose to be a propounder of the Niranjani sect of worship. Absolute Brahm is Niranjan; He is the Nirakar (formless) Ram, and His worship is the be-all and end-all of being.

To disseminate his teachings, he travelled far and wide, and preached devotion to the 'Nirguna' Lord. A devotee of his sect, Raghunathdas, in his *Parichayi*, gives a versified account of his ramblings and miracles. He initiated 52 disciples and appointed 11 mahants.

We find references to 47 works by Haridas Niranjani but only some of them are available. His poetic compositions have a rich range and variety. Tuned to various ragas and raginis, 182 of his padas, 109 kundaliyas, 304 sakhis, 8 rekhtas, 12 karkhas, 3 artis and 4 shlokas are extant. His compositions have an unmistakable touch of Rajasthani that approximates to Khariboli.

Vi.S.

NIRANT (Gujarati; b. 1770, d. 1846). In his early life he was a great devotee of Krishna and wrote love songs about Radha and Krishna, but later in life he turned to monism.

In his poems we find a happy blending of devotional and philosophical doctrines. He has written lyrics in several metres like Sakhi, Kundalia, Jhulana, Chhapa, and Kafis. He has also made use of the several poetic forms in vogue at the time, such as 'var' (days), 'tithi' (dates) and 'mahina' (months). In his mahina he writes about the pangs of love Radha and Gopis suffer from on their separation from Krishna. The pangs increase month by month reaching the climax in the eleventh month. In the twelfth month Krishna arrives and the poem ends with the note of a happy union. In his philosophical poems he explains the doctrine of monism and abstract questions regarding soul, nature and Brahm. His significant contribution lies in his use of the letter-form in poetry, a form exploited convincingly for the exposition of the doctrine of non-dualism.

C.M.

NIRDOSH, BANSILAL WALI (Kashmiri; b. 1928) is a short story writer and playwright. As a writer, he was influenced by his writer-reformist father, Tirth Kashmiri, and Dinanath 'Nadim', an eminent poet. He joined the 'National Conference Civilian Militia' after matriculating in 1945. He could not continue his college education. He left for Amritsar in search of livelihood. He had to work there as a rickshaw-puller, a newspaper vendor and a clerk in *Sher-i-Bharat* (ed. Gurdayal Singh Dhillon). Later, he worked on the staff of *Naya zamana* (Jalandhar) and lived in a commune along with Fikr Taunsvi, Makhmur Jalandhari and others. He wrote his first Urdu short story 'Aur kishti bahti rahi' (And the boat kept drifting) while working with *Naya zamana*. On his return in 1950, he worked as sub-editor of *Khidmat*, attended cultural conferences and meetings, and remained its Minutes Secretary till 1957. His prominent stories of this period are 'Khaj' (The rash) and 'Totaram ki vapsi' (The return of Totaram). He wrote his first Kashmiri short story, 'Sruk' (The complex), for All India Radio, Srinagar, as a script writer where he continues working even now as News Producer. His first short story collection, *Bal marayo* (O' I die, 1961), awarded by the Jammu and Kashmir Cultural Academy, is marked by deep observation and lively narration. *Adam chhu yithay badnam* (Man is no sinner, 1963) depicts human situation in the face of cruel destiny. *Girdab* (The whirlpool, 1973) brought him the State Academy Award in 1974, and the novel *Akh daur* (An epoch, 1974) is well-known for its detailed description of the feudal times during which the unwary people of the valley suffered. Nirdosh absorbed the influence of Premchand, Gorky and Dostoevsky through the study of these authors during his school days. He tried to initiate himself into the socialist ideology, but not finding himself 'truly and sufficiently dedicated' delinked himself from it. His short stories and radio plays, one of which, viz. 'Dan thar' (The pomegranate bough, 1976), was awarded a prize in the All India Radio play competition, display not only his distinct insight into the complex family relationships, but also a marked imprint of Maupassant and Gogol on his works.

Rat.S.

NIRGUN, DWIJENDRANATH MISHRA (Hindi; b. 1915), was born in district Badayun, Uttar Pradesh, and passed his M.A., Sahityacharya, and Sahityaratna ex-

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aminations. His first story was published in 1937. Since then he has written more than 200 stories, published in several magazines and journals. He was editor of *Maya* from 1936 to 1940, and then the first editor of *Manohar kahaniyan*. Later, he joined the staff of the Sanskrit University of Varanasi.

Nirgun brings out in his stories the varied aspects of middle-class life and its weal and woe. Though his art is rooted in piety, he gives us an insight into complex human situations involving man's degeneration. His emphasis is on the essential goodness of human soul. This explains the popularity of his stories such as 'Chhota Doctor', 'Savan', 'Bahuji' and 'Jindagi'.

His characters may break down in their struggle of life, but they keep their sensibility and values intact. This is both his forte and his weakness. In spite of his traditional, style he has always sought new areas of sensibility.

Though Nirgun has written novels and poems also, his real strength lies in the realm of short stories. Many of his stories have been broadcast. Till date, seventeen collections of his short stories, including one in Russian translation, and four of his novels have been published. Many of them have won awards. His important collections of stories are *Chhaya, Purti, Bahuji, Do kinare, Kaccha dhaga, Teela, Khoja, Pyar ke bhukhe, Tute sapne. Jindagi Lajavanti, Meri priya kahaniyan, Dayare, Darungi nahin, Katha sarita and Chhota Doctor.* His two novels are *Ye galiyan ye raste* and *Ek tha rajkumar.*

V.P.

NIRGUNA (Maithili) is a kind of tragic song prevalent in classical as well as folk literature. It has a definite theme and music of its own. It may be an elegy or a death song. It is generally sung by the followers of Kabir and the Nirankari cult, especially on the occasion of death and during the 'shraddha' ceremony. Whenever an ascetic, mendicant or saint dies, the group recitation of Nirguna is a must. It may also be sung at the end of a group kirtan or bhajan. The group recitation is generally accompanied by an orchestra, consisting of mridanga, jhal, majira, ektara, orini, etc. Now-a-days harmonium is also allowed. It is sung in chorus as well as solo. Generally the Gundaria mendicants of the Gorakh panth sing it on sarangi.

The theme of the Nirguna is spiritual and mystical. Transitoriness of body, inevitability of death, illusoriness of the world, eternity of soul and Brahm, etc. are the subject of the Nirguna songs. They encourage man to liberate himself from the bondage of worldly attachment and attain the status of Brahm. As a Nirguna song pertains to death, it engenders 'karuna bhava', but before the 'karuna' sentiment matures, it evokes 'shanta bhava', the feeling of harmony and poise. Some songs of Vidyapati effecting 'shanta rasa' may be regarded as Nirguna poems. In the Maithili dramas of Nepal a few songs of 'shanta rasa', called 'shariratha gita', were considered a must. As the subject-matter of 'shariratha gita' is identical with that of Nirguna, the former comes within the category of the latter. The influence of Kabir is manifest in Nirguna. Most of the Nirguna songs show Kabir's style of paradoxical sayings. Some of the Maithili Nirguna songs sung by the Kabir sect bear the name of Kabir as their author. Probably, they were interpolations, the songs having been composed by Maithili poets themselves.

A number of such Nirguna songs also bear the names of Dharmadas, Ramrupadas, Apuchhadas, Tulsidas, Surdas, etc. The famous Maithili saints, Saheb Ramdas and Lakshminath Gossain, have also composed a number of Nirguna songs. Some of the songs of Kavishwar Chanda Jha also come in this category. The music and tune of Niguna generally resemble those of 'samadauni' and 'udasi'. Some are sung in the tune of 'sohar', 'lagani' and 'barahmasa'.

R.J.

NIRMALDAS FATEHCHAND (Sindhi; b. 1866, d. 1940) was born at Hyderabad in a family of educationists. Because of the family background, he imbibed all that was best in Hindu and Muslim culture. He was a great scholar of Sanskrit as well as Persian and Arabic, and a man of mystic leanings. In fact, he lived and moved like a true Sufi, absolutely non-attached to worldly affairs and was least interested in the mundane existence. Very often he was found in Muslim gatherings, especially during Muharrum, dressed in black. Even by Muslim scholars he was loved and adored. To a query as to why being a Hindu, he chose to be associated with Islamic discourses and disputations, he is reported to have responded in a typically mystic manner, 'The fundamental truth enshrined in all religions is the same. Is there any Hindu Truth, or Muslim or Parsi or Christian or Sikh Truth?' He was also deeply imbued with Hindu philosophical ideas and was reverentially devoted to Hindu seers and saints.

Because of his unquestioned linguistic mastery, the Government solicited his services as a censor during the First World War. In his literary magazine, *Aina* (Mirror), he published his own translation of some portions of Firdausi's *Shahnama*; this was in the beginning of the present century. His poems also used to appear in the D.J. Sind College miscellany. Only scholars deeply immersed in Sanskrit and Perso-Arabic vocabulary and phraseology can comprehend and grasp the import of his compositions, especially the prose.

Nirmaldas has left at least two fine works for us: *Sarojini* (1914) and *Dalurai ji nagri* (1944). The latter is one of the most erudite works in Sindhi, though consisting of only 84 pages, followed by three pages of quatrains and fifteen pages of glossary. Conscious of the profundity

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of his style, the learned seer had perhaps himself realised the imperativeness of glossary, without which young scholars would indeed have found themselves quite at sea. His style presents an astonishing harmony of Sanskrit, Persian and Arabic expressions.

It is in *Dalurai ji nagri* that Nirmaldas has revealed himself as a master of inimitable prose. His depiction of the paradise-like beauty of the palace and its gardens is in a style which is a literary marvel and which any scholarly writer may well emulate and envy.

K.B.A.

NIRVANALILAVATIKATHA (Prakrit) was composed by Jineshvarasuri some time between 1025 and 1038 at the village of Ashapalli in Rajasthan. It contained some 18000 couplets, but the original text is not available. Dhaneshvarasuri, a Prakrit poet, has referred to it in his book *Surasundarichariyam* (1038) and has commended its beautiful rhymes, delightful descriptions of nature and appropriate figures, rhetoric and prosody.

The abridged translation of *Nirvanalilavatikatha* was done by Jinaratnasuri in 1284 under the title, *Lilavatikathasara*. It is still unpublished, but the manuscript is available in the manuscript library of Jaisalmer. The abridged translation preserves the gist of *Nirvanalilavatikatha*. It is divided into 21 chapters (utsahas) having 5350 stanzas. In was composed at Jabalipattan (Jalore, Rajasthan). According to this work, the subject-matter of the Prakrit book is as follows:

The king of Rajgiri, Sangharaja, and his queen, Lilavati, asked Jain Acharya Vijaysena about the events of their previous lives. The Acharya gave them the stories of King Vijayasena of Koshambi, his minister Jayashasana, priest Sura, chief trader of the town Puranda, and Sarthavaha Dhan. All these five persons were friends. The ill effects of violence and anger, falsehood and pride, theft and deceit, sensualism and lust, possession and greed are vividly described in this work. Hearing this story, Sangharaja, Lilavati and all others accepted the life of asceticism, and ultimately attained salvation (Nirvana). Perhaps, for this reason this story has been named *Nirvanalilavatikatha*.

As the original text of *Nirvanalilavatikatha* is not available, it is difficult to say anything about its literary value but its subject is quite interesting. It is full of the stories of previous lives, as is common in Prakrit narratives, and is written in a didactic style. We may compare the book with *Kuvalayamalakaha* of Uddyotanasuri also, but we can assess it adequetely only when we have the original Prakrit text with us, along with the abridged Sanskrit translation by Jinaratnasuri.

P.S.J.

NIRYUKTIS (Prakrit) are the oldest commentaries on the Jain canonical texts. They are aimed at removing doubts about the meaning of words used in the teachings of Lord Mahavira. Generally, they are in the form of mnemonic verses. Niryuktis by Bhadrabahu II (approx. 6th c.) on the following canonical texts are the oldest commentaries available: Avashyka, Dashavaikalika, Uttaradhyanani, Achara, Sutrakrita, Dashashruta, Kalpa (Brihatkalpa) and Vyavahara. Two more Niryuktis, Suryaprajnapi and Rishbhashitani are also ascribed to him, but they are not available.

The Niryukti, known as Oha or Ogha, is a part of Avashyakaniryukti, while Pinda is a part of Acharaniryukti. Since new discussions were included in them with the passage of time, they were given the status of independent texts. The Niryuktis on Brihatkalpa and Vyavahara are mixed with bhasyas and it is difficult to separate them, though the commentators of the bhasyas have tried to isolate some verses.

The Niryukti on Avashyaka is the oldest and has passed through many stages of development. At first it might have dealt with the six chapters of Avashyakasutra. In the beginning we have the discussion of Nandi, i.e., the five types of knowledge and the life of Mahavira, and then we are given the Jain Universal History also dealing with the life of 63 great men, which may be a later addition. The commentators recognise 257 verses as Mulabhasya.

The above mentioned Niryuktis were composed one after the other. If some thing is discussed in a previous Niryukti, it is not discussed again but only referred to. All the Niryuktis are documented, but Avashyaka Niryukti is the one which has bhasya, churni, and so many Sanskrit commentaries which show its importance in Jain literature. It has become a source book for a study of many traditional ideas which are found here for the first time. Apart from their significance as commentaries in view of the method employed therein, their contribution to Indian lexicography is also important.

Not much is known about the life of Bhadrabahu II, but tradition holds him as a brother of Varahamihira. He is said to have had a good knowledge of Astanganimitta and Mantravidya. He was also the author of *Uvasaggahara*. From Nisitha bhasya and its churni we learn that even before Bhadrabahu II there was Govinda Vachaka's Niryukti, though it is not available now. But it is possible that some of the gathas from Govinda Vachaka's Niryukti may have been included in the Niryuktis of Bhadrabahu II.

The details furnished in the Niryuktis are a source of many independent works of narrative literature in Prakrit and Sanskrit.

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D.D.M.

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NISANI (Rajasthani) is a metre based on vowel marks. The term is believed to have been derived from the Persian word 'nisani', meaning a token of memory or a memorial. The metre, perhaps, originated in Punjabi, since the language of most of the nisanis carries a deep imprint of the Punjabi language. The very first writing in nisani was adopted by the Dhadis, the Muslim minstrels who once moved about frequently in Punjab and Rajasthan for the purpose of entertaining people with their songs and creative writings. *Viramayan*, the earliest known work in nisani metre, was composed by Dhadhi Bahadar. Thereafter, the metre was adopted by the charanas and others who took a fancy for it, finding it easier for narrative purposes. Normally, the metre consists of vowel marks of thirteen and ten in each line, but there are more variations found in a number of compositions where the vowel marks range between twenty-one and sixty-four. The treatises on prosody have classified the forms of nisani variously. Kavi Manch has given twelve forms in his *Raghunath rupak*, while Kishana Adha has enumerated fifteen in *Raghuvar jasprakasha*. These are 1. Garbhit nisani, 2. Dumala jangadi, 3. Dutiya dumila, 4. Suddha nisani jangadi, 5. Nisani maru, 6. Nisani var, 7. Nisani hansgat tatha rupmala, 8. Jhingar nisani, 9. Nisani sihatap, 10. Dutiya sihachali nisani, 11. Nisani sirkhuli, 12. Ghagghar nisani, 13. Dutiya ghagghar nisani, 14. Paidi nisani, 15. Machatathal tatha sohani nisani. This classification is mainly based on rhyming terminations and pauses on vovel marks. The total number of lines also range between ten to sixteen in a stanza. There is a natural flow in the whole stanza which makes the description of an event or feeling much impressive. *Virmayan* by Dhadhi Bahadar and *Vivek var nisani* by Gadan Keshodas are two of the most prominent nisani works.

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N.S.B.

NISAR AHMED, K.S. (Kannada; b. 1936), a noted Kannada poet and translator, became famous with the publication of his book of poems, *Manasu Gandhi bazaru* (1957). Since then, he has been in the forefront of the third generation of Kannada 'Navodaya' poetry. His poetry registered a new sensibility with the publication of *Sanje aidara mele* and *Nenemba parakiya* in the early seventies. The poems in these volumes reflect deep meditation about life as also the tranquillity of the Malnad region. The poems of this period reveal a craftsmanship akin to that of Navya school, which was then dominant. Ahmed's poetry mainly embraces the human environment as felt and seen in the life all around. Another aspect of his personality displayed for the first time in the poem, 'Amma ashara nanu', becomes authentic by its Muslim background. While in most of his poems he could not escape the Hindu milieu, in recent poems like 'Rangoli mathu maga' the two religious sensibilities are juxtaposed. In recent collections, *Swayam seveya giligalu* and *Anamika anglaru* there is an influence of Pablo Neruda. Ahmed's poetry is delightful with its skilful craftmanship. His poetry has been translated into a number of Indian and foreign languages. An acknowledged representative of the period when the Navya school flourished and then suffered its decline, he is also the first poet to have exploited the cassette culture and reached the common man through his beautiful lyrics. He has written a few critical essays and a monograph on Pablo Neruda. His translations of *A Mid-summer Night's Dream* and *Othello* were put on the boards and were well received. Ahmed presided over the Poets Meet held to mark the Diamond jubilee of Kannada Sahitya Parishat. He was awarded State honour on the occasion of the Silver Jubilee Celebration of the formation of Karnataka. He was President of the Karnataka Sahitya Academy (1984-1987). At present, he is Head of the Geology Department, Government Science College, Bangalore.

His Other Works: include—Poetry: *Nenedavara manadalli, Sumuburta, Sanjeaidara mele, Nanemba parakiya, Ayda kavitegalu, Nityotsava* (Lyrics); Essays: *Idu bari bedagalle anna, Bari maryadastaretr.* Children's Literature: *Hakkigalu, Khanijagalu mathu shilegalu, Putta Santanu mattu kalegalu.*

Va.S.

NISARGA (Kannada) is a novel by Mirji Anna Rao published in 1945. Though his first, it is, in the opinion of many critics, his best novel. It is a strikingly realistic novel. It tells the love-story of Ananta and Tara, ending in the death of both. While the early readers of the novel were moved by the tragic love-story, later readers have considered it somewhat sentimental but have admired the recreation of the rural life in the novel. The locale is a village in the northern part of Belgaum district. The novel recreates the life of the Jain community with its rites and rituals, its restrictions on women, and its values. The use of the dialect in the novel drew attention at once; the dialect is a part of the world it creates.

L.S.S.R

NISHITH (Gujarati) is Umashankar Joshi's third collection of poems published in 1939, which won him the coveted Jnanpith Award (1968). Setting forth at twenty in the 'realms of gold' with 'the auspicious word' coming from 'afar/echoing in the still silent domes of centuries', the poet, at seventy, arrives at the shore of silence saying, 'wait a bit/silence alone has the last word'. It is this silence, the silence of the music of the spheres, that envelopes Umashankar's finest poetry. Amidst the eternal music of infinite silences the title poem 'Nishith', an ode to the

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spirit of mid-night, seems to have been conceived. The awesome portrait of the night as a cosmic dancer on the stage of the world, under the moonlit and starlit dome, grows into a huge metaphor. The poet has, indeed, come of age and left behind, if not altogether abandoned, loud declamations of the poetry of protest in *Gangotri* and romantic exuberance in *Vishwashanti*. He remains for ever a romantic, but his poetic sensibility, the impact of Gandhi, and the idealistic temper of the 1930s inculcated in him a profound concern for a living reality, even though it might mean artistic compromise as in 'Nishith', presenting a decline from the heights of aesthetic joy to the bleak reality of the endless night of slavery. The cosmic dancer who sows 'in the clay of human consciousness/the seeds of dreams unique' is invoked as the 'conjurer of dawn' to awaken the nation from long slumber. The ode is not free from Shelleyan images and is symbolical in more than one way. It illustrates the nexus between tradition and individual talent in Umashankar who can, with ease and facility, combine the 'Vedic incantation' of classical Sanskrit metres with the mechanical rhythm of a late-night electric train. Rhythm is the poet's forte, and it greatly heightens the poem's audio-visual appeal. For sheer creative energy and flight of imagination 'Nishith' does not have many rivals in contemporary poetry. Central to our understanding of *Nishith* and its poet is 'Atmana khander' (Soul in ruins), the sonnet sequence, revealing a most fascinating poetic process of transforming a view of life into a vision of life, as the poetry turns increasingly more and more inward. It mirrors

> The vast territories of time and space
> Stretching boundlessly far and wide;
> But minus me—the cipher.

Here we see the romantic ego of a dreamer who dreams of conquering like Alexander but, as the poem progresses, comes to terms with reality. It is a journey from innocence to experience, illusion to actuality, art to life, but not without the ache of modernity. The poem inheres eternal themes like love, death and time. If 'Nishith' betrays Shelleyan influence, here we have echoes of Eliot: 'The moments present are sustained by the moments past/And the moments dead are alive in moments present.'

Love, truth and beauty are the terms that recur in *Nishith* with extraordinary frequency: 'After drinking deep in bueauty/The fountain of love will spontaneously sing.' Thus he writes in 'Nakhi lake', suggesting an unmistakable romantic approach to the poetic process. Thematically, the poet might be susceptible to Eliot or Pound, but unlike them he cannot be anti-romantic. His love poetry amply bears this out; but unlike a typical romantic poet, he does not let himself go. His love is restrained and dignified, yet it has some tender and memorable moments:

> How easily is the human heart broken?
> With words partly spoken
> And short silences.

His 'Virat pranay' (Cosmic love) is remarkable in the sense that love to Umashankar is not merely an affair to store on a shelf. It is, however, in his songs, some of which will live as long as people in Gujarat sing, that the poet seems to be in his true elements. Traditional folk tunes and images impart to the songs a rare distinction in modern poetry. 'Sabarno Gothiyo' (River's Comrade) is one of the finest Gujarati songs. The slow collapse of agricultural civilization and the rise of industry with its attendant evils have uprooted many a son of the soil. The protagonist leaves the idyllic countryside and comes to the city only to be alienated and ruined. His sole companion is the river he intimately knows and which he entreats to convey the tidings to hills and birds back home:

> But the river trembled a bit and ran;
> Dear me, do rivers ever return?
> The hills stood firm far off aloof
> And the cuckoos too lingered behind.

Umashankar's is the poetry not merely of evolutionary poetic consciousness but also of quest:

> We woke up the sleeping stream
> And asked for a song:
> We sought the song everywhere...

He fails to find it, but does not lose faith. He ends the book, singing:

> Leave not the song unsung half way O dear,
> Leave not the song unsung!

In new poetry, observes Umashankar in his preface to *Nishith*, the accent is on the essence, for 'in the passage of time the newness will fade away, but the poetic essence alone will be a sustaining lifeline.' Happily, even though there is tension between his poetic theory and practice, there is absolutely none between newness and poetry in *Nishith*, 'for that alone is beautiful which is every moment new.'

R.A.D.

NISKULANANDA (Gujarati; b. 1766, d. 1848) was a monk of the Swaminarayan sect. He wrote *Bhaktachintamani* which depicts Sahjanand Swami, the founder of the Swaminarayan sect, as the manifestation of God. The book reveals the spiritual powers of the Swami. In his *Dhirajakhyan* he shows through illustrations from the lives of such mythological characters as Prahlad, Dhruv and Ranitdev how God, 'before accepting a devotee', puts him to various tests. In *Bhaktinidhi* (Treasure of devotion) he explains the importance of the path of devotion, and in

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Snehagit (Song of love) he depicts the love episodes of Krishna, Radha and the Gopis. Hundreds of his padas are very popular. His famous pada telling the devotees that 'Renunciation does not last unless backed by genuine aversion to sensuous pleasures' is sung widely by travelling mendicants. He is best known for padas which show the way to spiritual uplift.

C.M.

NITI-KAVYA (Sanskrit) is a heterogeneous composition, consisting of a series of verses detached from each other, expressing in a felicitous diction and in a variety of melodious metres, the sorrows and joys of life, follies of men, wiles of women, right mode of life, futility of pomp and power, ethical and didactic maxims, proverbial philosophy, worldly behaviours, practical wisdom, etc., which spring from an intimate observation of men, manners and nature. Niti-kavya, thus, touches almost every sphere of human life and is conspicuous by creating a beautiful image through the help of simile or some natural phenomenon and crystallising it into epigrams. The didactic element running through the entire Sanskrit literature–the epics, prose novels, dramas, puranas, fables, etc.–comes directly to the surface in the niti-kavyas and distinguishes it from other literature.

The rudiments of niti-kavya can be traced to the Shunahshepa legend in the *Aitareya Brahmana* and in the Upanishadic literature wherein we come across epigrammatic stanzas bristling with morality and vanity of earthly pleasures. From the very early times, epigrams have been current in literary circles. They were collected in the form of 'shataka' (hundred) in due course of time. Some poets themselves composed shatakas, while others compiled them. The line of distinction between self-composition and compilation is not maintained in the shatakas. The shataka ascribed to one poet may not, thus, be his entire composition and there may occur interpolations of stanzas composed by others. Accordingly, in the shatakas we may notice a collector being an inventor or an inventor being a collector. For example, the niti-kavyas ascribed to Chanakya, the celebrated author of the *Arthashastra*, such as *Chanakya-shataka*, *Chanakya-nitidarpana*, etc. may not all be his own composition. In order to lend a stamp of authority to the works, they might have been associated with the name of Chanakya, while the composer of stanzas might have been some one else. Accordingly, in the niti-shatakas the identity of the original author is eclipsed. After Chanakya, Vararuchi, Ghatakarpara and Vetala Bhatta are believed to be the creators of niti-shatakas. Their works are, respectively, *Niti-ratna*, *Niti-sara* and *Niti-pradipa*. Among the most famous pieces of niti-kavya is the *Niti-shataka* attributed to Bhartrihari, which, on account of originality of thought and expression, stands unique among niti-shatakas. His other works on similar lines are the *Vairagya-shataka* and the *Shringara-shataka*. Bhartrihari has been a controversial personality and it has not yet been decided whether the poet Bhartrihari and the noted grammarian Bhartrihari were the same person. According to M. Winternitz, Bhartrihari is the first Indian poet to have become known to Europe. The Dutch Calvinist Missionary, Abraham Roger, translated his verses in the book, *De Open Deuretot Het Verborgen Heydendom*, published in Leiden in 1651. Bhartrihari cast a tremendous influence on the subsequent niti-kavya writers, but none surpassed him in skill since they moved only within the orbit of his model. A verse given below demonstrates the poetic skill of Bhartrihari:

Chhinnopi rohati taruh kshinopyupachiyate chandrah
Iti vimrishantah santah na vipluta loke

(The roots of a tree, even after its fall, may sprout again.
The moon, reduced to half, becomes full again. Similarly noble persons remain steady whether in trouble or in sorrow.)

After Bhartrihari we have *Bhallata-shataka* of the Kashmiri poet, Bhallata, who flourished under King Shamkaravarman (A.D. 883-902). The printed text of the poem contains 108 stanzas in a variety of lyrical metres. The work like other shatakas suffers from tampering and interpolation as one of Anandavardhana's verses is found in it. It is a pleasant poem on morals and is often quoted by Abhinavagupta, Kshemendra and Mammata. Another poet from Kashmir, known as Shihana, composed *Shanti-shataka* on the lines of the *Vairagya-shataka* of Bhartrihari and borrowed profusely from him. A great majority of his verses are found in anthologies like *Sadukti-karnamrita*. Another Kashmiri poet, one Shambhu, composed *Anyoktimuktalata-shataka* under King Harsha of Kashmir (1089-1101) in 108 stanzas which is not of much importance. Kusumadeva wrote *Drishtanta-shataka* which is named so as it illustrates each maxim by an example. Other works of less interest are the *Bhava-shataka* of Nagaraja and the *Upadesha-shataka* of Gumani. In the 17th century the noted scholar Panditaraja Jagnnatha composed *Bhaminivilasa* which, though an erotic poem, also contains some gnomic sayings. Shankaracharya is also said to be the author of *Shata-shloki*, a didactic poem containing 101 stanzas in which the teaching of Vedanta is preached in poetic language. The *Chataka-shataka of* an unknown author is an instructive ornate poem which is partly lyrical and partly didactic. To an unknown Bhatta Urvidhara are attributed some verses of gnomic character. Later, the scope of gnomic poetry widened and poems were composed on philosophical and erotic topics as well as on the style and pattern of gnomic poetry. Among them the famous works are the *Kuttanimata* of Damodaragupta, the *Samaya-matrika* of Kshemendra and the *Mugdhopadesha* of Jalhana.

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There is a continuity of shataka literature and even in modern times beautiful shatakas are composed in which great events and lives of great men are narrated with poetic fervour along with gnomic spirit.

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Rav.N.

NITICHANDRIKA (Telugu). The author of this great prose work in Telugu is Paravastu Chinnayasuri (1806-1862), one of the greatest Telugu pandits of Andhra. *Nitichandrika* is a collection of stories (fables) knit together, based on the stories of *Panchatantra* and *Hitopadesha*. In the preface to this work the author conveys his intention to write four parts, viz. *Mitralabhamu; Mitrabhedamu, Sandhi* and *Vigrahamu*. But the later two parts, i.e. *Sandhi* and *Vigrahamu*, could not be completed before his death.

From the inception of the University of Madras in 1853, Paravastu Chinnayasuri took over charge as the first Head Telugu Master. On the eve of that honourable occasion he wrote his *Nitichandrika* and dedicated it to the then Vice-Chancellor of the University of Madras, Arbuthnot.

This prose work is the first of its kind which starts with such conventions as obeisance to God (Mangalam), praising the previous poets of eminence (Adi kavi stuti), wish of the poet in writing the work (Pragnadikamu), and then the commencement of the story (Katha parambhamu).

The story it deals with is as follows:

On the banks of river Ganga, there exists the city named Pataliputra. The ruler of this city is king Sudarshana. One day when he was in the company of some pandits, one among them recited the following poem:

palusandiyamulu dolachunu
velayindhu nagocharartha vignanamu loo
kula kakshi shastra meyyadi
yalavada devvaniki vaade yandhudu jagatin,
(Nitichandrika)

(The shastras are not only the eye-openers of all the doubts of human beings but also make the unseen glitter. He who does not have that sight is the real blind person in this world).

When he recited this poem casually, the king thought of his sons who were wasting their precious time in meaningless gossip. The king, with the desire to educate his children, makes an appeal to the pandits—'Is there any person who can teach ethics to my sons who are uneducated?' Then the reply comes at once from a pandit, viz., Vishnu Sharma, who accepts the challenge and asserts that he can educate them within six months. Vishnu Sharma takes them to a place and thereafter he commences these moral stories one by one.

Nitichandrika consists of two parts, viz Mitralabhamu (Gains of friendship) and Mitrabhedamu (Differences in friendship). The parts consist of thirteen main stories and four minor ones. All the stories convey the philosophy of life, tinged with humour and satire. They are told through the characters of birds and animals.

Each and every story consists of many morals. The author wrote this prose work as an example for his later grammatical work *Balavyakaranamu* in Telugu. In the preface to *Nitichandrika*, the author says, "The students who read this work completely will achieve command over Telugu and will master the doctrines of morals".

Though Chinnayasuri adopts classical language in this prose work, still it is musical and pleasing to the ear. His fascinating style is enjoyable even though the classical language may be replaced by the spoken.

This prose work from its emergence till today rules over other prose-works, and it is a torch-bearer for later prose writers. Some of his contemporary writers were writing in colloquial language. Since the appearance of *Nitichandrika* by Chinnayasuri in 1853, classical Telugu was adopted by almost all scholars, especially by the Telugu pandits employed in high schools and colleges. It is not an exaggeration to say that Chinnayasuri became a model for prose-writing. Though Chinnayasuri evolved a standard prose-style which could be used for text-books, the later writers criticised his style as an artificial one. Despite this criticism Chinnayasuri is still remembered for his *Nitichandrika* which was a trend-setter in prose-writing.

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T.S.G.

NONGTHOMBAM KUNJAMOHAN SINGH (Manipuri; b. 1935) is a short story writer. He passed his M.A. in Economics from Gauhati University in 1960 and joined the Manipur College at Imphal as a lecturer. He is at present the Secretary of the Board of Secondary Education, Manipur. *Chenkhidraba ichel* (The lost current), a collection of his short stories, was published in 1965. *Ilisha amagi mahao* (The taste of a hilsa fish) and *Thawanmichak amana kenkhiba* (The fall of a star) are two other

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collections of his short stories. *Ilisha amagi mahao* won him the Sahitya Akademi Award in 1974. *Sandhya thaomeigi meiri* is a translation from Bengali of Tarun Bhaduri's *Sandhyadwiper shikha*. *Sovietki leibakta* (In the land of the Soviets) is a travelogue which relates his experiences in the Soviet Union. His short stories are sentimental and melodramatic, and have an overdose of sensationalism. Sometimes he writes in a dialect of Manipuri which does not conform to the standard language. He received the Soviet Land-Nehru Award in 1977. He was the editor of *Ima* and *Panjen*, both quarterly journals, now defunct, and of *Wakhal*, a quarterly journal of the Naharol Sahitya Premi Samiti.

I.R.B.S.

NONGTHOMBAM SRI BIREN (Manipuri; b. 1946) is a pioneer young poet of contemporary Manipuri literature. He passed the B.A. examination of Gauhati University in 1965 and joined the D.M. College of Arts and Commerce at Imphal where he works as a Senior Demonstrator teaching Manipuri language and literature. *Leichillakki thaja* (Moon behind the cloud), a collection of short stories, was published in 1967. *Tollaba shadugi wakhal* (Thought of the wretched animal), a collection of poems, was published in 1970. These poems are thematically, conceptually and linguistically unconventional. The book won him the Manipur State Kala Akademi Award in 1973. *Hallakpa* (The return), a short play, was published in 1973. A second collection of poems, *Masina imphalgi warini* (This is the story of Imphal), was published in 1978 and it contains poems occasioned by the evils of the prevailing social system, corruption in public life and the ugly facets of urban life. These poems are written in a language which is on the verge of obscenity and in a style which is pronouncedly modern. He is the founder Secretary of the Naharol Sahitya Premi Samiti, Imphal. He edited *Wakhal* and *Sahitya*, both quarterly journals. He was also one of the editors of *Parishadki Manipuri sheireng lairik*, an anthology of modern Manipuri verse. He is regarded as a leading contemporary young poet, who, with his unconventional themes and sometimes audaciously obscene language, represents the mood of the young Manipuri poets of the late sixties and seventies.

I.R.B.S.

NOORNAMA (Kashmiri) is a verse-collection of Sheikh Noor-ud-Din Wali (1377-1441), commonly known as Nund Rishi, the great patron-saint of Kashmir. The book has been edited by Muhammad Amin Kamil (b. 1924). This verse anthology was for the first time published by Jammu and Kashmir Academy of Art, Culture and Languages, Srinagar, in 1965, more than five hundred years after the death of the saint.

Before the publication of *Noornama*, some shruks (shruk is the Kashmiri form of Sanskrit shloka) of the Rishi were published from Srinagar in mid-forties in seven booklets of 32 pages each; but these booklets seemed to serve no purpose, for the unknown compiler of the booklets did not edit them in a systematic manner. No effort has been made to decipher the composition correctly. No source books have been consulted. The compiler has simply drawn upon the oral tradition and has collected the compositions from the professional reciters. For this matter *Noornama* is the first serious attempt at preparing a research-based compilation of the verses of Sheikh Noor-ud-Din, or Sheikh-ul-Aalm as he is referred to with reverance.

Noornama, in fact, is the original name of one of the *Rishinamas* of Baba Kamal of Chari Sharif, which was written about one hundred and fifty years back. This *Rishinama* is available only in a manuscript form. The manuscript is the first comprehensive collection of Nund Rishi's verses. In addition to this, the manuscript under reference is a compendium of events and episodes concerning the life of the saint, his disciples and the Muslim Rishi Order of Kashmir, which is an indigenous Sufi Order, deriving inspiration from Islam and other faiths of the land. Baba Kamal's *Noornama* contains the maximum number of saint-compositions. It contains some poems of Zain-ud-Din also. The learned author of this manuscript has devoted the last chapter of his book to Lal Ded in which he has given her biographical details and some of her 'Vakhs'.

The author of earlier *Noornama* has not referred to his sources anywhere in the book, but certain details in the manuscripts make us believe that, besides oral tradition, some other reliable sources had been at his disposal. At certain places Baba Kamal writes that the 'Mhamaskrti kalam (poetry loaded with Sanskrit words) is not understandable and I leave it alone'. Such references are an evidence to support the conjecture that he had some source material available which is not traceable now. Without some basic material it seems impossible to write a book of this nature in which dates, events, months and days have been recorded with firm conviction and authenticity. The linguistic analysis of saint-poetry included in this manuscript makes one conclude that some shruks attributed to the poet are only interpolations. It is highly probable that during the two centuries, i.e. after the Rishi's death till the first *Rishinama* of Baba Nasib-ud-Din (d. 1638) was recorded, the process of collection of material on the Rishi went on, certain facts faded out while others gained greater emphasis or fresh admittance, a sizeable number of verses got distorted while a few fake ones got roped in. Certain portions of the book are hagiographic in the treatment of the subject, but the importance of the book cannot be ignored, especially in the absence of another book of this kind. Baba Kamal was himself a descendant of Junid Rishi (seventh in succession). In this way he was directly connected with the Rishi doctrine and

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the Rishi Order of Kashmir. This evidence affixes another stamp of reliability on his book. In the absence of this *Rishinama*, the compilation of any anthology of Nund Rishi's compositions would not have been possible. Baba Khalil, the junior contemporary of Baba Kamal, has freely borrowed from him and as such he cannot be assigned an independent status.

Baba Khalil's *Rishinama* is the re-drafted version of Baba Kamal's *Rishinama* with slight changes here and there. The earliest *Rishinama* of Baba Nasib-ud-din Ghazi is more concerned with biographical details of Rishis and contains a negligible number of shruks of Nund Rishi.

The learned compiler of *Noornama* has most probably borrowed the name of this anthology from Baba Kamal's *Rishinama*, which he seems to have partially studied during the compilation of this book.

The title of Baba Kamal's manuscript, *Noornama*, is justified because it covers the whole range of multifarious activities of the great saint, while *Noornama* edited by Amin Kamal, the verse anthology of Nund Rishi, covers only one of the many aspects of his noble life.

The first edition of *Noornama* is spread over 304 pages, containing 275 shruks according to the numbering of the compiler. The compiler has written a comprehensive foreword to the volume in which he has discussed various aspects of the poetry of Nund Rishi and certain aspects of the Muslim Rishi Order of Kashmir.

The second paperback edition of the book appeared in 1968, in which no addition or alteration was made by the compiler. At present both the editions are out of print.

In the historical perspective, *Noornama* has an assured place in the history of Kashmiri literature. All the *Rishinamas* (books on Rishi Order of Kashmir) were not available to the compiler, Kamil. He had, therefore, to bank upon the scanty material at his disposal. The learned compiler gathered and deciphered the shruks of Nund Rishi from old Persian moth-eaten *Rishinama* and succeeded to a large extent in deciphering the shruks correctly. Kashmiri written in Persian script, particularly the old Kashmiri, is very difficult to read, because Persian script lacks the capacity to communicate with accuracy the intricate vowel sounds peculiar to Kashmiri.

Kamil no doubt left a good number of Nund Rishi's compositions out of the ken of his research, but in this he has an excuse that all the relevant source material was not available to him. He has, however, not been able to understand some of the words and phrases in the shruks of the saint; this may be due to the fact that the compiler had no knowledge of Sanskrit. However, the fact is that *Noornama* served as a stimulus to future research on the poetry of Sheikh Noor-ud-Din and resulted in the compilation of *Kulliyat-i-Sheikh-ul-Aalm* (ed. Motilal Saqi') in two volumes and published by the Jammu and Kashmir Academy of Art, Culture and Languages, Srinagar in 1980 and 1981.

There are some gross drawbacks in *Noornama* which cannot be ignored or overlooked. Some of the vakhs of Lal Ded have been assigned to Sheikh-ul-Alam without any justification. Although such vakhs categorically belong to Lal Ded on the basis of Baskara's compilation of *Lal Vakhs*, Baba Kamal and Baba Khalil's *Rishinama* and *Nund Rishi's verse collection* by Mir Abdullah. The inner evidence of these vakhs also proves that these are the compositions of Lal Ded. The very first shruk which appears on the 37th page of *Noornama* is a 'Lal Vakh'.

Some of the continuous poems of the poet have been divided in separate shruks in *Noornama*. Such poems can be classed as 'Vatsuns', because all such poems have a refrain which is repeated at the end of every stanza. The poems such as these include 'Kar bandan toshi khudiy', 'Bar khudiaya paph navar', 'Chuham chetas meharbana', 'Ti thuy mievar dito deva', 'Suyyia dapizi ta Mussalman', 'Krood no Mussalmans', and 'Ho zuva payas peata'.

It has wrongly been stated in the foreword that Nund Rishi's wife Zaid Ded was from Sagam. She was in fact from Dada Sara (Tral) which is supported by the evidence in a shruk attributed to Zaid Ded in *Rishinama*.

It can safely be said that *Noornama* constitutes the ground-work for deciphering the poetry of Sheikh-ul-Aalm.

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Mo.S.

NOTUN IHUDI (Bengali; 1956) is a play by Salil Sen. It alludes to the exodus of the Israelites in quest of the promised land and their perilous journey under the leadership of Moses, and unfolds poignantly the agony, the suffering and the humiliation involved in the exodus of the Bengalis from East Bengal in the wake of the partition of India. These unfortunate people suddenly lost their homes and hearths and set out in search of a new homeland:they set out with hopes and dreams, but at the end of their journey their hopes disappeared and the dreams turned into nightmares. At the end they were not the same men again, for they had seen the worst of men—the treachery, the cunning, the cruelty and the indignity. They emerge as social rebels, vowing to change the social order and to restore to man his dignity and his right. This is the theme or the message of the play.

The story centres round the family of a Pundit who used to teach Sanskrit in a primary school. He sells his house for a petty amount of money and sets out. The money is quickly spent as the man has to support a family of five persons which includes his wife, two sons and a daughter. Dukihya, the eldest son, is half-witted. He slips into the gang of some pickpockets and becomes an addict to narcotic drugs. Mohan, the younger son, gets a job in a

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mill but he is upbraided for this by Mahendra, a political activist who has connections with the labour movement. Mohan defends himself saying that he cannot afford to be moralist as his father is dying, his brother has fallen in the clutches of pickpockets, his sister is in rags and his mother is pining away. The story moves on and at the end, Puni, the daughter of the Pundit, unable to bear the hardship any more, goes away with Jatin, a depraved man, who works for the lascivious rich. The Pundit dies. From Pakistan comes his gratuity, but Mohan refuses to accept it. It is Mahendra who spells out the future programme: they must punish the cruel people responsible for their misery. They must work for a society in which there will be no class and no exploitation.

Bha.S.

NOVEL (Assamese). The first experiments in the novel -form in Assamese were made by the Western missionaries for evangelical purposes from the fifties to the seventies of the nineteenth century. But all of them were translations either from English or from Bengali. None of these attempts, however, could succeed from the point of view of art. The same thing can be said of the two attempts made by two Hindu natives in the seventies and the eighties, Hemchandra Barua and Padmavati Devi Phukanani, though both these writers showed a zeal for social reform.

It is really in the last decade of the nineteenth century that proper Assamese novels came to be written. The authors were Padmanath Gohain Barua, Lakshminath Bezbaroa and Rajanikanta Bardoloi. In Gohain Barua's *Bhanumati* (1891) we see for the first time the uneasy course of unfulfilled mundane love. Whereas Gohain Barua and Bezbaroa wrote social novels set against a historical background, Rajani Bardoloi's first novel *Miri-jivari* (The Miri maid, 1894) was a regional novel depicting the life and society of the Miching tribe of Assam. With this work in which the author for the first time handled plot and portrayed characters with some amount of success, the Assamese novel gained its footing. As Bardoloi, after sixteen years, went over from this regional novel to the history of Assam, he established himself as a master novelist. Of his historical novels, *Manomati* (1901) is the best. As we come from the twenties to the thirties of this century, we notice a new trend. This trend was initiated by Dandinath Kalita with his socio-political novel, *Sadhana* (1928). We see in this novel the reflection of the Gandhian ideal of social reconstruction of the time. Another novelist to take up the contemporary issue of the Gandhian social and political ideal was Daibachandra Talukdar. His first and the best novel, *Apurna* (Unfulfilled, 1931), carries Kalita's Gandhian theme farther and reflects the non-violent freedom movement also along with the movement for social reconstruction.

In the works of Birinchikumar Barua, the Assamese novel sees its fruition. In his two novels he explores the depths of the human heart and gives a highly satisfactory expression to the traditionally rural Assamese mind and ideal ravaged by the onslaught of time that brought in urbanization. It was he who, for the first time, successfully internalized the action of the Assamese novel. Barua wrote his first novel, *Jivanar batat* (On the road of life, 1945), under the pen-name of Bina Barua and his second and last novel, *Seuji patar kahini* (Story of the green leaves, 1958), under the pen-name of Rasna Barua.

Barua, whose novels came out after the War, was in spirit a pre-War novelist. The period after the Second World War was the beginning of the Modern Age in Assamese literature. The disillusionment caused by the War and the bitter fruits of freedom gained newly with so much of hope marked this period. Besides, there were new experiments in technique borrowed from the West, exploration of the mind in terms of Freudian psychology and treatment of philosophical and political themes as in the contemporary Western novels. Thus the Modern Age came with Prafulla Dutta Goswami's two novels. His second novel, *Kencha patar kampani* (Quivering of the green leaves, 1952), is one of the few good and very significant novels in the language. Here Goswami eschews events of public significance for the building up of his plots and uses events of private significance, bidding good-bye in the process to the practice of telling a story like the Western 'moderns'.

Though a contemporary of Goswami, Syed Abdul Malik chose to remain traditional in technique. He is generally romantic in spirit, though like Goswami, he, too, takes on a leftist attitude in some of his novels with his sympathy for the downtrodden. With his romantic tone, sympathy for the exploited and his language which has a magic touch, Malik achieves spectacular result in some of his novels like *Aghari atmar kahini* (The story of a bohemian soul, 1969) where he portrays the decadent Assamese middle class.

Birendra Kumar Bhattacharyya is a political novelist with socialist ideas. The struggle for freedom (*Mrityunjay*, 1970) and the injustice the natives suffered at the hands of the British capitalists (*Pratipad*, 1970) are two of his themes. His *Iyaruingam* (The Government of the people, 1960), based on the Naga political situation in the pre-Independence period, showed very effectively and in a prophetic manner how the forces of violence which seemed to win at the time would ultimately be defeated and the Gandhian trend of non-violence and Indian nationalist attitude would win.

Homen Borgohain is another major novelist who, from his early phase of reflecting contemporary western ideas about sex, psychology and existence, has moved over to the contemporary Indian social, economic and political problems. His most outstanding novel, *Pita-putra* (Father and son, 1975), reflects the gap between the pre-Independence generation of people and its counterpart

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in the post-Independence period and the conflict between the two which destroys the values of the earlier generation. Padma Barkataki is another novelist who, as a social realist, ruthlessly criticises the urban middle class and lays bare their vices.

Against Borgohain and Barkataki's realistic novels we have two other novelists in this period whose themes create atmospheres which in spite of their day-to-day reality are rather poetic. They are Navakanta Baruah and Pasupati Bharadwaj (pseudonym of Umakanta Sarma). Baruah's first novel *Kapilipariya sadhu* (A tale of the two banks of the Kapili, 1954), which is a regional novel with all the reflections of a particular region of Assam, reads actually like a poem. So does his second novel, *Kakadeutar had* (The bones of our forefathers, 1972), which is a historical novel. Bharadwaj's *Uranta meghar chan* (Shadows of the flying clouds, 1960) and *Chimchangar duti par* (The two banks of the river Chimchang, 1964) deal with themes of low life that have a high emotional appeal. He generally philosophises over human foibles, and thus raises the apparently low human experiences to higher levels.

The post-War period has a few other novelists of distinction like Jogesh Das, Medini Chaudhuri, Rohini Kakati, Chandraprasad Saikia, Debendranath Acharyya and Amulya Barua. Jogesh Das's *Dawar aru nai* (Clouds no more, 1955) depicts the crisis in the moral and economic aspects of the Assamese life during the Second World War, while Medini Chaudhuri's *Banduka-behar* (1976) is a biographical-historical novel depicting a phase of life of the sixteenth century Vaishnavite preacher and writer, Madhavadeva.

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Go.S

NOVEL (Bengali). The Bengali novel was born under the influence of English historical romances and sketches of the eighteenth and nineteenth centuries. Moreover, some historical works written by Englishmen in India (like Tod's *Annals of Rajasthan*) and by some Bengali writers writing in English (like S.C. Dutta's *The Tales of Yore*) inspired some Bengali fiction writers early in the second half of the last century. Domestic tales like *Chandramukhir upakhyan* by Lalbehari Dey and *Phulmani-o-karunar bibaran* by Mullens, and historical romances like *Aitihasik upanyas* by Bhudev Mukherjee were the forerunners of the new genre. *Alaler gharer dulal* of Pearychand Mitra, the first original treatment of contemporary life and manners in a picaresque fashion and *Hutom penchar naksa* of Kaliprasanna Singha—a collection of satirical sketches dealing with the depravity of the new rich–paved the way for writing novels.

Bankimchandra Chatterjee's romances, *Durgeshnandini, Kapalkundala, Mrinalini, Chandrashekhar, Rajani, Rajsimha*, to name only a few, provided the first taste of good fiction. A representative of the rising middle class, Bankim cherished an idealism of complete manhood and imposed it upon his fictional heroes. His two social novels, *Bishabriksha* and *Krishnakanter wil*, also showed both his skill and orthodox moral view. Among his last three novels, *Anandamath* inspired people to fight for political liberation.

Bankimchandra's power of story-telling and colourful characterisation, his deep insight into man's mind and the skill with which he dramatises in his novels the conflict between idealism and carnal desires, inspired a band of novelists to write after his model. Pratapchandra Ghose, Rameshchandra Dutta, Haraprasad Sastri, Taraknath Ganguli, Indranath Banerjee, Troilokyanath Mukherjee and Jogendrachandra Basu followed more or less in the wake of Bankim. Only the last three impressed the readers with some satirical novels.

Rabindranath Tagore, too, tried his hand at this genre after Bankim's historical romances. He wrote *Bauthakuranir hat* and *Rajarshi* on the same model, but in *Chokher bali* he gave the genre an inward turning as was seen in contemporary Western psychological novel. In *Gora*, his longest novel, the problems of the individual, the society and the state are deftly analysed on an epic scale. *Chaturanga* and *Ghare baire* both, in their own way, deal with what Doris Lessing calls the 'inner space' of man. *Jogajog* evinced the conflict between class-characters through conjugal life. *Shesher kavita* is a peculiar blend of poetry and prose sparkling with wit. Among his later novels, *Char adhyay*, which is an assessment of the terrorist attitude, excels more in artistry than in vitality.

Tagore's novels, brilliant in artistic skill, attracted only a few readers of delicate taste. But novelists close to Tagore, like Prabhatkumar Mukherjee and Shrischandra Majumdar, bewitched the general readers with domestic novels of simple charm and interesting situations. Some young novelists headed by Manilal Ganguli centred round the old monthly, *Bharati*, infusing some fresh blood into the genre. Saurindramohan Mukherjee, Charuchandra Banerjee and others were in this group and they engrossed the readers with simple and sentimental stories with their stress, sometimes, on the sex. Some other novelists, connected with this group, included Nirupama Devi, Surendranath Ganguli and Upendranath Ganguli. They excelled in romance and tragedy of love and marriage in the humdrum domestic life. Saratchandra Chatterjee was their undoubted leader. Leading the life of a tramp like Gorky, Saratchandra survived the influence of his predecessors and developed a style of his own. His instant fame with his simple and dramatically charming short novels like *Baradidi, Debdas, Parinita, Birajbau* and *Pallisamaj* proved the artist's basic sincerity. In his longer novels—

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Charitrahin, *Grihadaha* and *Sheshprashna*—he lost that magic touch but still retained a profound sympathy for the suffering human heart. His political novel, *Pather dabi*, roused the emotions of the terrorists, but he came back to his own field of domestic novel with *Bipradas*. Though critical, he never flouted the accepted morals of our society.

After the war, a group of young writers emerged with a new but limited dimension of realism about the city life which was attracting people from the villages and the suburbs.This realistic force gathered momentum, especially from writers of three magazines—*Kallol*, *Kali-kalam* and *Pragati*. Nareshchandra Sengupta of the Bharati-group was the inspiration of these writers with his *Subha*, *Shashthi* and *Paper chap*, all dealing with sex and criminology. The significant novels of this group included Gokul Nag's *Pathik*, Sailajananda Mukherjee's *Sholoana*, Jagadish Gupta's *Asadhu siddhartha*, Premendra Mitra's *Pank*, Achintya Sengupta's *Bede*, Probodh Sanyal's *Madhyabitta* and Buddhadev Bose's *Sara*. Sex psychosis of the abnormal, grim reality, crisis of identity —all these characterised the fiction of this group. But still, the realistic thrust ultimately gave way to romantic outbursts which became more distinct in *Pather panchali* by Bibhutibhusan Banerjee who came with the ignis fatuus of our rural-turned-urban Bengalees. Bibhutibhusan Mukherjee's *Ranu* series, Kedar Banerjee's *Koshthir phalaphal* and others and Banaphul's *Sthabar*, *Jangam*, *Ratri*, etc. also support this contention. Regional experiences found their best expressions in Saroj Banerjee's *Natun phasal* and in Tarashankar Banerjee's *Kavi*, *Ganadevata* and *Hansulibanker upakatha*. The intellectual strain was taken up by Dilipkumar Roy, Anndashankar Ray and others, and Dhurjatiprasad Mukherjee and Gopal Haldar turned to the stream-of-consciousness method. Manik Banerjee, a Freudian-turned-Marxist, introduced scientific realism in *Padmanadir majhi* and *Putulnacher itikatha* and went further over to an objective study of the class-conflict in his later novels. As against Manik's realism, the then Kallolian realism seemed somewhat moony.

During and after the Second World War, as the socio-economic conditions worsened rapidly, a new group of novelists, namely, Subodh Ghose, Jyotirindra Nandi, Narayan Ganguli, Narendranath Mitra and Satinath Bhaduri, depicted the society as a mass of bruises—full of class-competitions, political in-fights, refugee problems, exploitations by the businessmen and the terrible deterioration of values of the middle class and the agricultural and industrial labour classes. Satinath Bhaduri's *Jagari* and *Dhonraicharitmanas*, Gopal Haldar's *Upapanchasher path*, Sanjay Bhattacharyya's *Srishti*, Narendranath Mitra's *Chenamahal*, Jarasandha's *Lauha-kapat* and Gunamay Manna's *Junapur stil* certainly extended the theme and variety of the story-telling technique. Historical and domestic romances were attempted by Saradindu Banerjee, Pramathanath Bisi, Ashapurna Devi, Bimal Mitra, Mahashveta Devi and others. Regional novels like *Jal jangal* by Manoj Basu, *Char kasem* by Amarendra Ghosh, *Ganga* by Samaresh Basu, *Purba Parvati* by Prafulla Ray touched new horizons.

Independence brought with it the partition of Bengal followed by constant influx of refugees, failure of the food-rationing system, terrible unemployment, confused educational policy, political frictions, foreign aggressions, emergence and failure of ultra-leftism, and finally the ultimate victory of the leftist-moderates after the fall of the Congress in 1977. All this led to the emergence of the modern alienated protagonist with an existentialistic attitude or a typical awareness of the absurd. Shymal Ganguli's *Brihannala*, Bimal Kar's *Aparahna*, *Asamay* and *Jadu bansa*, Samaresh Basu's *Bibar*, *Prajapati*, *Manush*, and *Samkat*, Santosh Kumar Ghose's *Jal dao*, *Samay amar samay*, *Shes namashkar*, Ramapada Choudhury's *Ekhani*, Shankar's *Simabaddha*, Atin Banerjee's *Nilkantha pakhir khonje*, Sunil Ganguli's *Arjun*, Mati Nandi's *Baranda*, Sirsendu Mukherjee's *Ghunpoka*, Debesh Roy's *Jajati* and *Manush khun kare keno* are some of the significant novels of this confusing period. But it is not everywhere that one finds such a sense of desperation. Narayan Ganguli's *Kacher dorja*, *Tritiya nayan* and Sunil Ganguli's *Arjun* show us the way out to a new social order.

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U.M.

NOVEL (Dogri) is a very recent phenomenon, the first three Dogri novels having appeared almost simultaneously in 1960. They are *Dharan te dhuran* by Madan Mohan Sharma, *Shano* by Narendar Khajuria, and *Har, beri te pattan* by Ved Rahi, the first attempts at novel writing by three young men who had just established themselves as successful writers of Dogri short story dealing with the problems of contemporary Dogra society. These novels are more like long short stories and amateurish experiments in the genre than well-made novels. It took ten years for the fourth Dogri novel to be published, *Phull bina dali* (1970), by Srivatsa 'Vikal', a good piece of fiction in the same reformist mould, but with a much better structure and a surer handling of the Dogri rural social scene. It got the Sahitya Akademi award, 1972. The next two novels, *Jis aillai nehra peyi gaya* by Pishorilal Gupta and *Badsis* by Shakuntala Sharma Benipur, both published in 1972, are again amateurish attempts at novel writing and artistically unsatisfying. Again there was a gap

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of four years before two more novels appeared in 1976 which carried the Dogri novel forward. *Chanani de chor* by Thakar Punchhi is an abridged version of an Urdu novel *Vadiyar aur virane* by a successful and popular Urdu writer, and *Sanjhi dharati bakhale mahnu* by Narsinghdev Jamwal is a very satisfying original novel with a broad canvass, dealing with the subject of the partition of the country, its effects on the lives of people and capturing beautifully an important segment of Dogra community with its customs, values and beliefs and the new changes overtaking it. This novel got the Sahitya Akademi award for 1978. The year 1978 was good for the Dogri novel, when Ved Rahi and Omprakash Sharma 'Sarathi' came out with two novels each. Ved Rahi's *Darer* and *Trutti di dor* show the influence of the film media which the author chose as his profession. Sarathi's novels, *Treh samundar di* and *Nanga rukh* brought a whiff of fresh air in Dogri fiction. The latter novel in particular breaks new ground in Dogri fiction by its style and the newness of its subject-matter that deals with the churning of both the city and the consciousness of the citizen who is alienated from his environment and neighbours. The year 1980 marked another milestone in the march of the Dogri novel with the publication of Deshbandhu Dogra Nutan's *Qaidi*—an indepth study of the Dogra rural society and a powerful indictment of a decadent, male-dominated caste and superstition-ridden society with its corrupt police and jail administration. Both *Nanga rukh* (1978) and *Qaidi* (1980) were picked out for the Sahitya Akademi awards for 1979 and 1982. Sarathi has three more novels, *Resham de kire*, *Makan* and *Patthar te rang*, while Nutan has added one more novel, *Pyoke bhejo*, to Dogri fiction. A few more novels have been written since then, some published and some lying unpublished, but none approaches the high watermark in Dogri fiction reached by the works of Sarathi and Nutan.

Sh.

NOVEL (English). The novel in India is generally believed to be a legacy of the British rule and an indirect result of the educated Indian's exposure to English literature. Yet when the new genre got naturalized in India in the second half of the 19th century, its vehicle was not English but the Indian languages. By the end of the nineteenth century the novel was a recognised and popular literary form in almost all the major languages of India. Some novels were also written in English, but these were done by isolated individuals here and there. The Indian novel in English did not become a significant literary activity until the thirties of the present century.

The reasons for this delay may be sought in the literary and social factors of the time. Narrative literature of various indigenous kinds—puranic stories, gatha, mangal kavya, daastan, kissa, etc.— existed in profusion in the Indian languages, and it was easy for these languages to incorporate into their existing modes a new kind of narrative which became available to them through English education. The western novel with its defining characteristics of realism, individualism, and a sense of history mingled with the pre-novel traditions of story-telling in India, and the result was a fictional upsurge in the Indian languages. In the nineteenth century sporadic attempts to write novels in English involved writing in a language that had not yet taken roots in the Indian soil. Even if some poetry could be written by Indians in the nineteenth century in a borrowed Victorian idiom, the emergence of a genuine novel presupposed an involvement with Indian reality and an understanding of the historical and cultural context of the time. There was a lack of such direct involvement in the early generations of English educated Indians. Those in whom this involvement was most vitally present took to creative writing in their own languages or to nonfictive English writing in newspapers for social and political regeneration of the country.

Among the early novels in English, mention must be made of *Rajmohan's Wife* (1864) by Bankim Chandra Chatterjee, who, after this false start, switched over completely to writing in Bengali. Rev. Lal Behari Dey wrote a fictionalised account in English of the life of the Bengali peasants called *Govinda Samanta* (1874), and Sochee Chunder Dutt made a similar attempt in *The Young Zamindar* (1885).

As we move to the twentieth century, K.S. Venkataramani's *Murugan the Tiller* (1927) and *Kandan the Patriot* (1934) give indications of the direction the Indian novel in English was going to take. The nineteen-thirties was the seminal period in which three major novelists appeared, all of whom have been active and vigorous for nearly five decades since then. Together the three of them (Mulk Raj Anand b. 1905, R.K. Narayan b. 1907 and Raja Rao b. 1909) launched the Indian novel in English. Although they were not part of a conscious literary movement, they happened to publish their early works almost simultaneously—Anand's *Coolie* (1933), *Untouchable* (1935) and *Two Leaves and a Bud* (1937); Narayan's *Swami and Friends* (1935) and *The Bachelor* (1937); and Rao's *Kanthapura* (1938). In these novels were prefigured some of the thematic and technical concerns of the subsequent decades of the Indian novel in English. Anand focussed his attention on the social and economic exploitation in Indian society. Raja Rao used as his material the national struggle for freedom that was sweeping the country and he used a technique by which this contemporary movement became mythicized. Narayan's novels concentrated on the ordinary events of middle-class life, and Malgudi, the imaginary small town-locale of these novels, later developed into a micro-image of one kind of Indian reality made well-known and permanent through Narayan's subsequent work.

The differences between these writers on the one hand and the occasional novelist in English of the previous

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generations on the other were two-fold. These writers had a seriousness of purpose and they were firmly rooted to the Indian situation. None of them were blindly following any English model either in language or in form, but they were all confidently trying to use the English language and the novelistic form to suit their own individual purposes. Raja Rao in his foreword to *Kanthapura* summarised the three major issues that the Indian novelist in English would have to specially consider—form, language and narrative tradition. Narayan, seemingly the least self-conscious of the three, has proved to be the most abiding, bringing out in his mild novels the essence of an India that is characterised by tolerance, continuity and stability.

The struggle for political freedom and its double-edged climax in the Independence and the partition of the country was an important all-pervasive experience in the first half of the twentieth century. Scores of novels written during that period or afterwards continue to be concerned with the different facets of this experience. Mulk Raj Anand's trilogy, *The Village* (1939), *Across Black Waters*, (1940) and *The Sword and the Sickle* (1942), Khwaja Ahmad Abbas's *Inquilab* (1955), Manohar Malgonkar's *Bend In The Ganges* (1964), Khushwant Singh's *Train to Pakistan* (1956), Nayantara Sahgal's *A Time to be Happy* (1958), and Chaman Nahal's *Azadi* (1975) are all examples of this. Novels in the Indian languages also testify to an intense concern with this experience, but this theme was of special significance to the Indian novelist in English because it traversed boundaries of language and community and made an all-India readership possible, establishing Indian novels in English as an integral part of Indian literature. Even after Independence was achieved, the concern with the political situation in the country and the interaction between an individual's destiny and the larger political and social forces continue to be of some interest to the Indian novelist (e.g. Nayantara Sahgal, Manohar Malgonkar, Kamala Markandaya and Bhabani Bhattacharya).

Another recurrent concern (again with an All-India implication) of the Indian novelist in English is the inexorable process of change that India is undergoing from being a traditional agrarian society to a modern agro-industrial society. Mulk Raj Anand's trilogy and his novel *The Big Heart* present the disintegration of the old order in a comprehensive manner. Many novelists have studied this change on a smaller scale in the transformation or disintegration of a large joint family into its nuclear units. Menon Marath (*Wounds of Spring*, 1961) described this change in terms of a large matriarchal Nair family in Kerala; Venu Chitale (*In Transit*, 1950) wrote of an orthodox Brahman household in Pune; Attia Hosain (*Sunlight on a Broken Column*, 1961) depicted a traditional Muslim family in Lucknow. Despite geographical or cultural differences, the mutation within a family works in a recognisably similar way all over India. The same change has been studied on a broader scale in the context of a whole village or a town by K. Nagarajan (*Chronicles of Kedaram*, 1961), Bhabani Bhattacharya (*A Goddess Named Gold*, 1960) and Kamala Markandaya (*Nectar in a Sieve*, 1954). Even in the highly poetic and imaginative novels of Sudhin Ghose (b. 1899) one notices a sense of changing times. In his tetralogy (*And Gazelles Leaping*, 1949, *Cradle of the Clouds*, 1951, *The Vermilion Boat*, 1953 and *The Flame of the Forest*, 1955, the pastoral childhood world of the first volume gives way to the agrarian realities of the second; in the third and the fourth volumes the scene shifts from the rural area to the urban and mercenary background of Calcutta, suggesting fragmentation and decay.

The attitude towards change differs considerably, some novelists accepting it with despair and resignation, others with hope and promise of a better future. But hardly has anyone been able to overlook the rapid social changes taking place in the twentieth-century India—except perhaps Narayan whose Malgudi seems to be one point of stability where change is seen as marginal, and continuity as the essence.

Social tension sometimes manifests itself in the Indian novel in English in a struggle between the right of an individual to assert his choice and the demands of a rigidly hierarchical society. A number of novels deal with this conflict either centrally or peripherally, e.g. B. Rajan's *The Dark Dancer* (1959), Kamala Markandaya's *Some Inner Fury* (1955), Santha Rama Rau's *Remember the House* (1956). The problem of self and society is handled in these novels in a realistic framework, but Raja Rao in his outstanding work *The Serpent and The Rope* (1960) gives metaphysical and metaphoric dimensions to the question of reality and self. At one level it can be read as the confrontation of two cultures, at another it can be seen as a philosophical investigation into what it means to be an Indian. Modes other than realism have been employed also by G.V. Desani (b. 1909), Sudhin Ghose and M. Anantanarayanan. Desani wrote only one novel *All About H. Hatterr* (1948), whose comic verbal vitality, irreverence, the clowning stance and allegorical overtones have prevented it from being dated. Sudhin Ghose's novels trace the growth and maturity of a boy in a lyrical manner rich with fantasy and folklore. Anantanarayanan's only novel *The Silver Pilgrimage* (1961) is the account of a journey where the past and the present, the comic and the serious, the east and the west, co-exist.

Of the novelists who came into maturity in the sixties and the seventies the two most important names are Anita Desai (b. 1937) and Arun Joshi (b. 1939). Both are intensely concerned with the individual in all his complexity and both seem to shy away from the more obvious 'Indian' problems and their predictable solutions. Anita Desai's six novels (*Cry, the Peacock*, 1963, *Voices in the City*, 1965, *Bye-bye Blackbird*, 1971, *Where shall we go this Summer*, 1975, *Fire on the Mountain*, 1977 and *Clear Light of Day*, 1980) are varied in theme and technique,

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but the two common characteristics found in all of them are a taut, highly charged language with intricate nuances, and the presence of individuals who are very private, intensely introspective, and lonely. Arun Joshi's four novels (*The Foreigner*, 1968, *The Strange Case of Billy Biswas*, 1971, *The Apprentice*, 1974, and *The Last Labyrinth*, 1980) although very different in scope and intention, still seem to deal with one basic theme: the quest for authentic values in an inauthentic society.

The novels written in English continue to be numerically insignificant in comparison to the novels written in the Indian languages, although they tend to get an importance disproportionate to their actual worth because of their availability to a wider cross-section of readership in India and abroad. But among the Indian novels in English that have appeared in the last decade or so, some are worth serious critical notice and all of them seem to share a healthy unconcern for 'Indianness' which weighed down their predecessors. They seem neither concerned about the possible western audience nor about the fact that English is a foreign language. One will have to wait a few years to assess the exact impact of these new writers. But there is one novelist in whose case this critical caution seems unnecessary. The publication of *Mid-night's Children* (1980) by Salman Rushdie may well be the most important event in this area in recent years. This novel proves beyond doubt what has gradually begun to be evident that language is merely a tool and a novel is to be judged by what the novelist creates with it. The Indian novel in English thus has to be seen as part of the larger phenomenon called the Indian Novel.

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Me.M.

NOVEL (Gujarati). The Gujarati word for 'novel' is 'naval katha' which has been derived from the English word, indicating that the genre was imported from the West. Mahipatram's (1829-1891) *Sasuvahuni ladai* (1862) is considered by some to be the first novel in Gujarati. It deals with the atrocity of a mother-in-law and the plight of the daughter-in-law. It has all the limitations of a maiden attempt—the plot is weak, the characters are static and there is a lot of repetition. The first proper novel according to some is *Karan ghelo* (1866) by Nand Shanker (1825-1905). It is also the first historical novel. The writer was asked by his superior officer to write a novel on the model of Sir Walter Scott's works, and so the writer had before him a clear conception of the novel form. *Karan ghelo* is based on the life of the last Rajput king of Gujarat, Karan, who abducted his minister's wife and was ruined. It has many limitations and drawbacks, yet, it could inspire young writers and became very popular, because it was able to initiate a new genre. For some time it was believed that the plot of a novel should be historical and so many historical novels were written on its model. Its impact was such that even Mahipatram wrote two historical novels, *Vanraj chavdo* and *Sadhra gesang*.

Saraswatichandra was the first epic-novel, which can be called a masterpiece, written by Govardhanram Tripathi (1855-1907). It is a novel in four parts. The book took fourteen years to be completed. It deals with all the social problems of the time, with the main plot are woven many a sub plot and discussions on a wide range of subjects. The characters are from all the strata of society and there is a remarkable depiction of inner and outer conflicts besides picturesque descriptions. The writer has a command over the language which can be seen in dialogues, descriptions and narration. The novel is regarded as a classic in Gujarati literature and has won appreciation from most of its critics. Its impact on contemporary readers was phenomenal, and many writers wrote novels keeping it as a model. Hargovindas Kantawala (1849-1932) wrote *Andheri nagarino Gadharvasen* (1881) which can be called the first satirical novel. The plot is based on the misrule of the native rulers. The king is referred to as the chief of donkeys and the state capital as the city of misrule and disorder. *Bhadrambhadra* (1900) by Ramanbhai Nilkanth (1868-1928) was the first full-length humorous novel. In it the author has attacked the fundamentalists and exposed them, making them behave in a funny manner. Bhogindrarao Divetia (1875-1917) has written social novels dealing with contemporary social and national problems. He, as a novelist, sustained the interest of Gujarati readers in the post-Govardhanram period. He introduced Tolstoy to his readers by adapting his novel in Gujarati. His novels deal with the social problems of upper middle-class families. His style is lucid.

From the second decade of the twentieth century, Kanhaiyalal Munshi (1887-1971) began publishing his social novels, introducing romanticism in them. He revolutionised the novel-form in his treatment of plot, dialogues, characterisation, style and artistic presentation. He wrote social and historical novels, and also novels on mythical themes. In his historical novels he was inspired by the French writer Alexander Dumas. Munshi's trilogy of historical novels comprises *Patanni Prabhuta* (1916), *Gujaratno nath* (1919), and *Rajadhiraj* (1922) in which he has eulogised the Solanki period, considered the golden age of the history of Gujarat. His pauranic novels *Bhagwan Parsuram*, *Lomharshini* and *Krishnavtar* depict pauranic episodes in the light of the modern age. Munshi is at his best when he treats the historical and pauranic incidents. Fast moving story, romantic touch, bewitching style of narration—all these place Munshi at the top amongst Gujarati novelists.

Jhaverchand Meghani (1897-1947) has written social

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as well as historical novels. Meghani,who was better known as a researcher in folk literature, has brought all the niceties of folk literature in his novels. He has a genius for characterisation and for fathoming the depths of the human mind. He excels in the portrayal of family life as revealed in his novels like *Tulsi kyaro* (1940) and *Veviohal* (1940). His women characters revolt against those social customs and norms which are unjust to women. Meghani also introduced the regional novel, *Sorath taran vaentan pani* (1937), in which attention is focussed not on human beings but on the region. His successors grasped this new form, and writers like Pannalal Patel (1913) who won the Jnanpith award for his novel *Manavini Bhavai* in 1986, Iswar Petlikar (1916-1987), Chunilal Madia (1922-1968), and others were influenced by his novels. Pannalal's novels like *Malela jiv* (1941) have been translated into several modern Indian languages and have also been screened. All the writers of regional novels have command of the spoken language of the region, and they depict every aspect of life in the region.

Gunvantrai Acharya (1902-1967) has specialised in depicting sea-faring adventures in his novel like *Sakkar bar*, *Darialal* and *Harari*. These novels are indeed sagas of adventure. He has also written historical novels like *Desh diwan*, *Rai Bakurai* and *Maha amatya*, and social novels like *Daridra Narayan* and *Batwara*. But Acharya will always be remembered as a novelist depicting adventures on the sea because he is the only novelist to write on this subject.

Dhumketu (1892-1965) has written about twenty novels, social and historical. The novelist is at his best in delineating emotions. He was a visionary and excelled in descriptions of grandeur and greatness.

Ramanlal V. Desai (1892-1954) was the most popular novelist of the Gandhian era, and he can be placed next to Munshi in his popularity. His *Jayant* (1925), *Kokila* (1929) and *Divyachakshu* (1932) depict the glory of the Gandhian era. His heroes are young men and women, who are influenced by Gandhian principles and who, though idealists, are men of the world. They fall in love and strive for fulfilment of their ambitions.

From 1947 the novel took a new turn. Jayanti Dalal (1909-1970) through his *Dhimu ane Vibha* (1947) set the trend of the psychological novel and thereafter Raghuvir Chaudhuri, Radheshyam Sharma, Chandrakant Baxi, Shrikant Shah, Saroj Pathak, Kundanika Kapadia, Madhu Raj and others developed the form. Kundanika Kapadia received the Sahitya Akademi award for her novel *Saat Paglan akashman*. Raghuvir Chaudhuri's novel *Uparwas kathatrayi* is a trilogy unfolding a saga of three generations. It got the Sahitya Akademi award for the year 1977. Bhagwatikumar Sharma's *Asuryalok* depicts the story of generations of men and women struggling against darkness on the internal and external levels of reality. He was given the Sahitya Akademi award for the year 1988. In these novels psychological time is depicted, and the stream of consciousness technique, and autobiographical and epistolary style are employed, and instead of conscious mind, the working of the subconscious and unconscious mind is revealed. The incidents of the outside world are presented only to show their impact on the human mind. Suresh Joshi (1926-1984) in his *Chhinnapatra* (1978) has, as he says, presented the draft of a novel instead of a novel proper.

Thus the novel in Gujarati, which is one and a quarter of a century old, has taken several strides towards progress.

C.M.

NOVEL (Hindi). The origins of the Hindi novel lay in medieval romances, themselves derived either from Sanskrit literature and indigeneous folk-lore or from popular Persian sources like *Gulbakavali* and *Tilism-e-Hoshruba*. *Rani Ketaki ki kahani* by Insha Allah Khan, *Madhavanal Kamkandal* by Lallulal, and *Nasiketopakhyan* by Sadal Mishra may be cited as rudimentary beginnings. For want of an urban cultural nucleus (though Banaras did become one later on) and a delayed evolution of standard Hindi prose, the novel in Hindi took some time to establish itself. *Pariksha guru* (1882) by Lala Shrinivas Das was the first Hindi novel. It is the story of a rich young man who is mad after European goods, and is soon reduced to bankruptcy and deserted by his admirers. This novel, as well as *Purnaprakash aur Chandraprabha* (1889), an adaptation of a Marathi novel by Bharatendu Harishchandra, set the tone for subsequent developments.

Besides the novel of social purpose, there also sprang up simultaneously novels of adventure and pure entertainment. Devakinandan Khatri (1861-1913) was the pioneer of this popular type. A master of suspense and complicated plots, he created a huge reading public by his *Chandrakanta*, basically a love story. Kishorilal Goswami combined both these trends, love and suspense, in his novels. He played an important role in popularising the novel through his periodical, *Upanyas*. Among other writers of the period, Gopalram Gahamari specialised in detective fiction; Mehta Lajjaram Shastri translated a Gujarati novel; Pratapnarain Mishra translated Bankim's *Kapal Kundal*; and Gadadhar Singh brought out a Hindi version of *Kadambari*. Thus the novels of the Bharatendu Age (1850-1900) can be divided into three categories: novels of social reform, novels of miracle (or Tilismi novels, resembling the English Gothic romances of the late 18th century), and translations-cum-adaptations.

Curiously enough, different Indian languages adopted different names for this new literary form. In Gujarati, it was called 'Naval', in Marathi 'Kadambari', in Hindi as well as Bengali 'Upanyas', a term from *Natyashastra* which incorporates two meanings, one that gives delight and the other that presents an important meaning in a reasoned manner. Thus even that, rather remote, term seemed quite adequate to convey what a novel was expected to do.

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Besides reflecting the spirit of national awakening the novels of the Bharatendu and Dwivedi eras dealt with social problems like child marriage, dowry system and untouchability. The transition from the nineteenth to the twentieth century was slow but steady as seen in Premchand and Prasad. Premchand is acclaimed as a pioneer of the Hindi novel. He had read *Tilism-e-Hoshruba* at a tender age—the best possible initiation for a would-be writer of fiction. He was thoroughly affected by the reformist ethos of his day. More important still, he knew life in the raw and had a first hand experience of life in Indian villages. His most creative period happened to coincide with a period of dreams as well as responsibilities, when an entire nation was roused under the leadership of Gandhi. His novels could register the hopes as well as the fears of the Indian masses, and he looked at life steadily and recorded it faithfully. His growth as a writer shows a gradual sharpening of social conscience, and a corresponding pruning away of the wishful and zealous reformism of his earlier career. Surdas in *Rangbhumi* (1925) is triumphant even in death. The evil that he resists in the form of John Sewak is unable to crush him. But all that moral strength, all that radiant faith which was available to Premchand in 1925 drained off by 1935. When he wrote *Godan* (1936). his masterpiece, he gave in Hori the most unheroic of all fictional heroes and yet one who strikes the inmost chords in all of us, a common denominator with whom we rejoice and suffer. The death of Hori, thus, comes to represent something like a collective tragedy—the betrayal of a vision that had grown out of the people themselves. Premchand's social conscience is not something intellectually conceived and then superadded to life. It grows out of life itself. The evidence in his novels of the birth and growth of this new conscience is as compelling as his insight into the in-built forces that were ultimately going to stifle it.

Premchand extended the scope of the novel by comprehending all the major social problems of his day. By handling most of the rural as well as urban middle-class types, he appeared to have almost exhausted the possibilities of the social novel at that time. Prasad, his contemporary, brought a poetic dimension to it. His first novel, *Kankal*, explored the living corpse of the contemporary society. Pollution of life here is detected at the source itself: a merciless exposure of the rot in religious and social institutions makes for razor-sharp distinctions and a new realism in depth. Caricature, rather than mere representation; satire, rather than sentiment; heightened individuality, rather than mere social conformism; ruthless surgery, rather than a reformist programme, set this novel apart. And this gain in realism comes from an unexpected quarter, from an intellectual yet poetic ordering of reality. Prasad's next novel *Titali* has a rural setting, but creates a variety of characters with due representation given to urban mentality also. While *Kankal* is mainly preoccupied with 'what is', *Titali*, with all its unmitigated realism, looks forward to the emerging values that would create a new society over the corpse of the old one.

Prasad introduced a new element—the suggestion of an inner life—which was fully realised in fictional terms in the novels of Jainendra Kumar. *Parakh* (Test, 1929) and *Tyagpatra* (Resignation, 1937) were important events in the history of Hindi sensibility. Jainendra lacked the emotion of the multitude and the knowledge of raw life which Premchand possessed, but he brought in a powerful capacity for delving deep into character. His innate bent for philosophizing works both ways: if it leads at times to overworked generalisations, it opens up in depth both situation and character.

The more characteristically modern developments in the Hindi novel become manifest in the post-Premchand era. i.e., from the forties onward. By that time, most of the thematic and formal varieties of fiction had been tried. Whole novels were written in the form of letters as in *Chand hasinon ke khatut* by Ugra. An unusual combination of pure fantasy and actual history was projected by the same author in his novel, *Ghanta*. Allegory, satire and dramatic dialogue were made to serve the purpose of the novel. New techniques of narration were inaugurated by Jainendra Kumar through *Sunita* (1935) and *Kalyani* (1939). One can readily believe his own admission of not having read Freud. This makes his approach to the motivation of character all the more remarkable. Ilachandra Joshi is the only writer of this era who made psychoanalysis the mainstay of his novels. His *Pret aur chhaya* and *Sanyasi* are admirable studies of individual characters from this point of view, but his is a rather specialized world which does not seem to attract other novelists. It was left to Agyeya to find subtler uses for psychoanalysis in a richer context of manifold experience. His *Shekhar ek jivani* is an outstanding performance from this as well as another point of view. Jainendra, too, had been concerned with individuality: in fact, it was he who was responsible for this major shift. But what distinguishes Agyeya as a novelist is a new self-consciousness and a new artistic awareness. He does not resolve situations philosophically like Jainendra; he confronts them in all their complexity. Above all, he is concerned with a radically new search for personality as an authentic source of freedom and freshly realised values. The socially oriented novel had, indeed, reached a stage of saturation. A wholly new start had to be made from the other pole, and herein lay the new possibilities of the novel-form which Agyeya came to explore and realise in his *Shekhar ek Jivani* and *Nadi ke dweep* (Islands in the river). Man-woman relationship has seldom been portrayed with such delicate precision. Agyeya showed his capacity for further evolution in *Apne apne ajnabi*, an existential novel of considerable subtlety.

The revolutionary undercurrent in the Indian struggle for independence benefitted the Hindi novel in a variety of ways. The revolutionary character is a phenomenon that

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engaged even those novelists who were Gandhian in outlook. Jaindendra, for example, showed a conspicuous obsession with such characters, and Agyeya made it a focal point of his study. Yashpal, in many respects an antithesis to Agyeya, shows the revolutionary spirit in an ardent way. His *Dada comrade* (1941) is woven round the thesis that the organised unity of workers is the best means of national reconstruction. His next novel, *Deshdrohi*, contains scathing criticism of Gandhism and the Congress, and favours a socialist revolution. His historical novel, *Divya*, presents the age-old exploitation of womankind. *Manushya ke rupa* (1949) portrays man as a helpless creature of circumstances. His most notable contribution as a novelist is *Jhutha sach* (1960), a panoramic, documentary novel dealing with the tragedy of partition. It deals not only with the sufferings of multitudes, but suggests a new morality to cope with the situation. Yashpal's work shows a continuity with the reformist past of the Hindi novels. This seems to be motivated as much by his Arya Samajist background as by his Marxist leanings. As a novelist, however, he suffers from some serious drawbacks: he is incapable of creating 'round' characters and is more driven by ideas than by the varied emotions of the free play of life-energies. Life in his novels is arranged schematically.

Yashpal is by no means alone in emphasising the sociological aspects of novel-writing. Amritlal Nagar and Bhagwaticharan Verma also join him in spite of obvious differences. The latter made his mark as a novelist with *Chitralekha*, a distant relative of Anatole France's *Thais*. The novel explores the problem of sin. Having taken up such an interesting theme, he could have delved deep into the psychological and sociological roots of the various conflicts in Indian society, but a deterministic view of life seems to have inhibited his growth. He did produce a number of successful novels which show his resourcefulness and skill in plot-construction as well as characterisation, but there is hardly any significant evolution in terms of creative insights into the life of a society in transition. His *Bhule bisare chitra* (Portraits long-forgotten), probably his best novel so far, seeks to depict almost half a century of our national history through narrating the fortunes of four generations of a family. The disintegration of a feudal structure of society and the joint-family system, the rise of capitalism and the breakdown of established values are sought to be dealt with here. His next novel, *Sidhi sachchi baten* (Plain truths), deals with the subsequent social history up to the attainment of freedom. But the creation of live human situations and characters in this novel is far less satisfactory than in the earlier saga.

Amritlal Nagar is a more interested, and therefore a more amused, spectator of life in his novels. There is certainly a greater surface animation in his characters and a more colourful texture of life in his otherwise rather loosely constructed novels. Both *Bund aur samudra* (The drop and the ocean) and *Amrit aur vish* are panoramic novels. He also wrote *Manas ka hans* with Tulsidas as its hero. His *Ekada naimisharanye* is an interesting excursion into the world of mythology. Recently he has attracted notice by a naturalistic novel about the life of the untouchables. Among novelists whose imagination is preoccupied with historical events, Vrindavanlal Verma is pre-eminent. *Garhkundar*, *Jhansi ki Rani* and *Mrignayani* are some of his well-known novels. They constitute an extremely attractive blend of history and romances.

But the most outstanding fictional fusion of scholarship and creative imagination was realised in *Banabhatta ki atmakatha* by Hazariprasad Dwivedi. In its conception as well as execution, this work seems to point the way towards something which could be called a home-made, characteristically Indian novel. Perhaps that explains why the Sahitya Akademi undertook the task of translating this masterpiece into all the important Indian languages. The author wrote three more novels. *Charu Chandralekh*, like its predecessor, was intended to provide rich insights into the life and spiritual turmoil of medieval India. His last novel *Anamadas ka potha* carries the reader into Upanishadic times. Through well-conceived characters and situations, this novel deals with moral and metaphysical problems which are not without relevance to our own times.

Yet another source of nourishment for the novel was tapped by Phaniswarnath 'Renu'. Although the poet Nagarjun also sought the folk element in his novel *Balchanama*, the achievement of Renu is immensely superior. In fact, it was Renu who restored the emotion of multitude to the Hindi novel, an element which was Premchand's peculiar privilege. This restoration becomes all the more significant because of the emotional intensity and artistic resonance that Renu gave it. *Maila anchal* and *Parati parikatha* are likely to remain unsurpassed for a long time to come. The language of these novels has an audio-visual density that cannot be easily matched elsewhere. His works did inspire a spate of 'anchalik' (regional) fiction and influenced writers like Nagarjun, Shailesh Matiyani and Ramdarash Mishra, but nothing comparable to the art of Renu really came forth. Shivprasad Singh, however, apart from his affiliation with this village-oriented movement, did produce a considerable novel, *Alag alag Vaitarani*—a well ordered and acutely realised narrative, juxtaposing and confronting a rural sensibility with urban complications. The work of Upendranath 'Ashq' also deserves mention for an authentic and sensitive delineation of the lower-middle class life and character.

By the beginning of the sixties, the novel in Hindi had acquired enough resilience to cope with the collective as well as the individual man. Agyeya on the one hand and Renu on the other had extended the scope of the novel in more than one direction. Further enrichment could only be expected through a concentration of the creative

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process itself, through experimentation in depth and through a search for more inclusive and complex structures. Ironically, however, the novel in the sixties suffered a set-back from the undue prominence given to the short story. The Nai Kahani movement focussed all the available creative energy on the lesser form. This short-sighted approach seems to have retarded the growth of the novel, although it continued to occupy the story-writers marginally. *Andhere band kamare* by Mohan Rakesh is a harrowing tale of the disintegration of man-woman relationship under the tensions of urban life. Rajendra Yadav and Kamaleshwar also wrote novels. Krishna Baldeo Vaid too attracted some critical attention through *Uska bachpan*, notable not only for its intense naturalism, but also for its style. His next novel *Vimal* is a good exploitation of the 'stream of consciousness' technique. Bhishma Sahni's evolution as a novelist looks comparatively traditional, but it is more socially aware and humane. His first novel *Jharokha* provides intimate glimpses into the growth of a child's sensibility. His latest novel *Tamas* is focussed on the tragedy of partition, not in the documentary manner of Yashpal, but in a free association style. Among women writers, Manu Bhandari distinguished herself by tackling a new theme in *Apka Banti*—the tragic destiny of a child against the background of marriage that fails. In her recent novel *Mahabhoj* (The great feast), she has taken a rather unexpected leap from domestic themes to a socio-political one. Krishna Sobati, yet another story-writer turned novelist, produced an unusual blend of boldness and delicacy in *Mitro marjani*—the portrait of an abnormally conditioned woman fighting her way to happiness. It certainly marked an advance over the rather sentimental preciosity of her earlier attempt, *Dar se bichhuri*. Her third novel, however, with the same obsessive theme, could not quite achieve an artistically convincing resolution of its tangle. Her sensibility as well as her peculiarly personal handling of language is matched in Naresh Mehta who is primarily a poet but has interestingly devoted himself to the novel. His *Dhoomketu: ek shruti* is notable for its intimate recreation of childhood. His next novel drew a lot of critical attention for its sensitive delineation of the tragic career of an idealist fighting a losing battle against circumstances. Shrikant Verma is yet another poet who distinguished himself as a novelist through his sensitive presentation of the conflict between two incompatible and sharply divided egos of opposite sexes. An interesting use of the diary-form was made by Devaraj in his novel *Ajay ki diary*. Technically, an important event was recorded in the story-within-story form in *Suraj ka satawan ghora* (The seventh horse of the sun) by Dharmavir Bharati.

All this looks impressive but somehow not reassuring enough, when one assesses these developments in terms of the heritage of the novel in Hindi. The gain in variety and local colour as well as specialised areas of sensibility was neutralized by a corresponding loss in intellectual toughness and artistic integrity. An over all dilution of meaning as well as form was evident throughout the sixties. The most self-conscious awareness of this predicament is found in Nirmal Varma, the author of *Ve din*, *Lal tin ki chhat* and *Ek chithara sukh*. He was the writer, incidentally, who had initiated the real breakthrough after Agyeya in the field of short story. The first of his novels had a lyrical quality about it. It recorded a painful experience on the borders of a sensibility frantically searching for meaning in human relations. His second novel anchored this fugitive sensibility on the fringes of consciousness itself, and working backward in time retrieved a structure of images to loosen the tangled knot of the present. His latest novel *Ek chithara sukh* is an attempt to bring into focus the wounded present itself through a group of human destinies as reflected through the consciousness of an extremely sensitive boy.

These last two novels of Nirmal Varma were published during the seventies—a decade of self-exploration and self-discovery rather than that of mere self-expression in the name of life and realism. Apart from the contributions of the older generation of novelists, some of the younger writers also ventured forth into this field. Some of the more critically noticed among these new arrivals may be mentioned here. *Gobar Ganesh* by Rameshchandra Shah is a tragi-comic telescoping of personal and social destinies in the post-independence context. Vinodkumar Shukla in his *Naukar ki kamiz* has used poetic wit to puncture some of the self-righteous assumptions about social reality as mirrored in the lower-middle class life and attitudes. Mahendra Bhalla, who had already produced a technically interesting novel during the sixties, came to tackle a new theme in his second novel *Doosri Tarap*—the theme of racial discrimination in Great Britain. The pattern of detective novels was put to a new use during the seventies by the satirical novelist Shrilal Shukla, whose *Rag darbari* had already drawn the attention of critics during the sixties for its extremely ironical and unflattering portrait of contemporary Indian life, particularly rural life which had so often been idealised in the past.

Shrilal Shukla was by no means alone in harnessing the novel to the service of social satire. Harishankar Parsai had sought to do the same in his *Rani Nagfani ki kahani*. It was an interesting and technically a quite refreshing attempt to blend an old narrative style with a contemporary theme. Unluckily, however, Parsai did not carry this experiment further. Not that such experiments alone could have changed the bearings of the Hindi novel; neither Shrilal Shukla nor Harishankar Parsai was endowed with that comic vision which alone could give a new orientation to the Hindi novel. Right from the beginning, the novel in Hindi has suffered from one serious drawback—deficiency of real humour. Satire passed through many stages of refinement from Ugra to Parsai, but all this transition failed to produce a satiric or

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humorous novel that could also be called a true work of art. The reason is obvious: satire or humour by itself can never inspire a novel unless it finds its legitimate place among other attributes of human nature. Long ago, G.P. Shrivastava in his *Latkhorilal* had humorously exploited the old *Panchtantra* style. But that too was conceived on the level of pure fun rather than humour proper. It is precisely this comic imagination, this sense of humour generating a perception of things in true proportions, which the novel in Hindi has yet to develop.

Ra.Sh.

NOVEL (Kannada). The literary form which we now designate as 'novel' came to Kannada literature early in this century, and was one of the forms which Kannada borrowed from English literature and made its own. But there were anticipations of the novel even in the earlier literature. *Kalavati* (1815) by Yadava, who was in the court of Mummadi Krishnaraja Wodeyar of Mysore, is the first of such writing. It is the story of a maid who jealously guards her honour. But it is a romance rather than a novel. Krishnaraja Wodeyar himself wrote a long narrative, *Saugandhika parinaya* (1821); the hero of the work is Lord Indra who is born on earth because of a curse. A more important work, historically, is Kempunarayana's *Mudramanjusha* (The sealed casket, 1823). Based on Vishakhadatta's Sanskrit play, *Mudrarakshasa*, it narrates how Chandragupta Maurya, guided by Chanakya, overcomes his powerful cousins. It is influenced by Banabhatta's *Kadmabari;* there are lengthy descriptions, and the atmosphere is not always that of Chandragupta's era. But it is worth noting that it has no romantic strand, and is concerned with the fortunes of a kingdom.

The nineteenth century also saw the appearance of translations and adaptations of English works—Bunyan's *The Pilgrim's Progress* appearing, for example, as *Yatrikana sanchara* (1842). Baba Padmanji's *Yamuna paryatana* was translated from Marathi (1869); this was the first translation from an Indian language into Kannada. B. Venkatacharya's translation of Bankimchandra's *Durgesha Nandini* appeared in 1885, the first of several translations by him. With these translations began the popularity of this form. M. Venkatakrishniah's *Choragrahana tantra* (1896) is in all probability the first detective novel in Kannada; it seeks to bring home the lesson that crime never pays. The first independent social novel was Gulvadi Venkata Rao's *Indira Bai;* the subtitle, 'Saddharma vijayavu' (The triumph of righteousness) indicates its didactic purpose. But it was also an attack on religious hypocrisy. Galaganatha translated novels from Marathi, inculcating nationalism and pride in Hinduism.

Social conditions were also conducive to the development of this form after the turn of the century. The growth of literacy, the appearance of a middle class with interest in reading and also the leisure it requires, and, most important, the growth of the printing presses which could produce hundreds of copies at a reasonable price for the readers, all favoured the appearance of novels. The form was waiting for a novelist interested in human nature, who could show character revealing itself in action, and embody a vision of life in the work. Such a novelist appeared in M.S. Puttanna, whose *Madiddunno maharaya* is recognised as the first full-fledged novel in Kannada. It is avowedly didactic, but the novelist's interest in the complexity of life and in human nature over-rides the didactic purpose. Puttanna's language also is incisive and lively.

But the Kannada novel was singularly lucky in the appearance of a genius who could distinguish between didacticism and the moral responsibility of the novel. Such a genius was Shivarama Karanth. He was more interested in probing the solidity and hollowness of men and women and in assessing their potentiality for growth than in verdicts according to pre-conceived standards. His *Chomana dudi* (Choma's drum; 1933) revealed a blending of the awareness of social injustice with a sense of form. *Marali mannige* (1942) was the first great novel in Kannada. Freeing the novel at once from didacticism and the burden of the plot, Karanth made it an exploration of the process of growth, of what sustains and promotes the quality of life, and what weakens and destroys it. With him began virtually the realistic tradition in the Kannada novel. It is also worth remarking that he is singularly free from western influence.

Karanth is the greatest novelist of the Navodaya (or the Renaissance) Age, and deservedly received the Jnanapith Award in 1978. The Age was humanistic and innovative, and found its best expression in fiction and the lyric. It was influenced simultaneously by English literature (particularly the literature of the Age of the Romantics), and the nationalistic revival inspired by the struggle for freedom. Idealism and faith in man's effort and in the dignity of man as man, characterize the novels of this age generally. The ideal of service and of simple living and high thinking found its first expression in the immensely popular novel, *Sudarshana* by Betageri Krishna Sharma.

The development of the novel form was witnessed in the period 1928-40. Significantly, the flowering of a personality was the theme of several novels like *Subbanna* (by Masti Venkatesha Iyengar, 1928), *Sudarshana*, and *Kanuru Subbamma heggaditi* (by K.V. Puttappa, 1938). The first psychological novel, Devudu Narasimha Sastry's *Antaranga*, appeared in 1931. The questioning of society's ways, implicit in Karanth's *Chomana dudi*, became strident in A.N. Krishna Rao's novels. His first novel, *Jivana yatre*, was published in 1934. Almost all the major novelists of the Navodaya Age made their debut in the years 1928-40. Though new schools and movements appeared later, these novelists produced significant works in the later decades of the century, and the Navodaya

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tradition still survives. The works of the major novelists of the age also show the impact of the later developments. Thus, for example, Karanth's *Alida mele* employs a technique associated with the Navya novel; Puttappa published his fascinating depiction of man-woman relationship in the 'malnad' (hilly regions with plenty of rains), in his *Malegalalli madumagalu* in 1967, nearly thirty years after his first novel. In the years between 1952 and 1963, Devudu Narasimha Sastry gave Kannada three novels which form a unique group—*Mahabrahmana*, *Mahakshatriya* and *Mahadarshana*. This was the period when the Pragatishila movement was fighting its battle with the Navya movement, and the latter movement was seeking to embody in literature the Existentialist spirit. Devudu's novels recreate the world of the Vedas; it is a fascinatingly vivid recreation of a world of the devas, the asuras and the human beings, one in which the lives of the three races are interwoven, it is a recreation in which scholarship is impregnated by poetic imagination. The novels are a magnificent assertion of the purposefulness of life and the greatness of man—an assertion totally at odds with the sceptical spirit of the Navya Age.

Faith in the dignity of the individual, in the meaningfulness of life, in social reformation through the education of the individual and in the greatness of Indian culture forms the foundation of the Navodaya novel. The response of the age to the freedom struggle mainly assumed the form of the historical novel, which sought to recreate the great epochs of the past and to bring to life the great ones of the past—saint, soldier, scholar, poet, king and queen. These novelists were innovative only in a limited sense.

The reformatory zeal of the Navya novelist blazed into revolutionary fervour in the Pragatishila school. The Pragatishila movement in Karnataka was part of the Progressive Writers' Movement which swept the land in the forties. A.N. Krishna Rao led the movement. The spirit of the movement was anticipated in the novels of Karanth and Adya Rangacharya (Sriranga). Among the major writers of this school, apart from Krishna Rao himself, were T.R. Subba Rao, Basavaraja Kattimani, Niranjana and Archika Venkatesh. They sought to use the pen to spread their crusading spirit; they believed that the writer ought to be in the vanguard of the fight for justice and equality. The ugliest aspects of social life were to be drawn into the open. A well-known novel of Krishna Rao was entitiled *Nagna satya* (A naked truth). They brought into the vision of the novel areas of life which had been more or less ignored. Rural life came into it of its own. The struggle for freedom was the subject of several novels. The life of the prostitute, the factory worker, the compositor and the journalist received the serious attention of the novelist. The exploitation of women also became the subject of serious concern. The Pragatishilas were prolific writers; Krishna Rao alone wrote more than a hundred novels (not all of them in the Pragatishila vein). The school did produce some first-rate novels—Kattimani's *Jwalamukhiya mele*, Subba Rao's *Munjavininda munjavu* and Niranjana's *Chirasmarane*, for instance. Its contribution to the development of Kannada prose also is remarkable; power, vividness, lucidity and sensuousness generally characterized the prose of these novels.

While Navodaya was never superseded, the Progressive School was weakened by the Navya movement. The Pragatishila writers, by and large, wrote powerfully, but they often wrote rhetorically and without a controlling sense of form. Their thought-processes were not fully assimilated in the work itself. But they did bring into the Kannada novel areas of feeling and experience which had been excluded; and they stressed the social responsibility of the writer. The influence of the school is discernible in the 'bandaya' writing of more recent times.

Both the Navodaya novelists and the Pragatishila novelists wrote historical novels. Devudu Narasimha Sastry's *Mayura* (1928) was immensely popular; it also revealed how the form could be employed to resurrect the by-gone days of glory and to incarnate the ideals that the contemporary age demanded. But generally the Pragatishila novelists turned to this form after the Pragatishila movement had virtually faded away. During the sixties, many women novelists also started writing. Anasuya Shankar (better known as 'Triveni') was one of the most important among them. She achieved rare popularity. She could tell a story; she enshrined the values dear to the middle class, and her characterization showed a conspicuous interest in psychology. Till recently the range of the women novelists remained narrow, but some of them have enjoyed great popularity.

The Navya spirit first manifested itself in poetry but soon influenced the novel. Shantinatha Desai's *Mukti* (1961) is generally regarded as heralding the dawn of Navya in fiction. Influenced by Existential philosophy and novelists like Kafka, Camus and Sartre, the Navya novelist regarded the novel as an exploration of experience. Language was the means of this exploration, and therefore, the Navya novelist sought to bend language to his purpose and to employ it both with precision and with economy. Navya writing was characterized by a strong sense of form. The Navya novelists were severely critical of their predecessors—and particularly of the Pragatishilas—for their indifference to form. They saw character as a delicate balance of tensions; the conception of character as the sum of clearly definable qualities gave place to the conception of character as a delicate balance of tendencies, and the unpredictability of men was recognized. Soliloquy came to be employed as a means of revealing not only the unspoken thoughts of men and women but as a means of suggesting depths and complexities of which they themselves were not aware.

The Navya novelists were not prolific, but in a span of two decades they produced some outstanding novels. The best-known is U.R. Ananthamurthy's *Samskara*. Lank-

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esh's *Biruku* is a representative work of the movement. Shantinatha Desai has given fine novels like *Srishti*, *Sambandhagalu*, *Vikshepa* and *Bija* among them. Purnachandra Tejaswi's *Swarupa*, Kamarupi's *Kuduremotte* and Giri's *Gati stiti* are among the other notable novels of this school.

The Navya novel generated considerable controversy. The writer-reader relationship changed markedly with the advent of Navya. For the first time the complaint was heard that fiction had come to be the prerogative of a few—the highly educated and sophisticated class. The charge of obscurity was made. Added to the difficulty that the ordinary reader faced was the fact that this fiction was introspective and gave the impression of being narcissistic. It tended to become imitative, and writers tended to lose sight of the fact that literature had to be a significant experience.

Navya fiction completely liberated the novel from the tyranny of the plot. The 'open' novel came to be accepted. Also, the complexity both of experience and of human nature came to be recognized. The importance of form and of discipline in the use of language was affirmed.

The seventies saw the strengthening of the Bandaya and Dalita movement. Bandaya literature is the creation of writers of upper castes and social strata with sympathy for the down-trodden. Dalita literature is the creation of the victims of oppression and injustice. Like the Pragatishila writers, Bandaya and Dalita writers also stressed the social responsibility of the writer. Devanru Mahadeva's novel, *Odalala*, is easily the best novel of the new movement. The veneer of humour in the narration deepens the poignancy of the sufferings of the exploited, some of whom are not even aware of the full extent of their impoverishment.

Two points have to be remembered. One is that all these six decades, the writers who did not strictly belong to any school, have produced significant novels. 'Sriranga' himself defies labelling. Both the Progressive Movement and the Navya Movement claimed him as a harbinger of their movements. Rao Bahadur's *Gramayana* is one of the major Kannada novels, but the novelist belonged to no school. Indeed, the Navodaya writers never regarded themselves as belonging to a particular movement with certain ideals and a manifesto. Shankara Mokashi Punekar's *Gangavva-Gangamayi* is sometimes described as a Navya novel because of the weak, drifting 'hero'; but the novelist makes conscious efforts to achieve a throw-back to the early Kannada novel. S.L. Bhyrappa, who has won immense popularity, created in his novels clearly defined characters, each with a definite philosophy of life and set of values, the characters who accepted life, took decisions and faced the consequences; and this he did in the age of Navya fiction with its weak, indecisive and introspective characters. Sometimes, writers who consciously began writing in a particular tradition or school later outgrew it. Most of the Pragatishila novelists later wrote novels glorifying Indian culture and tradition. Purnachandra Tejaswi first wrote as a Navya, but later, in the foreword to a collection of stories, strongly denounced Navya. Lankesh's *Mussanjeya kathaprasanga* not only retains some characteristics of Navya, but goes beyond it. Secondly, writers recognized as belonging to a particular tradition or school were influenced by other schools and movements. Shivarama Karanth's *Alida mele* shows the influence of Navya distinctly in its technique. Shanthinatha Desai has been an exponent of the Existential philosophy, but his *Bija* shows a social concern. Yashwanth Chittal, whose *Mooru darigalu* was one of the early and successful Navya novels, goes beyond Kafka and the Navya school in his *Shikari*.

In recent years the horizons of the Kannada novel have widened because of the innovative genius of novelists. To mention a few examples, S.L Bhyrappa's *Parva* (which has been translated into Hindi) is a retelling of the story of the *Mahabharata*. There is a process of demythification at work. Kunti gets her sons, not from gods like Yamadharma and Indra, but from men belonging to a race of exceptional human beings called the Devas. It is a sociological approach to the story of the epic, an attempt to understand society, with its attitudes and values, which made the terrible holocaust of war inevitable. The achievement of this novel has been debated. Purnachandra Tejaswi's *Karvalo* is another significant achievement. It is the story of a scientist engaged in the search of a creature which lived millions of years ago and has all but disappeared now; a community gets involved in the search and, against the background of evolution itself, the drama of the lives of mortals of a few decades is played out and ethical questions posed. Vyasaraya Ballala's *Bandaya* is a study of the nature of revolt and cruelty. These are just some of the novels which have appeared in recent years and bear testimony to the richness of the Kannada novel which transcends the limitations of schools and movements.

L.S.S.R.

NOVEL (Kashmiri) came into being in Kashmiri recently under peculiar circumstances. Although Kashmiri verse has a long continuity of six hundred years, prose as a vehicle of literary expression began to take shape as a result of the upsurge caused by the tribesmen's raids into Kashmir during 1947. It was an outburst of patriotic fervour that gripped the writers and they presented, for the first time, the features, news commentaries, short stories, plays, etc., which laid the foundation of a flexible and viable prose style.

The instrument of expression having been stabilised and given some refinement, the Kashmiri novel was craving for its birth. It had to wait for nearly a decade after 1947, and the first novel in Kashmiri, *Do'd dag* (Sickness and pain) by Akhtar Mohi-ud-Din appeared in 1957. It

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tells the story of two orphaned sisters passing their married lives through proverty, want, sickness, pain and misery. The characters are drawn with reasonable ability. The novel may be said to be fairly successful as a first attempt and a fine specimen of prose, but it could not be classified as a work of art as it lacked the magnitude and depth of a novel.

A couple of years later appeared *Gati manza gaash* (Light amidst darkness) by Muhammad Amin Kamil, who was inspired by the well-known observation of Mahatma Gandhi in the context of the aftermath of the partition of the Indian sub-continent in 1947, that in the midst of darkness prevailing everywhere he had found a ray of light in Kashmir alone. Kamil has attempted to provide this concept with blood and bone which, of course, is a highly exciting task. Considering all the cirumstances, he has come off not too badly. The heroine Fatima, an educated young Muslim maiden of a distant village, working as a school teacher in Baramulla, the scene of carnage committed by the tribal invaders, refuses to marry Hasalala, a prosperous young Muslim, because of the complicity of his family in the political conspiracy, and prefers to be known as the widow of Ramkrishan, an ugly and illiterate Hindu, who had given his life in protecting her honour. Such characters, however, appear to be almost unearthly. *Gati manza gaash* portrays very vividly the death-dance enacted by the tribal invaders in Baramulla, and his portrayal appears to be even better than that of Bates in *The Scarlet Sword* which contains a similar episode. It is the only Kashmiri novel that is based on historical events.

With the arrival of *Gati manza gaash*, it may be said, the novel came to stay in Kashmiri, but the pace of output has been extremely slow. The novelette *As'ti chhi insan* (We, too, are human) by Ali Muhammad Lone, which came out later, is an allegory and a pilgrimage to the sacred cave of Amarnath. It serves as a device for the writer to view how suffering and sincerity bring about a change and ennoblement in the hearts of even the worst materialists. Akhtar Mohi-ud-Din made another excursion in this form in *Zuv ta' zolaana* (Life and shackles) depicting lives of the boatmen. The novelette appeared serially in a journal and was obviously written in haste.

Ghulam Nabi 'Gauhar' made his debut in novel-writing with his *Mujrim* (The accused). Gauhar, a magistrate, brings the law courts under the scanning gaze of a novelist. The inadequacy of the machinery for dispensing justice can occasionally lead to the opposite end-result. Likewise, hackneyed social traditions and class solidarity, which smother love and innocence, receive a drubbing. The novelist sheds unedifying light over the so-called intellectual elite. In introducing suspense and greater complicacy in plot *Mujrim* marks a step forward. Though the main theme is a variation of the Romeo-Juliet stuff, there is swiftness of movement in the novel and liveliness which enhances its readability. Gauhar gave us another novel, *Miyu'l* (Union) in succession to *Mujrim*. It presents a young man and a young maiden, both from the affluent classes, drawn closer towards a union. Gauhar does not let go the opportunity for stimulating an overflow of romantic sentimentalism. As in *Mujrim*, the novelist appears to have a grip over plot construction and pace of movement.

Bansi 'Nirdosh' has contributed two works to this genre in Kashmiri literature, viz., *Mokajaar* and *Akh dore*. The latter leads us into the underworld of pimps, bawds and commission agents. This underworld is a closed circle, and to get an insight into its activities and to present a portrait for public view needs exceptional ability. The novelist has even attempted to transform this world into one of love and sincerity. Whether the reader can willingly suspend his disbelief is a moot question.

Limited readership is a great hurdle in the way of the growth of the Kashmiri novel. Perhaps there is not enough motivation for writers to put in sustained efforts for the novel. It has, therefore, yet to establish its credentials convincingly. All talk of a 'school of novelists' and 'a movement in fiction', etc., is, thus, a little premature at the moment.

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S.L.S.

NOVEL (Konkani). The first Konkani novel was written in Roman script and was published during the last decade of the nineteenth century. Some of the most popular novelists who flourished until 1950 are: Aleixo Caitano Jose Francisco (*Rose ani Generosa*, 1895), F.X. Fernandes (*Bail vortouta bunnad dadospannachi*, 1897—Woman is the foundation of happiness), Sebastiao Salvador de Jesus Dias (*Khuxalponnacho ghorobo*, 1898—Happy family), J.J.A.B. Brito (*Morn*, 1903—The death), A. Fonseca (*Angelina*, 1912), Lourecinho Dantas de Souza (*Lulu*, 1912), Joao Caintano Francisco de Souza (*Noxibacho Fator*, 1916—The stone of destiny), F.X. Fernandes Liberal (*Mog*, 1918—Love).

A new impetus was given by Antonio Vicente de Cruz through his *Ek khorea mogachi conta*, 1909—A story of true love). With him the novel became sentimental and melodramatic to a degree and less carefully composed.

The other novelists of the period are: Joaquim Inacio Campos (*Eduardo ani Florinda*, 1908), Joao Luis Carvalho (*Ernest ani Delfina*, 1909), Bernardo Francis Cabral (*Gabruchi sasumai*, 1923—*Gabru's mother-in-law*), Roman Dias (*Satvo sorg*, 1937—*The seventh heaven*), Milton Caldeira (*Esmeralda*, 1939), C.S. Borges (*Churchureachem morn*, 1949—Sorrowful death), Taumaturgo de Souza (*Areabealem colvont*, 1948), Caridade Domasceno Fernandes (*Goemchem colvont*, 1951).

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The most popular themes of these novels were love, adventure, lives of saints, the war between the classes, and historical tales. However, they lacked originality, used primitive techniques of narration and sermonising, and succeeded only in catering to the taste of the masses.

Following their line among the novelists of today we have: Reginaldo Fernandes who wrote *Zorzorro*, *Koddu Somdir*, *Ezra* and *Cipriana* (1978) and holds the record of the publication of more than a hundred novels, Eliott Elly's *Bhirant* (Fear), A.F.D'Souza's *Conn muzo fuddar* (What is in store for me), Dioginho de Melo's *Mogancho anvddo* (The anguish of love), Aloysius Affonso's *Mahapapi* (Great sinner, Parts I am II), Bonaventure D' Pietro's *Mhojea paicho fondd* (My father's tomb, 1975) and Anotonio L. Pereira's *Kallzidar* (Daring, 1975) and *Vadoll and Varem* (The storm and the wind, 1979). Both Pietro and Pereira have won the Kala Akademy Goa Award, 1975. They could be regarded as innovators of the Konkani novel in the Roman script.

The other promising novelists are: A. Carvalho (*Sasnnak tujem*—Yours forever, 1980), Planton Faria (*Tujea mogakhatir*—For the love of you), Jess Fernandes (*Nirmonn*, Parts I and II—Destiny), Freddy J. de Costa (*Onit*—Injustice), F.X. Rebeiro (*Bhuerantli choli*, Parts I and II—The girl in the cellar), John Serrao (*Kallem sunnem*—The black dog), R.F. Barreto (*Bonichem farikpon*, 1966—A sister repays), Pedro Piedade Fernandes (*Utrachi mudi*—Engagement ring), Ramakant Poulenkar (*Zoitache put ami*—We the triumphant sons, and *Axen ghetlo ghat*—The greed that destroyed). Juao Inacia D' Souza, Moreno de Souza, etc. are some popular novelists writing in the Roman script.

Most of these novelists often wrote to a given and acceptable formula, mostly on the life of a sailor, love or adventure, often refusing to make the readers think about a particular situation, and aimed at titillating fancy, finally driving home the accepted conclusions.

The fifties also witnessed a parallel movement in South Canara. Joachim Santana Alvares wrote *Angel*, a pioneering novel in the Kannada script. He has to his credit more than 28 novels wherein he has adopted the conscious art of narrating a story.

Vincent John Peter alias Shri Khadap brought a new understanding to the complex emotional problems. His popular and bulky novel *Devache kripen* (With blessings from God) is a masterpiece which depicts the customs and traditions of the Canarese Christians realistically. He has concentrated mostly on historic fiction and successfully portrayed the romantic and adventurous character of the Christians imprisoned by Tipu Sultan.

Francis Saldanha, the author of *Dorachi bhul* (Dora's error), *Hanv chukan poddlam* (I made a mistake), *Hanv tukam pois korchina* (I shall not leave you), etc. writes in a pleasant style and has been quite popular. Several other novelists have been busy constructing plot-novels with an attempt at psychological analysis which is not always successful.

The popular novels are: Joachim Santana Alvares' *Gudgudi Fulabai*, Roland Pereira's *Pagor kosalle* (The wall has fallen), Dophy Cascia's *Ghata patlem sot* (The truth behind the crime), H.J. Goveas' *Bhuyarantly gutt* (The mystery in the cellar), Irene Pinto's *Tonvem mhakam nagar kelem* (You denied me). Most of these writers broke away from the prose fiction of the past, involving a break with the old fashioned romances.

The seventies is a period of reformation. Over the years a new generation, bruised by socio-economic changes, came up. These novelists were more involved than the earlier novelists and displayed greater maturity.

Among the modern novelists in the Devanagri script, Ravindra Kelekar's only novel *Tulsi* is remarkable for a concise and terse style of presentation and for deep insight into human life.

Chandrakant Keni's *Eklo eksuro* (All alone) is a novel with purpose. He is highly successful in depicting the characters against a diplomatic background.

Pundalik Narain Naik's two novels *Bambar* and *Ascheva* could be considered outstanding novels. Both his novels make a successful attempt to depict the transitional scenario of Goa and to recapture the joys and sorrows of the silent masses.

Tukaram Sheth has written a psychological and social novel *Pakhlo* (White-skinned). He is highly successful in recreating the life of a Goan village.

Arun Sitaram Singbal's novelettes *Zayu* and *Padabimba* (Reflection) are notable for lively characterisation and realistic themes. His ideas on social relationship and behaviour are liberal.

Laxman Rao Sardessai, a noted writer in Marathi, has written *Papdam Kavlleo* (A packet of papadam). He narrates the story of an ordinary boy who has had his day. Here the impressions of life are simply and effectively recorded.

Damodar Mauzo's plot-novel *Sudd* (Revenge) is a model of simple and effective style. His portrayals are quiet but deeply disturbing. His *Karmelin* won him the Sahitya Akademi Award in 1983.

There are also a large number of novels serialised in periodicals, published in all the three scripts—Roman, Kannada and Devanagari, but they have never appeared in book-form.

Modern Konkani novelists are more successful both in characterisation and in artistic form. Story-telling technique is improving, crudities are disappearing and a new exactness in the use of special vocabulary can be

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easily discerned, all of which indicate a new hope and bright future for the Konkani novel.

S.V.

NOVEL (Maithili). The writing of a novel in Maithili started in the second decade of this century. *Rameshwar* (1918) by Jibachh Mishra and *Nirdayi sasu* by Janardan Jha 'Janasidan' are early examples, but they are mostly didactic tales hurriedly narrated in a novelette form. The real novel starts from 1933 with *Chamunda* by Lakshmipati Singh, *Madhabi-Madhab* by Harinandan Thakur 'Saroj', *Chandragrahana* by Kanchinath Jha 'Kirana' and *Agilahi* by Kumar Ganganand Singh. Of these the last, though incomplete, was highly appreciated for its character-portrayal. With the advent of Harimohan Jha, the Maithili novel came to its own. His *Kanyadan*, a social comedy interspersed with wit and humour and having a modern outlook, was a great success. He shows the same excellence in its sequel *Dviragaman*.

During the forties and fifties, novelists preferred to write on traditional social themes. *Paro* by Yatri, *Kumar* by Vyas, *Bhalamanus* by Yoganand Jha, *Madhushravani* by Shailendra Mohan Jha, *Adikatha* by Rajkamal and *Agi mom a pather* by Mayananda Mishra are some of the best examples.

Brajkishore Verma 'Manipadma', exploring the heroic ballads of Mithila and imbibing their idiom, has produced a number of novels. His *Lorik vijaya, Naika banijara* (Sahitya Akademi Award winner, 1973) and *Raja Salahes* are the most widely appreciated novels.

About 1960 the Maithili novel took a new turn with the advent of a progressive outlook. Attention shifted from the upper classes to the lower classes. Class conflict and social injustice became favourite themes. *Balchanma* by Vaidyanath Mishra 'Yatri' was the first and the foremost progressive novel in Maithili. *Prithviputra* by Lalit stood next. Then came a band of novelists. Dhireshvar Jha Dhirendra came into prominence with *Bhorukaba, Kado a koila* and *Thumuki bahu Kamala*. Prabhas Kumar Chaudhari wrote about the rise of a new social order in *Hamara lag rahab* and *Yugpurusa*. Jivakanta struck another note, focussing on the frustration and indecisiveness of the youth. *Du kuhesak bat* and *Panipat* are his major works. Mayanand Mishra is no doubt progressive, but he is better appreciated for his treatment of love and passion. A woman for him is a touchstone and he treats sexual relation with a touch of both reality and idealism. *Bihari pat pathar* is regarded as his best novel. His recently published novel, *Mantraputra*, based on pre-Vedic society and culture, also reveals the same sensitivity to sex.

Ee bataha sansar (Sahitya Akademi Award winner, 1980) by Sudhanshu Chaudhari 'Shekhar' deals with the traditional theme of one-sided love. *Du patra*, another Sahitya Akademi Award winner (1969), by Upendranath Jha 'Vyas' juxtaposes the Indian and European types of conjugal relationships and stresses the superiority of the former. The third novel, honoured with the Sahitya Akademi award (1982), namely, *Marichika* by Lily Ray, surpasses not only in volume, but also in merit all the novels in Maithili. Against a colossal canvas of time and place, the novelist unveils the hidden forces of love, hatred and rivalry amongst the three generations of a royal house. It is a fine and detailed documentation of a culture changing dynamically.

The only historical novel deserving mention is *Baladitya* by Chandranarayan Mishra. It deals with the ambitious life and time of Narasimhagupta, a later Gupta king (5th century A.D.). The novel is as authentic as it is interesting.

Go.J.

NOVEL (Malayalam). The eighties of the last century saw the birth of the Malayalam novel. The distinction for laying the foundation of this literary genre goes to three English educated stalwarts, O. Chandu Menon (1847-1899), C.V. Raman Pillai (1858-1922) and Appu Nedungadi (1863-1933). The youngest born of the three, Nedungadi, published the first Malayalam novel *Kundalata* (1882), with Menon following suit with *Indulekha* (1894) and Pillai with *Marthanda Varma* (1891). *Kundalata* is by no means an outstanding novel, but it has its importance as the first original work of prose fiction in the language. It is a suspenseful narrative about petty palace intrigues, inconsequential wars and heart-warming romance set in Kalinga. The novel ends happily with the restoration of the kidnapped Kundalata, the heiress, to the throne.

Appu Nedungadi has not told us about the circumstances of his writing the novel, but Chandu Menon has. His was a conscious effort. He wanted to effect a change in the literary sensibility of the Malayalis as also to contribute to the social resurgence of his community. Menon belonged to the Nair community which had a special kind of relationship with the Nambutiris, the Malayalam speaking Brahmins of Kerala. The Nambutiri men entering into a rather loose kind of marital alliance with the Nair women, in spite of social acceptability, had already become a target of attack by well-meaning members of both the communities. The matriarchal joint family system among the Nairs had begun to develop cracks with the younger generation going decidedly in favour of the new education and the social and economic emancipation it was sure to bring. All these ideals of high social and moral relevance have been brought into bold relief in the novel. The story revolves round an ordinary domestic theme of an old, temperamental and autocratic head of the family refusing to give his grand-daughter Indulekha in marriage to his English educated grand-nephew. The old man spitefully bringing in an old Nambutiri as bridegroom to the heroine, and the consequent comedy arising out of the

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comic antics of the libidinous Nambutiri provide much of the delightful comedy and satire which does have a sting. The remarkable simplicity of the style arises out of the dexterous use of the spoken idiom. This was one of the avowed aims of the writer and the success of the novel depends, to a large extent, on this. The purposeful social awareness, the penetrating character studies, the masterful handling of the colloquial style for a serious literary purpose, the topical relevance of the theme and the authentic portrayal of the ferment of ideas—all within the framework of the central theme—make this first social novel a remarkably mature piece of work. It is amazing that an achievement of this magnitude was possible just after two years of the publication of the folklore-fantasy of *Kundalata*.

Chandu Menon published the first part of his second novel *Sharada* in 1892. Though he lived for another seven years, he could never find time to complete the novel which is a powerful indictment of the pernicious love for litigation of the landed gentry of the time. Though several attempts have been made by later writers to complete the novel, they have not been able to approach anywhere near the creative genius of the writer of the first part.

C.V. Raman Pillai's *Marthanda Varma*, a superb historical romance based on a tumultuous epoch in the history of Travancore, was published in 1891. The epic sweep and grandeur of this work was further extended by the author in his two other novels *Dharmaraja* (1913) and *Ramarajabahadur* (Part I, 1917 and Part II, 1920), both of which are extensions in theme, attitude, treatment and style of the earlier work. Raman Pillai not only sowed the seeds of the historical novel, but also raised a rich crop from the fertile soil of the eventful history of the past which remained fertile for another half a century for the writers of the next two generations to exploit its treasures. Appan Tampuran's *Bhutarayar* (1923), Ambadi Narayana Poduval's *Keralaputran* (1924), T. Raman Nambisan's *Keraleshwaran*, Kappana Krishna Menon's *Cheraman Perumal* (1939) and Sardar K.M. Panikkar's *Keralasimham* (1944) are successful attempts in the field of historical novel.

Two other forms of the genre, the picaresque and the detective, have had early exemplifications in Malayalam in Karat Achutha Menon's *Virutan Shanku* (1912) and Appan Thampuran's *Bhaskara Menon* (1905). Novels based on contemporary history, though veiled in their treatment for obvious reasons, had appeared as early as the first decade of the 20th century. Notable among them are K. Narayana Kurukkal's *Parappuram* (in three parts, 1908) and *Udayabhanu* (in four parts, 1905).

The travails of and the inequities suffered by the socially ostracized classes found artisitic expression in the closing decade of the last century itself in Potheri Kunjampu's *Saraswativijayam* (1892), a work of enduring merit which, as its title suggests, rightly stresses the importance of education as the only panacea for the emancipation of the depressed classes.

Of all these various manifestations of the genre, the most resilient and productive and significant as literature has been the social novel which has had an excellent pedigree in Chandu Menon's immortal works, *Indulekha* and *Sharada*. The social novel received a fillip when European and Bengali novels were made available through translations. Discussions on the theme and technique of the Western novels, mostly of French authors, by A. Balakrishna Pillai, a most influential critic of the first half of this century provided the much needed ideological background. Side by side with romanticism, realism came to be accepted as a credo by a whole new generation of writers. Historical romances continued to be written with fictitious and real settings. Pallath Raman's (d. 1950) *Amrita pulinam* and Sardar K.M. Panikkar's *Kalyanamal* are examples of romances written during this period.

The post-World War II scene saw the emergence of a group of politically and socially conscious young progressives. Of these writers Thakazhi Sivasankara Pillai (b. 1914) has been most prolific. He has won national and international acclaim through translations of his works into Indian languages, English and other European languages. His *Rantitangazhi* (Two measures of rice, 1949), *Tottiyude makan* (Scavenger's son, 1946) and *Chemmeen* (Shrimps, 1956) have become classics. Thakazhi's later works are also notable of which *Enippadikal* (Ladder steps, 1963) is a successful attempt at portraying the social and political ferment of the 1940's up to the attainment of Independence. P. Kesava Dev is another important writer of this period. In his younger days he was a firebrand of a rebel who espoused the cause of the lowly and the downtrodden with a passion and verve unknown to the writers of the period. His most notable works are *Odayil ninnu* (From the gutter, 1942), *Bhrantalayam* (The mad-house), *Ulakka* (The pestle), *Nati* (The actress) and *Ayalkkar* (Neighbours, 1963).

Vaikkom Muhamed Basheer (b. 1910), who shot into fame by the publication of his first novel *Balyakalasakhi* (Childhood playmate, 1944), has remained right in the centre of the scene as an unrivalled master of his craft. He has a style all his own. He was the first important writer to portray the social life of the Muslim community with wit, humour and irony and a lot of compassionate understanding. The most successful of his novels is *Ntu Uppuppakkoranendarnnu* (Your grandfather had an elephant, 1951), which portrays the slow but sure change that was to usher in a new era of enlightenment in the Muslim community through education and consequent social emancipation.

The social scene was further probed in with significant details, though of a limited segment, by Cherukad (1915-1976) in his *Marumakal* and in *Manninte maril* (1952). S.K. Pottekkat (b. 1913) came into prominence with his first notable achievement *Vishakanyaka* (Poison

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damsel, 1948) which is a poignant tale of woes of the pioneering southern settlers, mostly Christians, on the malarial interior and the hilly tracts of Wayanad in Malabar. He came back with two other novels, *Oru deshattinte katha* (The story of a village, 1960) and *Oru teruvinte katha* (The story of a street, 1970), both of which are experimental in regard to technique. They are loosely structured, casual and episodic narrations of drifting characters against an autobiographical background.

The romantic strain at its best is seen in the highly sensitive portrayals of rural life by P.C. Kuttikrishnan, popularly known as Uroob (b. 1915). His first great novel *Ummachchu* (The beloved, 1955) tells the story of the eternal triangle in an exquisitely chiselled style, rich in refreshing rural imagery which breathes poetry at every turn. A contribution of much greater significance, of epic proportion, is his *Sundarikalum Sundaranmarum* (The handsome women and the handsome men, 1960). The panoramic view the novel unfolds of the Malabar of the post-Moplah uprising, with innumerable incidents and scores of characters and episodic narration thrown up as it moves majestically on, is something which was never before attempted in the history of the Malayalam novel. Verily a magnificent achievement.

Among those who came into prominence in the fifties were Joseph Mundasseri, E.M. Kovoor, K. Surendran, M.T. Vasudevan Nair, G. Vivekanandan, Parappuram, Nandanar, Kovilan and quite a few others, all of whom were, in varying degress, concerned with the social scene and the predicament of the individual. Joseph Mundasseri's *Konthayil ninnu Kurishilekku* (1955) and *Parappurathu vithachcha vittu* (1965) picture the turbulent political and social changes seen through the vicissitudes in the fortunes of the various communal and religious pressure groups.

M.T.'s (b. 1933) *Nalukettu* (The old mansion, 1958), *Asuravittu* (The dragon seed, 1962), *Mannju* (The mist, 1965) and *Kalam* (Time, 1969) are all powerful novels. *Mannju* keeps off the beaten track of conventional narration and makes artistic use of the flashback and the stream of consciousness techniques. G. Vivekanandan's (b. 1921) *Kalli Chellamma* (Chellamma, the thief) was a thumping success when it was first published. It portrays the life of a group of rustics with their loves and hates and the perennial struggle for existence, emphasising the essential humanity that brooks no permanent hatred, and rushes to the aid of one's own former enemies in times of need. Malayattur's *Verukal* (Roots, 1966) is the tale of an expatriate community, of which the protagonist, a youngman who had temporarily lost his attachment to his ancestral surroundings, realizes in the end where his roots are. His *Yantram* (Machine, 1976) is an authentic treatment of the corrupting influence of bureaucratic power with its many faces smiling and frowning at its real masters, the corrupting politicians and big money.

Parappuram, Kovilan and Nanthanar—all pen names—are writers thrown up from the barrack rooms. They have contributed in rich measure to the literature on army life. The hard life of our fighting men in the barracks and on the battle-fronts comes out alive with all its poignancy in their novels. Parappuram's *Ninamaninja kalppatukal* (Blood-stained footsteps, 1955), Kovilan's *A minus B* and Nanthanar's *Ariyappedatta manushya jivikal* (Unknown human beings, 1956) are representative works of this class of writing.

K. Surendran is a pastmaster in the art and craft of fiction whose novels *Talam* (Rhythm, 1960), *Maya* (Mirage, 1961), *Kattukurangu* (Wild ape, 1962), *Seema* (Limit, 1967), *Maranam durbalam* (Death is weak, 1972) and *Bhiksham dehi* (Mendicant, 1976) are powerful studies of human nature within well-wrought plots.

Among the new experimental novels the most noteworthy is O.V. Vijayan's *Khasakinte itihasam* (The epic of Khasak, 1969), a highly successful attempt at sketching the day to day experiences of a youngman who has lost all faith in conventional moral values.

One of the most significant contributions to contemporary Malayalam novel is P.K. Balakrishnan's *Ini njan urangatte* (Let me go to sleep now, 1976). It is a retelling of a highly touching episode from the *Mahabharata*, with Kunti, Karna and Draupadi as central characters.

Among the notable works of women writers may be cited Rajalakshmy's *Oru vazhiyum kure nizhalukalum*, Valsala's *Nellu* and Lalithambika Antharjanam's *Agnisakshi* (1977), the last one being a brilliant depiction of characters caught up between conflicting loyalities.

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S.Ve.

NOVEL (Manipuri) came to be written only in the present century, though some form of composition akin to it existed in the mediaeval Manipuri literature. *Numit kappa, Thawanthaba hiran, Naothingkhong phambal kaba*, etc. of the mediaeval period have some elements of the novel in them. The first Manipuri novel written in the present century was *Madhabi* (1930) by Lamabam Kamal Singh. It is a tragic tale of sacrifice. The next novel, *Labanglata* (1939), by Khwairakpam Chaoba Singh, is based on a historical incident. It is also a tragic story. It is the story of love between Kunjalata, the daughter of Khagemba, the king of Manipur (1597-1652) and Labanga, a sepoy in the enemy camp led by Shanongba, a half-brother of the king. Though he deals with the mediaeval period of Manipuri history, Chaoba Singh tries

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to infuse in the novel many of the modern ideas and beliefs. Rajkumar Shitaljit Singh in the late forties and early fifties wrote four novels. They are *Ima* (1947), *Thadokpa* (1941), *Rohini* (1948) and *Nungshi wakheiba* (1950). Shitalijit Singh's novels are moralistic in tone and steeped in idealism. Asangbam Minaketan Singh is of the view that each of the four novels of Shitaljit Singh is based on the yoga enunciated in the *Gita*. The author tells a story candidly in a straight forward language which is also racy and unadorned. *Jahera* by Hijam Anganghal Singh was posthumously published in 1964. The novel tells us about the tragic love of Jahera, a Muslim girl of Kunjo, and a Meitei youth, much against the social sanction and its code. This novel deals with a social problem of the period when inter-marriage between different communities was not only looked down upon, but also severely restricted. As such, the love between the Muslim girl and the Meitei boy had to end in tragedy. Anganghal Singh dealt with the problem boldly and showed the inhuman cruelty inherent in rigid social conservatism. The next important novelist in Manipuri is Hijam Guno Singh. His novels *Laman* (1958), *Khudol* (1964), *Eikhoigi tada* (1966) and *Bir Tikendrajit road* (1983) are widely read and discussed. *Laman* tells the story of the sufferings and sorrows of a Meitei widow and her only son who had to seek asylum at a Kabui village, disguised as Kabui to escape from the tyranny of their oppressors. The novel depicts a close relationship between the people of the valley and the hills of Manipur. This won the novelist the Jaminisundar Guha Gold Medal of the Manipuri Sahitya Parishad in 1965. *Khudol* is also a tale of trial and tribulation and the canvas of the story is very wide. *Eikhoigi tada* is about the lives of two orphan brothers who by virtue of sincerity and hard work overcome many obstacles. The last novel, *Vir Tikendrajit road,* which won the Sahitya Akademi award in 1985, is different from the other three novels. The stories are episodic and are told in the stream of consciousness style. The novel is more concerned with the depiction of the inner mind of the characters than with telling an absorbing tale. Pacha Meitei, writing in the late sixties and early seventies, departed from convention with his *Hayad begum* (1967), *Na tathiba ahal ama* (1969), *Haj* (1970), *Imphal amasung magi ishing nungshitki phibam* (1971), *Anouba pao ama* (1973) and *Lamdam asida eibu shakkhangba amatang thorakpa phei* (1976). *Hayad begum* and *Haj* contain many details from the Manipuri Muslim community. Both the novels are absorbing tragic stories. Both *Na tathiba ahal ama* and *Imphal amasung magi ishing nungshitki phibam* are made of episodic tales woven together, and the novelist creates such situations as could reveal the characters of the protagonists through their reaction to these situations. These two set a new trend in Manipuri novel. *Imphal amasung magi ishing nungshitki phibam* won him the Sahitya Akademi award in 1973. Maharajkumari Binodini Devi's *Boro saheb ongbi sanatombi* (1976) which won the Sahitya Akademi award in 1979 is a novel that deals with the tragic events which occurred after the conquest of Manipur in 1891 by the British. The characters and events are historical, but the novel is also rich in imaginative detail. The strong personality of Sanatombi who remained the wife of Major Maxwell, the Political agent of Manipur, after having forsaken her married husband, has been brought out with skill. There is subtlety in her depiction of the grandeur and majesty of the royalty of Manipur. The language is poetic and evocative.

Besides these major novelists, there are a few more writers who wrote novels in Manipuri. Tokpam Ibomcha Singh who died young wrote a romantic novel called *Mongpham* in the tradition of Kamal Singh. Thoibi Devi is another woman novelist who wrote *Radha, Chingda shatpi ingellei* and *Nungshi ichel* in a style which has a distinctly feminine grace.

Many novels in translation from other Indian languages, mainly Bengali, appeared in Manipuri. Almost all the novels of Bankimchandra Chatterjee and Saratchandra Chatterjee were translated by Ayekpam Shyamsundar Singh, Guruaribam Surchand Sharma and Haobam Iboyaima Singh. *Louhakapat, Dristipat* and *Sandhya dwiper shikha*, these three other Bengali novels, were translated by S. Nandichand Singh, Thoibi Devi and Kunjamohan Singh respectively. Besides these, a few other titles were also translated by other translators. From Hindi, Premchand's *Godan* and *Gaban* were translated by Chingangbam Nishan Singh, and Elangbam Dinamani Singh translated *Tyagpatra* of Jainendra Kumar.

BIBLIOGRAPHY: A. Minaketan Singh, *Meitei upanyas;* E. Nilakanta Singh, *Matamgi wakhal;* I.R. Babu Singh *Krishnachuragi angangba mapal;* Manipuri Sahitya Parishad, *Sahitya* (different issues); Naharol Sahitya Premi Samiti, *Wakhal* (different issues); The Cultural Forum (Manipur), *Ritu* (different issues).

I.R.B.S.

NOVEL (Marathi). Although the form of the Novel in Marathi is named after *Kadambari,* a Sanskrit prose work by Banabhatta (7th century), the Marathi novel is neither traditionally linked up to Sanskrit prose nor does it have its sources therein. Similarly, although there existed a tradition of prose works in Marathi in the pre-British period (i.e. right from *Lilacharitra* of Mhaimbhatta, the first literary prose work in Marathi in the 13th century, to Bakhar literature in the medieval period) attempts made by a few critics to relate the Marathi novel to this prose tradition have not proved convincing. At the most the earlier prose works could have contributed to some extent a descriptive and metaphorical style to the Marathi novel in its early growth. One has to accept the fact that it is the form consciousness created by English literature that gave rise to various forms of literature like short story, novel, essay, drama, etc. in Marathi in the fifties, sixties and seventies of the nineteenth century. The Marathi novel owes much

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to this consciousness in its formative period, i.e. in the third and fourth quarter of the nineteenth century. For treating subject-matter, for arranging thought-content and for exploring a suitable structure, the Marathi novel had before it the path set by the English novel. This will also be evident from the fact that in its early days the form of the novel was named 'Naval' or 'Navalkatha' in Marathi in imitation of the word 'novel'.

Yamuna paryatan (1857) by Baba Padmanji is supposed to be the first original novel in Marathi. It should not be forgotten that the year of the publication of the first Marathi novel and of the establishment of Bombay University is one and the same. Indeed, the educational policy of the early British rule (1818-1857) did influence the literary consciousness in regional languages like Marathi, Bengali, Gujarati, etc.

Prior to *Yamuna paryatan* a few novels were translated into Marathi from English and other languages. Hari Keshavji's *Yatrik kraman* (1841), a translation of John Bunyan's *Pilgrim's Progress*, is supposed to be the first translated novel in Marathi. This was a starting point and we can see a number of translations of English novels by Reynolds, Walter Scott, Philip Meadows Taylor, Lord Lytton and others. Scott being a popular one attracted even creative novelists like Haribhau Apte. A large number of translations from English, Persian and other languages accelerated the development of the novel. Krishnashastri Chiplunkar's *Rasselas* appeared three years before Padmanji's *Yamuna paryatan*.

On the one hand a few British administratiors like Elphinstone and Malcolm made sincere efforts for the educational and cultural uplift of the natives, on the other the Christian missionaries criticised Hindu culture and Hindu religion as part of their propaganda. A few educated people like Balshastri Jambhekar and Gopal Hari Deshmukh alias Lokhitwadi wrote essays emphasizing the need for social change. Thus the ideas relating to social reforms were already mooted. This might have inspired the first original novel in Marathi, viz. *Yamuna paryatan*. It deals with the sorrows and problems of a Hindu widow. Although this novel is quite crude in its form, its characterization and depiction of social background are quite effective. Baba Padmanji being a convert filled the latter half of this novel with Christian propaganda. Another limitation of this novel is its peculiar style, which is anglicised Marathi adopted by missionaries. In *Yamuna paryatan* Baba Padmanji not only preached Christianity to Hindu wives for a peaceful and happy married life but also added appendices in support of his contentions. Apart from the shortcomings of *Yamuna paryatan*, we have to appreciate the skill of Baba Padmanji in the depiction of realism. Unfortunately the succeeding novelists did not pay much attention to this realism.

Uninspired by the realism of the first novel *Yamuna paryatan*, succeeding novelists mainly relied on romantic elements in their novels. The pioneer of the romantic school of novels was Laxman Moreshwar Halbe, who brought out the novel, *Muktamala* (1861), and set a tread. For the next twenty-five years this romantic school of novelists held the field of the Marathi novel. V.R. Sohani's *Piyushbhashini va madira-manjiri* (1863), A.K. Daptardar's *Rajpura Rajhansa* (1865), N.R. Risbud's *Manjughosha* (1866) and *Vishwasrao* (1870), Ek swadeshkalyanechhu's *Prabhav Malini va Kalavati* (1868), K.L. Jorvekar's *Vichitrapuri* (1870), V.K. Deshmukh's *Suhasyavadan* (1870), P.G.P. Parkhishastri's *Mitrachandra* (1870), Kanitkar brothers' *Manovedhak Madhusudan va Rupsundari* (1872); Salubai Tambekar's (who perhaps is the first Marathi female novelist) *Suvarnamalini* (1874) and N.D. Yogi's *Prembhandhan* (1874) are the novels which belong to the trend set by *Manjughosha*. In these romantic novels the authors did not particularly care for characterization. They relied on the description of unnatural and artificial incidents and coincidences revolving round the central characters of the novels. Both the hero and the heroine are separated from each other and face an unending row of calamities in their efforts for reunion. The novel, of course, ends with their ultimate union and with the note of the triumph of virtue. This again resulted in the incorporation of didactic sermons in the novels. The characters are divided into two categories, good and bad, and their very names tell us to which category they belong. These novels particularly *Muktamala*, *Manjughosha*, *Ratnaprabha*, *Vasant kokila*, *Champakamala* followed in some way the pattern of Banabhatta's *Kadambari*. The style of these novels is quite Sanskritized. This style perhaps may have saved Marathi prose from the encroachment of the anglicised Marathi style of the missionaries. A few novels of this Shastri or Pandit school treated current problems like widow remarriage and education of women, keeping up, of course, the romantic spirit of the novel.

Thus at the very beginning of the Marathi novel we find that along with the trend of realism it cultivated the trend of didacticism.

Then came the third trend of historical novel in Marathi. It was R.K. Gunjikar, a scholar of both history and language, who wrote his *Mochangad* (1871) as the first historical novel. Prior to it, M.K. Vijaykar had written *Ghashiram Kotwal* (1863), a collection of about twentyeight stories with Ghashiram as their central character. Scott and Reynolds were the models before the Marathi historical novelists, as we see the blending of realism and romance in their historical novels.

All the three above-mentioned trends in the Marathi novel paved the way for Hari Narayan Apte (usually mentioned as Haribhau) (1864-1919) who can be called the pioneer of the Marathi novel.

The last two decades of the nineteenth century are quite significant so far as the growth of the Marathi novel

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is concerned. Incidentally these are the decades which are also important to western India from the cultural, social and political point of view. The political ambitions of the people resulted in the establishment of the Indian National Congress. These decades saw the emergence of Lokmanya Tilak with his *Kesari* and G.G. Agarkar with his *Sudharak*. These are the decades in which Mahatma Phule worked for his non-brahmin movement. In these decades again, the problems of the middle class women such as widow remarriage, education, etc., received due attention and social consideration. The last quarter of the 19th century saw two groups of thinkers, viz. puritan nationalists and liberal reformers. Both these groups took recourse to literature—to various forms of literature in general and to poetry, drama, essay and novel in particular. The Marathi novel assimilated all these influences. It, however, paid more attention to social reforms than to the movements obtaining on the political scene. Even in the case of social reforms the Marathi novel remained contented with the depiction of reforms concerning the middle class Marathi family. It did not cater to reforms concerning the masses and the untouchables, neither did it touch problems like poverty, illiteracy, etc. which confronted India, a nation aspiring for political freedom. However, the Marathi novel during this period was all the while under the impact of Western liberal thought which once again turned it to realism.

In the pre-Haribhau Apte period the writers, it seems, did not choose to experiment with the potentials of the form of the novel. The novel had no independent identity as such. For a layman a novel was merely an imaginative long story. However, the same idea of the form of the novel must have been in the minds of a few novelists like M.V. Rahalkar (*Narayanrao ani Godavari* 1879), N.V. Bapat (*Chhatrapati Sambhaji Maharaj*, 1879), V.K. Oak (*Shirastedar*, 1881), R.V. Naik (*Nahich na Aikayach*, 1892), G.M. Limaye (*Venu*, 1886), C.M. Apte (*Putalabai*, 1889), B.M. Pandit (*Susheel Yamuna Athava Vasudeo*), Balvant Phadke (*Yanchya Bandachi Dhamdhum*), Shantibrahma (*Sindhubai Kinve Ajkalchi Sadguni Manase*, 1890), S.V. Puranik (*Devi Satyabhama*, Part I, 1886) in general and Hari Narayan Apte in particular. All these novelists were well-read and were able to read and understand English novels. They read historical novels and romances from English literature and cultivated a strong taste for this form. But except for H.N. Apte the rest of them could not cope with the demands of the novel as a form of art. It is easy to find the reason for such a state of affairs. Novelists of second rank (like Reynolds, Meadows, Taylor) were the ideals for these Marathi novelists. The well-known novelists like Hardy, Zola, Gorky were not known to them. This situation put limitations on the creative genius of Marathi novelists. They never thought of the novel as a picture of man's life in its wider context. However, it is pleasing to see that the woman in the Marathi novel in those days was not painted chiefly as an extraordinary character but as an ordinary person in a middle-class Hindu family. The woman in Marathi novel was portrayed in various roles like those of sister, daughter-in-law, widow, mother-in-law, etc. Similar was the case with men in the novels. They kept to their professions, surroundings and family backgrounds. This helped the Marathi novel to be true to life and realistic. We find this quality of the modern Marathi novel at its best in Haribhau Apte's works. He started off with historical novels of which *Ushakal*, *Gad ala pan sinh gela*, *Madhyanha*, *Suryodaya* and *Suryagrahan* were written on Shivaji. He wrote *Rupanagarchi rajkanya* on the history of the Rajputs, and *Chandragupta* and *Kalkut* on Chandragupta and the Vijayanagar empire respectively.

Apte's contribution to the popularisation of the novel as a literary form is significant. Apart from historical novels, he wrote a few social novels also, which were of great relevance to contemporary social problems, e.g. child marriage and women's education through *Ganpatrao* (1887-1888) and *Pan lakshat kon gheto* (1893), followed by *Mi* (1895) and *Bhayankar*. His social novels, though essentially didactic in approach, have a very strong emotional appeal for the contemporary middle class. Vaman Malhar Joshi with his *Ragini* (1916) added psychological dimension to the novel, opening a new vista in the development of the Marathi novel. *Sushilecha Dev*, his master-piece, was immensely popular. His characters are strongly individualistic and are not stereotypes.

Kashibai Kanitkar was perhaps the first woman novelist. Her *Rangarao* (1903) and *Palkhicha gonda* (1928) dealt with social themes, though they did not have anything profound to offer. Her contemporaries were D.M. Pitale, who wrote under the pen name, 'Nathmadhav', and N.H. Apte who wrote *Doctor Kadambari* in 3 volumes (1920) and *Na patnari goshta* (1923). The novel till 1930 remained confined mostly to historical and domestic subjects. D.A. Tuljapurkar's major work, *Maze Ramayan* (1972), deals with social problems with a new approach.

Mama Varerkar contributed generously to the development of the novel with his more than a hundred novels, each written for some social cause. *Vidhva Kumari* (1928) is an eye-opener to the problems of child marriage and child widowhood. The women characters in his novels, however, are strong characters who revolt against social injustice. In *Dhavta dhota* (1933) he portrays the plight of hopeless mill-workers and their brave fight against oppression and exploitation. Varerker has extensively translated the Bengali novels of Saratchandra Chatterjee and Bankimchandra.

Around 1925 the Marathi novel took a significant turn at the hands of N.S. Phadke and V.S. Khandekar. The novel became youthfully rebellious and romantic. Phadke's novels were technically perfect romances; they clicked with the masses and brought him unprecedented

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popularity. His first popular novel was *Kulabyachi dandi* (1925) which showed his exquisite craftsmanship. Though set in a utopia of love, it compels willing suspension of disbelief. The other novels which followed it were *Jadugar* (1928), *Atkepar* (1931), *Pravasi* (1937), *Indradhanushya* (1941) and *Pratijna* (1942). Most of then ran into several editions. His *Akherche band* (1944), based on the life of Bal Gandharva, the renowned figure in Marathi drama, in a way a break from the rest of his novels, carries a skilful blending of fact and fiction. His style is exemplary in lucidity and racy flow. He has more than 75 novels to his credit.

His contemporary, V.S. Khandekar, arrived on the literary scene slightly later. He made his debut with his novel *Kanchanmrig* (1931), bringing out the contrast between rampant materialism and spiritual simplicity. He shot to meteoric fame with his *Ulka* (1934) and *Don Dhruva* (1934). Both these novels show a realistic portrayal of society and a strong sense of social commitment. His characters, especially the central characters, are strong individuals with a deep romantic stance. His *Kraunchawadh* (1942) has a strong poetic quality. *Yayati*, set against the mythical background of the story of king Yayati, Devayani and Kacha, brought in the new technique of first person narration from all the major characters serially. It shows Khandekar at his best in probing the psychological depth of each of his characters, making the scene vividly alive for his readers. This novel won him the Sahitya Akademi Award for the year 1960. It ran into seven editions and has been widely translated into various Indian languages. He received the Jnanpith award also on this book. He was elected Fellow of the Sahitya Akademi in 1970. His lesser known contemporary was G.T. Madkholkar who wrote political fiction. Madkholkar was a journalist by profession, and most of his novels reflect his political awareness of different issues of social relevance. Of the twelve novels he wrote *Bhangalele Deul* (1934), *Mukhavte* (1940), *Nave sansar* (1941), *Dak bangla* (1942) have been quite popular. The credit for introducing metaphysical depth to the novel goes to P.Y. Deshpande. His *Sukalele phul* (1931), *Kali Rani* and *Nave jag* (1941) delve into the psyche of his characters and follow the surrealistic approach.

The beginning of the 20th century saw the emergence of women novelists like Gita Sane and Malati Bedekar. Vibhavari Shriurkar, who wrote under nom de plume Malati Bedekar, has two major novels to her credit, viz. *Hindolyavar* (1934) and *Viralele Swapna* (1935). Her *Bali* (1950) is famous for it sympathetic treatment of the inner world of criminals.

P.S. Sane alias Sane Guruji brought in a new type of sentimental didacticism through his novels such as *Shyamchi aai* (1935) *Kranti* (1940). Most of his novels were written for children. *Shyamchi aai*, an autobiographical novel, shows the influence of Gandhian philosophy on the novelist. A film has been made on the story which won him President's gold medal (1954). V.V. Bokil (1903-1973), with his *Baby* and *Phol asha* (1931), brought in a fresh change, introducing humour in the Marathi novel. He has some 25 novels to his credit which are a good entertainment. P.G. Joshi, P.B. Bhave and D.R. Kavthekar wrote social novels. P.B. Bhave's novels like *Rani* and *Vaishnava* are a combination of romanticism and the cultural values of classicism. R.V. Dighe and G.L. Thokal wrote a few novels on rural life. G.N. Dandekar created a place of his own in the Marathi novel. He wrote most of the novels against regional background with a very strong Marathi cultural flavour. His *Machivarla budha* and *Padghavli* are the best examples of this style. *Kuna ekachi bhramangatha* is his first person account of 'Narmada parikrama'. His *Amhi Bhagirathache putra* is based on the true story of the construction of the Bhakra-Nangal dam. He received the Sahitya Akademi award in 1976 for his autobiographical novel *Smrangatha*. Vynkatesh Madgulkar's *Bangarwadi* tells the story of a commited teacher working for the upliftment of a village. His *Sattantar* won him the Sahitya Akademi award for 1983. S.N. Pendse made a significant contribution to the development of the novel. His latest novel *Tumbadche khot*, which has been published into two volumes recently, is a story spanning three generations of contemporary Konkani society. His *Shitu*, *Rathchakra*, *Lavhali* and *Elgar* have been very popular. B.S. Mardhekar, the pioneer of new poetry in Marathi literature, brought in the stream of consciousness technique in *Tambdi mati* and *Pani*. *Ghar* by Vasant Kanetkar, *Zapurza* by Manmohan Natu and *Liliche phul* by Gangadhar Gadgil were also written in the stream of consciousness technique on which the influence of Virginia Woolf and James Joyce is apparent. Vishram Bedekar also made some experiments with the new novel. His *Ranangan*, a story of a foreign girl in love with an Indian boy, created ripples among the readers, and is looked upon as an important milestone in the development of modern Marathi novel. The unconventional love affair and the bold style of narration brought the novels closer to modern society. Bedekar's *Ek zad ani don pakshi*, written in the stream of consciousness technique at its best, won him the Sahitya Akademi award (1985). Bold and realistic description of life may be called the salient features of Jayawant Dalvi's *Chakra*, Madhu Mangesh Karnik's *Mahimchi khadi* and Bhau Padhye's *Vasunaka*.

Modern novel also shows a return to classicism through re-interpretation of mythology. V.S. Khandekar's *Yayati* was the trend setter, followed by Shivaji Sawant's *Mritynjay* and Ranjit Desai's *Radheya* based on the life of Karna. Ranjit Desai's *Swami* is based on the lives of Madhavrao Peshwe. G.N. Dandekar's *Karnayan* and *Krishnayan* are based on the lives of Karna and Krishna respectively.

Biographical and autobiographical novels have been quite in vogue recently. *Anandi Gopal* of S.S. Joshi is the real story of a typical Marathi woman sent abroad for

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higher studies at the instance of her eccentric husband, and ends on a tragic note. Gangadhar Gadgil's *Durdamya* gives a comprehensive account of the life and works of Lokmanya Tilak. Bhalchandra Nemade's *Kosala* (1983) and *Bidhar* brought the novel closer to the common man and day-to-day complexities. Dalit literature, the literature of the downtrodden, has assumed quite a significant place in the development of Marathi literature. Annabhau Sathe and Shankarrao Kharat started the trend around 1960. Daya Pawar's *Balute*, Lakshman Mane's *Upara* and Lakshman Gaikwad's *Uchalya* have been received enthusiastically by the readers. The last two have even received the Sahitya Akademi awards for the year 1981 and 1988 respectively, and have been translated into various Indian and foreign languages.

G.M.K.
A.De.

NOVEL (Nepali). The origin of the Nepali novel is traced back to the narrative episodes and fiction written in prose during the early part of the nineteenth century. The rendering of the Sanskrit drama, *Hasyakadamba* (1798), by the dramatist, Saktiballav Aryal, may be regarded as a pioneering work which prepared the ground for the novel as an important form in Nepali literature. A number of translations from Bengali literature appeared in *Gorkhapatra*, a daily newspaper, in the early part of this century. In 1914 a translation of Rameshchandra Dutta's *Bangabijeta* was published in Banaras. Gambirdwaj Shah translated the work, *Chandrasekhar*, of Bankimchandra Chatterjee. Similarly *Hiranyamayi-charita* was translated by Parasmani Pradhan. The publication of *Gorkha sansar* and *Tarun Gorkha* from Dehradun, edited by Thakur Chandan Singh, *Gorkha sevak* by Manising Rai from Shillong and *Sarda* from Kathmandu (Nepal) paved the way for the emergence of the Nepali novel.

The novel, *Rupmati*, by Rudraraj Pande (1900-1986) is considered to be the first modern Nepali novel. This novel was written in reaction to the political and social situation prevailing in Nepal under a repressive and autocratic rule. The other novels written by Rudraraj Pande, viz. *Chappakai* (1936), *Prayaschit* (1938) and *Prem* (1948) are equally fine literary works. *Bhramar* by Rupnarayan Sinha, published by the Nepali Sahitya Sammelan, Darjeeling, in 1936 was the first novel which set a romantic trend. Sinha considered novel to be a language of feeling and a reflection of life. Lain Singh Bangdel's *Muluk bahira* (Outside the country, 1948) and *Maitighar* (Parents' home, 1950) reflect the social life of the Nepalis in both Nepal and India. Shivakumar Rai's novel, *Dakbungla* (1957) and Achha Rai Rashik's *Lagan* and *Dobhan*, published posthumously in 1955 and 1964, throw light on the condition of the downtrodden and oppressed sections of the Nepali community.

Krishna Singh Moktan's *Charandhuli* (1959), *Aseshyatra* (1964) and *Jiwan parikrama* (1967) also depict the social life of the Nepalese. Indra Sundas in his novel *Mangali* (1958) gives a vivid picture of the hill people's life which underwent many tribulations during the British Raj.

The last two decades have witnessed a score of novelists some of whom have written captivating novels touching upon the tender aspects of life. They, more or less, have concentrated on the Nepali life style. Some of them, however, have gone further to show the contribution of the Gorkhas to national defence and their achievements on the war front. Indra Bahadur Rai's *Aja ramitacha* (1964) deals with the life of the middle class Nepalese in and around Darjeeling. G. Tshering's *Yuddha ra shanti* (1968) and Subash Ghising's *Lunkhum camp* (1968) belong to the category of novels which extol the valour of the Gorkha soldiers in war.

The novels of young novelists like Asit Rai's *Naya kshitij ko khoj* (1980), Mohan Dukhun's *Kartabyata* (1973), Arjun Niraula's *Sisirko batas* (1961) dwell upon new facets of life, trying to trace their origin in history.

R.P.L.

NOVEL (Oriya). The novel in Oriya literature is of recent origin. It owes it origin to the spread of English education in the second half of the last century. The first Oriya novel is Umeshchandra Sarkar's *Padmamali* (1887-88) followed by Ramashankar Ray's *Bibasini*. But the father of the Oriya novel is Fakirmohan Senapati, who combined a deep historical sense with a rare insight into human nature. His *Chamana athaguntha* (1897), *Lachama* (1901), *Mamu* (1912) and *Prayaschita* (1915) are classics in Oriya literature. In them one notices contemporary scenes and characters culled from different strata of life, come alive in a language that is both simple and ironic.

Fakirmohan was followed by some less prolific writers of whom special mention may be made of Gopalballabh Das (*Bhima bhuyan*, 1908), Baishnabchandra Das (*Mane mane* 1925), Nandakishore Bala (*Kanakalata*) and Upendrakishore Das (*Malajanha*) who concentrated their attention on the rural scene and the simple folk in a period of social transition. Chintamani Mohanty was a conscious imitator of Fakirmohan in *Rupa churi*, *Tanka gacha* and *Sanisapta*. Kuntalakumari Sabat, the first woman novelist in Oriya, who wrote *Parashamani*, *Kali bohu*, *Na tundi* and *Raghurakhita*, was remarkable for her craftsmanship. Ramchandra Acharya's historical novels like *Benaoriya*, *Kamalkumari* and *Birangana* are very popular in Orissa.

In the thirties, the Oriya novelists almost entirely depended on the West for inspiration and ideas as the taste at home had changed because of the spread of education. The rural setting and the reformist tone of the earlier novels changed into an assertion of individuality of man in a semi-urban setting and of woman in the context of her new-found emancipation. *Matir manisha* of Kalindicharan Panigrahi, the most gifted among the newly formed 'Sabuja' group, was the second turning point in the Oriya novel after Fakirmohan's masterpieces. It

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depicts the disintegration of the joint family and the beginning of individualism in a colloquial style. Pandit Godavarish Mishra and Godavarish Mahapatra translated classic English novels into Oriya.

After the Sabuja Age the Oriya novel came of age. The complexities of life made the novelists aware of the new realities, and their plot and technique changed. Nityananda Mahapatra's *Hidamati*, *Bhanga hada*, *Bhul* and *Jiyanta manisha* mark a change from social reform to analysis of mental states. Kanhucharan Mohanty, a social realist, was given the Sahitya Akademi Award for his *Ka* in 1958. In his novels man's struggle for better life in the context of social change is realistically projected. Among his novels mention may be made of *Jhanja, Baliraja, Sastri, Ha anna, Sarbari* and *Tamasa tera*. In these novels he created a new style of his own. The other novelists of this category are Laxmidhara Nayak (*Sarbahara, Hai re durbhaga desh*), Sachi Routray (*Chitragiba*), P.K. Samal (*Palli jivan*), Gyanendra Verma (*Satabdira swapna bhanga* and *Lal ghoda*) and Kamalkanta Das (*Bou*). Harekrishna Mahatab's *Prativa, Tautara* and *Tritiya parva* are popular novels.

Gopinath Mohanty, Jnanpith Award winner, added new dimensions to language and characterization in the Oriya novel. He concentrated on Adivasi life and lent it an epic proportion in *Paraja* and *Amrittara santana*. In *Mati matala* he asserted the human content above technical virtuosity. In his *Laya bilaya* he experimented with the stream of consciousness technique.

The post-Independence Oriya novel quickly adjusted itself to the demands of an urbanized society and value changes in the fast rhythm of life. Surendra Mohanty, a great story-teller, probed man's moral crisis in the prevailing socio-political context in *Andha diganta*. His *Nila saila* for which he received the Sahitya Akademi Award in 1969, is a work of great merit. Among the popular novelists, Basantikumari Patnaik (*Amadabata, Chorabali*), Bibhuti Patnaik (*Chapala chanda, Badhu nirupama, Nayakara nama srabani)*, Santunukumara Acharya (*Nara kinnar, Satabdira Nachiketa*), Krishnaprasad Misra (*Singha kati*), Gobindachandra Das (*Amabasyara chandra*) and Faturananda (*Nakata chitrakara*) are important. Santunukumara Acharya has portrayed his characters in a very significant way. Gokulananda Mahapatra popularised science fiction in Oriya.

The Oriya novel is still in its youth and new experiments are being made by many aspirants while the old masters like Gopinath and kanhucharan continue to surprise us with their novels even today.

K.C.M.

NOVEL (Punjabi). The genesis of the Punjabi novel can be traced to 'kissa-kav' (long narratives in verse) and not to 'janamsakhis' (biographies of Guru Nanak), as some critics assert. Towards the close of the nineteenth century, Bhai Vir Singh (1872-1957) produced historical romances, *Sundari* (1897), *Bijai Singh* (1899) and *Satwant Kaur* (1900), with a view to infusing a new spirit in the Sikh masses whose despair had touched the nadir. He took pains to highlight in these novels the deeds of valour and sacrifice performed by the Sikhs during the Mughal rule (eighteenth century) when their very existence was threatened. Indeed historical romances served the purpose for which they were written, and in the process the Punjabi novel came into being. As works of art, however, these novels need much to be desired. The story is generally thin, the emphasis being on loosely-connected romantic episodes and religious discourses of considerable length. The characters are invariably heroic and full of zeal for poetic justice. These novels are more like Bunyan's *Pilgrim's Progress* than the historical novels of Walter Scott. It was, however, in *Baba Naudh Singh* (1921) that Bhai Vir Singh shifted his stance from presenting the glorious history of the Sikhs to depicting the harsh realities of the rural society of the time. Being an ideal Sikh, Baba Naudh Singh took upon himself the duty of crusading against the social evils rampant in that period. This novel set a trend for the Punjabi novelists who came on the literary scene in the next two to three decades. Hence social realism, romantic idealism and moral didacticism played a predominant role in giving a shape to the nascent Punjabi novel.

Close on the heels of Bhai Vir Singh came Mohan Singh Vaid (1881-1939) and Charan Singh Shaheed (1881-1935). Vaid had a penchant for suspense and chose ideal Sikh men and women as his characters. He tells interesting stories with a message for the common man. Some of his well-known novels are *Sukhi parwar*, *Sukhdev Kaur* and *Susheel nunh*. Charan Singh Shaheed wrote in the early years historical romances like *Daler Kaur* (1911) and *Ranjit Kaur* (1913) on the pattern of Bhai Vir Singh's *Sundari* and *Bijai Singh*, but before long he shifted to novels like *Do wohtian* and *Chanchal murti*, wherein social realism was depicted in a deft manner. Later on he took to journalism and created a memorable character, Baba Waryama, whose humorous exterior served as a cloak to a deadly serious purpose. Another novelist of this period, Amar Singh, wrote novels like *Chhoti nunh* (1912) and *Ghar da nirbah* (1912) with reformistic zeal, but this work suffers as art-form. Master Tara Singh (1885-1968) contributed two novels, *Prem lagan* (1934) and *Baba Tegha Singh* (1945), wherein he emerges as a promising novelist, but later his involvement in Akali politics left him little time to devote to literature. In *Prem lagan*, the novelist has described the emergence of Akali Movement, whereas in *Baba Tegha Singh*, the stress is on the delineation of a figure of historical importance. Apart from these novelists, there are others who did not write much, but their creations left an indelible impression on the minds of the Punjabi readers. Niranjan Singh's *Prem Kani* (1932)

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Harbakhsh Singh's *Shakuntla*, Rup Lal's *Bir Singh*, Miran Bakhsh's *Nawab Khan*, Puran Singh's *Chupp preet*, Ishwar Chander Nanda's *Tej Kaur* (1928) and *Murad* (1943), Gurbaksh Singh's *An-viyahi maan* (1940), Joginder Singh's *Kamla* (1944) and *Kamini* (1946), and Joshua Fasal Din's *Prabha* (1946) are the products of the years when Punjabi novel was coming into its own.

It was, however, at the hands of Nanak Singh (1897-1973) that the Punjabi novel matured fully. He can rightly be called the father of the Punjabi novel. The earlier novelists had a limited range, since they aimed at presenting only ideal Sikh character. Their creations also suffered as works of art. Nanak Singh secularised Punjabi fiction and made it the true mouthpiece of the man in the street. He presented excerpts from contemporary life, throwing over them a thin veil of romantic idealism. He made his mark in the literary world with his novel *Chitta lahu* (1932), but his masterpiece is *Pavitar papi* (1942) in which he matures from telling a story convincingly to depicting the inner working of the minds of his characters, although he never abandons his position as an omniscient novelist. The narrative pattern of his stories is not the beginning, the middle and the end, but the middle, the beginning and the end usually. He adopted the flash-back method and the boomerang technique in his novels. He was of course conscious of inner tensions in human beings, but he never allowed his readers to have a peep directly into the mind of his characters. For him character was but the determinant of incident, and incident was but the illustration of character. He was a prolific writer. He penned as many as three-dozen novels, the best known being *Adh khiria phul* (1948), *Kagtan di beri*, *Katti hoi patang* (1953) and *Ik myan do talwaran* (1960). Indeed he enriched Punjabi fictional literature, but his prolixity did not allow him to come out of his favourite grooves of thoughts and feelings and view life from a new angle. He usually thought of satisfying the curiosity of the reader, rather than his craving for beauty, meaning and significance.

Nanak Singh influenced almost all the Punjabi novelists in one way or the other. The foremost among these is Jaswant Singh Kanwal. Like his predecessor, Kanwal's aim is to gladden the hearts of his readers by telling a well-made story. He loves countryside and endeavours to present a complete picture of the rural life. He starts his novel with the aim of creating a palpable design on the minds of his readers, but ends by telling a romantic love story. In *Raat baki hai*, he has been successful in driving home his view point, but the novel suffers as a work of art. Generally there is uninterrupted movement in his stories. His characters are not given to introspection, nor do they suffer from mental conflicts. Their actions or reactions are dictated by their instincts and not by reasoning. His well-known novels are *Puranmashi* (1950), *Rup dhara* (1959), *Hani* (1961), *Lahu di lo* (1975) and *Manukhta* (1980).

Gurdial Singh has also been nurtured in the Nanak Singh-Kanwal tradition. He knows the craft of telling a tale and, like Kanwal, he too paints the rural scene. A streak of sadness runs through all his creations. He believes that heredity and environment determine the destiny of man. His characters are the dregs of the rural society. In an unkind world, their nature becomes hypersensitive. They are full of passion, anger, hatred and jealousy but deep down in their souls there stirs an intense longing for the soothing touch of love. Whereas the earliest novelists were concerned mainly with the outward action of their characters, Gurdial Singh is concerned with their inward passivity also, especially in his novels such as *Marhi da diva* (1965), *Anhoe* (1967) and *Adh chanani raat* (1970).

Sohan Singh Sital is a traditionalist so far as the form of his novels is concerned, but in his outlook towards life he is quite modern. Chronologically speaking, he is with the older generation of novelists like Nanak Singh and Jaswant Singh Kanwal, but he got recognition as a gifted novelist only recently. His *Jug badal gaya* (1971) is his best novel, although *Jung jan aman* (1958) and *Tutan wala khuh* (1962) have been admired no less. In *Jug badal gaya*, he has been successful not only in telling a well-knit story and presenting life-like characters, but also in making alive the spirit of a bygone era. Indeed the end of the novel is a bit contrived, but he conveys his message in no uncertain terms. The novel, in his opinion, must accomplish a pre-determined social purpose, otherwise it is no better than idle talk.

Nanak Singh, Jaswant Singh Kanwal, Gurdial Singh and Sohan Singh Sital are materialists and regard fiction more as a criticism of life than a re-creation of the complexities of experience. Alongside these, there are novelists like Surinder Singh Narula, Narendarpal Singh, Kartar Singh Duggal, Surjit Singh Sethi and Narinjan Tasnim who are mostly concerned with the depiction of the complexities of experience, the registering of the minutest details of modern sensibility and the capturing of the very atmosphere of the minds of their characters.

Surinder Singh Narula is the harbinger of realism in Punjabi novel. He believes that a novel, in its broadest definition, is personal and a direct impression of life. His first novel *Peo puttar* (1946) proved to be a trend setter. It presents a complete picture of the changing conditions, political as well as social, of Amritsar during the first two decades of the present century. His other novel, *Sil aluni*, carries forward the story of *Peo putter* and forms the second part of the trilogy, the last of which is yet to be written. His other novels that need special mention are *Dil darya*, *Rang mahal* (1950), *Deen te duniya* (1951) and *Nili bar* (1952). His stories are loosely knit, and they proceed in a rambling way towards an open-end. Long digressions are the rule rather than an exception. His focus being on the seamy side of life, Narula always aims at probing deep into the inner recesses of the human

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mind. His realism verges on the naturalism of Balzac and Zola.

Realism takes a deeper hue in Sant Singh Sekhon's novel *Lahu mitti* (1950). In this novel Sekhon tells the story of a peasant family of Ludhiana district which feels uprooted as it goes in search of new pastures and settles down in West Punjab during the canal colonisation period. In another novel, *Baba Aasman* (1971), he tells once again how a peasant family has to struggle hard to keep its body and soul together. Sekhon disdains the determinism of Hardy. He thinks that socio-politico-economic factors are the real causes of the sufferings of the toiling masses.

The realistic novel as well as the psychological novel developed side by side. The novelists with modern sensibilities tried to probe the inner recesses of the human mind. The foremost among them is Narendarpal Singh. For a long time he was known more for his historical novels than the psychological ones. He is a novelist with a sense of history. He no doubt has a vivid historical imagination and he is always eager to feel the pulse of the days gone by. Under the influence of his talented wife, Prabhjot Kaur, he wrote *Shakti* (1955) and *Triyajal* (1956) in which he advocated the cause of women's emancipation. It was, however, in his historical novels, *Khanneon Tikhi, Walon Nikki, Et marg jana* and *Ik sarkar bajhon,* that he found his true subject. These four novels taken together form the entire Sikh history, from the death of Guru Gobind Singh (1708) to the annexation of the Punjab (1849).

Narendarpal Singh takes delight in making new experiments in form and technique. *Punnya ke masaya* (1964) is a stream of consciousness novel depicting the cultural background of India in the life-story of a school teacher. *Tapu* (1968) is an allegory of the journey of the human soul from darkness to light. *Ba mulahaza hoshiar* (1975) conveys the message that in the years to come people all over the world would try to understand each other in a better way, shedding their narrow parochial loyalties. His novel *Sutardhar* (1979) is a prophecy about the future of mankind.

Kartar Singh Duggal is primarily known as a short story writer, but his contribution to the novel is no less. After his first novel *Andran* (1948), he penned two trilogies, *Hal mureedan da* (1968) and *Ma pio jaye* (1974). In the former trilogy, Duggal depicts the boyhood, youth and the years of maturity of a sensitive soul. It ends on a note of despair, but its overall effect is that life, though full of agonising vicissitudes, is still worth living with gusto. In the latter trilogy, an attempt has been made to agglomerate the flux of time by visualising the course of events, not from one angle but from multiple angles. Its locale is Pathohar where communal riots broke out a few months before the dawn of Independence. This novel is in fact a saga of political upheaval on the Indian sub-continent that brought in its wake many clashes of loyalties—individual, social and national. Like Joyce's *Ulysses*, this novel proceeds by agglomeration and not by development. His latest novel *Sharad purnima di raat* (1978) conveys the idea that the sins of the parents do visit their offspring.

Amrita Pritam cannot be easily grouped with the novelists discussed so far. She has, from her very first novel *Pinjar* (1948), followed honestly her poetic vision. Her efforts have been to catch the tone, the light and shade of experience. Her novel *Jalavatan* has brought home to the reader the idea that the fund of experience is inexhaustible. The theme of this novel, which centres round the Oedipus complex of the hero, coupled with the lyrical style in which it has been written, has given this work a rare originality of conception and execution. As an artist, however, Amrita Pritam found her fulfilment in *Ik si Anita*. She is a prolific writer. From *Jeb katre* to *Yatri* and *Unanja din* is a continuous process, and she has never looked back.

Surjit Singh Sethi is generally known as an experimentalist. The publication of his fifth novel *Ik khali payala* (1960) created a stir in the literary circles as it had been written in the form of interior monologue, and this was something quite new in the world of the Punjabi novel. In this novel an attempt has been made to trace the inner void of a woman, Roma, who has been jilted more than once. Now she imagines herself as an empty bowl, used and discarded. She is in fact a symbol of the modern woman in search of her identity. Interestingly, he has once again presented a woman like Roma in his latest novel *Badnaam sarkan* (1979), giving her of course a new dimension, and in a way, a new personality. In his much-discussed novel *Aabra Kadabra* (1972) the inward turning of vision is complete. There is in it an intense awareness of time as a merging of the time past and the time present. Of course, there is no merger of the time future.

Narinjan Tasnim too has used the stream of consciousness technique in his novels. In *Hanera hon takk* (1971), he has tried to catch the flux of time past and present in moments of heightened sensibility. *Ik hor nawan saal* (1974) is an attempt to synchronize the interior monologue of the protagonist with the sights and sounds of the world outside. In *Jadon sawer hoi* (1977), an attempt has been made to capture the ethos of the period just before the partition of India. His latest novel *Jugan ton paar* (1981) has presented the fictionalized biography of the well-known artist and Punjabi poet, Ishwar Chitarkar. In this novel the time dimension has been completely ignored and the reader finds the Greek poet Homer as a contemporary of Ishwar Chitarkar who lived in London from 1961 to 1968, the year in which he died. Tasnim's greatest struggle in his novels is with the tyranny of time.

Sukhbir has come up slowly but surely as a novelist of great promise. He aims at depicting the inner reality and for that purpose he uses new techniques. In *Sarkan te kamre*, he presents the complexities of modern life in an

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admirable way. Dalip Kaur Tiwana is primarily concerned with the psychic reality of her feminine characters. Her novels like *Eh hamara jiwana* and *Vaat hamari* have been generally admired. Surinder Singh Johar in his novels *Tutian tandan* (1967), *Chupp da safar* (1976) and *Sukke patte* (1978) presents a thesis that the hiatus between aspiration and fulfilment is not narrowing down in the bourgeois society, rather it is widening day by day. Mohan Kahlon is a novelist of physical tensions. His heroes and heroines are aware only of the physical reality of their existence. His novels *Machhli ik darya di* (1967) and *Beri te bareta*(1970) are better known for the captivating style in which they have been written.

The contemporary Punjabi novel is now a maelstrom of various trends. A new socio-political consciousness has crept in the writers of today who want to project their point of view forcefully, even at the cost of art. Their theme, in the main, is the conflict between haves and have-nots. These writers belong to the rural areas and they have a first-hand knowledge of both the exploiters and the exploited. In rural Punjab, the feudal aristocracy has played havoc with the lives of unprivileged young men and women. These young persons are crushed both physically and intellectually whenever they raise their heads and claim a respectable place in society. The spread of education in the villages has brought about a change in the outlook of the exploited people and they now refuse to be brow-beaten by their so-called masters.

Om Parkash Gaso has written a number of novels about the dregs of rural society. He has seen these neglected persons from close quarters and whatever he says about their hopes and fears is authentic. His novel *Mitti da mull* (1972) gives a message of strife and struggle. Ram Sarup Ankhi's novel *Sulagdi raat* (1978) makes a forceful appeal to the sons and daughters of the soil to desist from acquiring personal property at the cost of amity with their near and dear ones. This novel is perhaps a dirge on the imminent death of the decadent and demoralised feudal class. Other novelists like Makhan Singh *(Lava)*, Buta Singh Shaad (*Adhi raat paher da tarka*) and Balbir Singh Sandhu (*Dhur uddi rahi*) have made significant contribution to the Punjabi novel.

By the side of politically committed writers, there are others who are also committed, but in a different way. These writers are individualistic in their approach, but the appeal of their writings is no doubt universal. They are concerned with the reality of being. Surjit Hans, Majit Rana, Jagjit Singh Chhabra, Harnam Das Sehrai and Jagjit Brar have opened new vistas of thought and expression in the field of Punjabi novel.

From the late twenties to the early eighties is a far cry. During this period of a little more than half a century, the Punjabi novel has achieved what it might not have normally achieved in two centuries. The main reason for this is the overall influence of the western novel on the Punjabi novel. Left to itself, the Punjabi novel would have been at the stage of the late-Victorian novel at this time.

N.S.T.

NOVEL (Rajasthani). Shivachandra Bharatiya wrote the first Rajasthani novel in 1903, entitled *Kanaka Sundara*. As it was inspired by the Gujarati novels, the author preferred to call it a 'Navala katha' (instead of a novel) as per the usage in Gujarati language. The next novel in the chronological order was *Champa* (1925) written by S.N. Agrawala. Both these authors lived in Maharashtra, having migrated from their native places in Rajasthan. These books had practically no impact on the literary writings at home. However, it goes to their credit that they were pioneers who introduced this genre to the language.

Attention of Rajasthani writers was drawn towards fiction in 1940. *Abhai pataki* by S.N. Joshi, published in 1956, bears a testimony to it.

Annarama Sudama's *Maikati kaya mulakati dharati* was published in 1966, followed by *Dhoran ro dhori* by S.N. Joshi in 1968 and *Hun gori kina piya ri* by Yadavendra Chandra Sharma in 1970. The genre gained momentum in the seventies. Some twenty-four novels were published in this decade, the important one being *Kal Bhairavi* by Ramnivas, *Kanval puja* by Satyen Joshi, *Seli chanva khajyura ki* by Premaji 'Prema', *Minakha ra khoja* by B.L. Mali, *Tirashanku* by C.P. Singh, *Khulati ganthan* by Paras Arora, and two novels *Kun samjhai Chanvari ra kaul* and *Laladi ek pherun gamari* by S.R. Maharshi. Annaram and Yadavendra gave two more novels, *Andhi ar astha* and *Jog sanjog*, one each respectively.

Two novelettes, meant for children, were also published: *Bhora ra pagalia* by B.L. Suthara and *Bilanio Dado* by B.L. Mali. Vijayadana Detha wrote two small novels having elements of folklore. These are *Tido rava* and *Ma ro badalo*. Some novels were also serialised in the journals, but were not published in book-form. These include *Gunvara patho* by Dindayal Kundan, *Abhalade* by Ramadatt Sankritya, *Ujalo dag* by Madhav Sharma, *Dhadavi* by K.K. Kant and *Padamani ro sarap* by L.N. Birla. The latest addition is *Mevai ra runkh* by Annaram Sudama which won the Sahitya Akademi Award for 1978.

The Hindi novels written by Premchand and others have influenced the contemporary Rajasthani novels. The political awakening in Rajasthan was preceded by a social revolution headed by Swami Dayanand, the founder of Arya Samaj. This trend was followed by political workers in the erstwhile princely states, who led the social movements. It was, therefore, natural for our novelists to reflect the reformist cross-currents in their novels. Miseries of a widow were highlighted by S.N. Joshi in his *Abhai pataki*, just as those of the old-age marriage were depicted

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earlier in *Champa* by S.N. Agrawal. *Kanak Sundar* deals with the social evils of illiteracy, superstitions and moral degradation. The plight of a woman remarried to her husband's younger brother has been described in *Hun gori kin piya ri*. His *Jog sanjog* tells us of an inter-caste marriage. The comparatively wide canvas of *Maikati kaya mulakati dharati* is also concerned with social evils, besides depicting nationalistic idealism. The novel moves around the tragic life of a divorced woman. Sudama's *Andhi ar astha* describes the misfortunes of the poor family of a village Brahmana. *Ujalo dag* of Madhav Sharma concentrates on a man's sincere love with a prostitute, resulting in marriage. *Khulti ganthan* of Paras Arora is the story of newly-educated boys and girls who marry ignoring the bonds of castes and communities. B.L. Mali has taken up the cause of the scheduled and backward classes and arranged marriages between the so-called upper and lower classes. Thus, we find that the majority of novels, so far written deal with social reality and related problems.

Attempts have been made to write on other subjects as well. S.N. Joshi has chosen in *Dhoran ro dhori* the life of an Italian scholar, who practically settled at Bikaner. The treatment of the subject is idealistic and the style heroic in this novel.

The only historical novel is *Kanval puja* by Satyen Joshi, based on a historical account of Jaisalmer. This is an immature attempt, more so due to colloquial dialogues, difficult to be understood by an average reader.

Kal bhairavi by Ramnivas is based on the supernatural and Tantric powers. To try to explain the details of a mystic faith in the framework of a novel is a difficult task to achieve. *Abhalade* is another novel of this kind but it rests on firmer grounds, being linked with history and dealt with by a competent hand who has got a thorough grasp of the subject. Novels dealing with the eternal themes of sex and love are *Ek binani do bina*, *Laladi ek pherun gamagi*, *Kun samajhai Chanvari ra kaul* and *Seli chanva khajyura ki*. Each of them, except the first one which is a fictionised form of an English story in verse, depicts pangs of love. *Mevai ra runkha* by Sudama speaks of the exploitation of the simple rural folk by money-lenders and pseudo-spiritual heads.

The only novel with a political setting is *Tirashanku* by C.P. Singh. The difficulties faced by the revolutionaries and the vested interests that penetrated their ranks have been exposed in this novel. The feudal background and passionate love are two other elements in it. *Bhora ra pagalia* and *Bilanio dado* are meant for children. The former, however, fails to touch the problems of students. Vijayadan Detha has tried to understand the communist ideology in terms of material derived from folk-lore.

It is note-worthy that authors hailing from rural areas have shown a good grasp of the subject and language while the urban writers have shown a better command of technique. Yadavendra and C.P. Singh are two examples of the latter class. Some of the novelists have a fancy for idioms and maxims which, when stretched too far, tend to create monotony. Sudama, who is otherwise a talented writer, is at times a victim of this pitfall. Colloquialism is another drawback which mars the beauty of works in such writers as Detha, Premaji and Satyen. The genre is still in its infancy and much is desired before we can talk of it in comparative terms in relation to the form in other languages.

Raw. S.

NOVEL (Sindhi), as a form of literature, was introduced in Sindhi in 1870 with a translation of Johnson's *Rasselas* by Sadhu Navalrai and Munshi Udharam Mirchandani at the instance of the British Government in Sindh with a view to popularising through it the divine right of kings and also the European statecraft. Sindh had been conquered by the British in 1843, and they stood in dire need in 1870 to reason out, if only indirectly, their right to rule over the new subjects (the white man's burden!) and rule over them in the manner they did. The translation in Sindhi stood them in good stead and the translators were rewarded suitably by the Education Department.

Between 1870 and 1888 there appeared in Sindhi many 'qissas', or tales, of Dalurai, Umar Marui, Sasui Punhu, etc., which were renderings in prose of what had already appeared in poetry. It was in 1888 that Mirza Qalich Beg's *Dilaram* presented a precursor of the modern novel in Sindhi. More like a prose narrative than a novel proper, *Dilaram* was crowded with kings, vazirs, dervishes, princes and princesses—the characters the people at large had known over the centuries. Wrought in a qissa form, the characters of the novel interact at the instance of the author who provides them with a string of incidents, probable and improbable. The author delineates Shah Adil and Jahan Beg as the two well-defined types of characters representing the good and the evil, and very often introduces *deus ex machina* in the nick of time to aid and assist the good. In the contrived circumstances, the story is too much swayed by the evil minded Jahan Beg, and the poor hero, Shah Behram, patiently waits till the end of the qissa to be rewarded for his virtue.

Mirza Qalich Beg betters his own record in his second novel *Zinat* (1890), which undoubtedly is the first modern novel of Sindhi literature. Unlike *Dilaram*, *Zinat* provides the *raision d' etre*, or the purpose justifying various actions taking place in the novel, and therefore its characters present themselves as real human beings in flesh and blood. Sensitively etched in the late nineteenth century milieu of Sindh, they come alive in their actions and dialogues. As A. Schimmel says, *Zinat* exemplifies the great women of Islam before its female readers.

It is of autobiographical significance. If we compare its characters with the real people in the Mirza's life, as described in his autobiography *Sao panu ain karo pano*, posthumously published from Hyderabad Sindh in 1965,

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we may observe that his maternal grandfather peeps through the character of Sarai Fateh Khan, Zinat's father.

Ajib Bhet (A strange comparison), another novel of social realism, appeared in 1892. The two classes of the Sindhi Hindus, viz. 'Amils' (the office-working) and 'Bhaibands' (the traders) were compared in it. Its author, Pritamdas Hakumatrai, tried to depict through its protagonist, Sachanand, the Hindus bound in their age-old customs and traditions, including the blood-sucking dowry system, the expensive 'karma kanda' or ceremonial practices, attending the deaths of near relatives, the blind faith in fake 'gurus' and the escapist surrender to fate. Sachanand stoically bears the impact of bad days in his life and doesn't swerve from the path of truth, despite his knowing fully well that the dishonest people around him flourish. Pritamdas draws his plots to the life and indirectly attempts at changing the social conditions. After his name Pritamdas Hakumatrai appear the words, 'An humble seeker of reforms', which express his credo in brief.

At the turn of the century, side by side with the novels replete with supernatural elements, adventures and miracles, love and romance, including translations of *Chandrakanta santati* and *Bhutnath* from Hindi, which tickled the curious adolescent mind, novels on social and historical themes came to be published. Marked by a fairly good plot construction and almost accurate characterisation, the third novel after *Zinat* and *Ajib bhet* (but not as much successful as these) was Lalchand Amardinomal's *Choth jo chand* (The fourth-day moon). It was serialised in the *Saraswati* of 1905-6 and brought out in book form in 1909. Written in an ornate and florid style characteristic of Lalchand, it portrays two young friends, Moti and Hiro, in love with each other. And it exposes many a superstition of the day, including the one indicated in the title of the novel that it is an ill-omen to view the moon on the Chaturthi or the fourth day of the Bhadra month. The two novels by Bherumal Maherchand, *Anand Sundrika* (1910) and *Mohini B'ai* (1917), were also written to 'entertain and educate' the people. As Bherumal was mainly an essayist, his heroines very often give discourses on subjects like an ideal wife, the evils of dowry and Hindu-Muslim unity. H.M. Gurbaxani's *Nur Jahan* (1915) was a historical novel. Wrought in the Mughal times, it sensitively describes the scenes of love, intrigues and wars.

Among the novels of the 1920's mention may be made of Abdul Khaliq Morai's trilogy *Sundari*, *Satia ji satya* (The fidelity of a Sati) and *Chhatrapati* (The king). It tries to reconstruct the ancient times of Raja Chach, D'ahar Sen and Muhammad bin Qasim and, unfortunately, brings out differences between the two communities of Hindus and Muslims. Around 1925, Vishnu Sharma published two social novels, *Satia jo tyag* (The Sati's sacrifice) and *Sindh jo thog'i* (The thug of Sindh). The year 1930 saw the publication of *B'a bhaura* (Two brothers) by Harjasrai Sukhramani. Not a great work of art, the novel describes day-to-day incidents in the life of a commoner, his hopes and despairs, achievements and failures. Its characters, round in structure, make mistakes and learn to mend them. Gopaldas, who is quite unjust in his dealings with his younger brother Gobinddas, sees the reason towards the end of the novel and thus redeems himself.

In 1933 and 1934, Shevak Bhoj'raj's *Ashirvad* (The blessing) and *Dada Shyam* appeared. *Ashirvad* concerns itself with the freedom movement in India and shows how Mahatma Gandhi's ideas changed the very behaviour of the people in their day-to-day activities.. *Dada Shyam*, a less successful novel, is a portrayal of a morally corrupt school teacher, who presents himself as an uglier person than he really is because of the author's ire. Rochiram Sad'ani's *Azad khayal zalun* (Free-thinking women) of 1937 focuses its attention on marriage without dowry and remarriage of a widow.

In the forties, a great development took place in the Sindhi novel writing. Asanand Mamtora's *Shair* (The poet) and Guli Sadarangani's *Ittehad* (Unity) appeared in 1941 on the theme of national integration. *Shair's* hero, Chander, is an aesthete who intellectualises beauty. While *Shair* celebrates, among other things, the inter-caste marriage of a Sindhi boy with a Kashmiri Brahmin girl, *Ittehad* unites people regardless of their different regional and religious backgrounds. Naraindas Bhambhani's were also the novels of unconcealed social purpose. He stands out as the most significant novelist of the decade with three novels authentically portraying the times, *Malhin* (The female gardener, 1942), *Vidhava* (Widow, 1943) and *Gharibani jo varso* (Inheritance of the poor, 1946) to his credit. *Malhin* seems to have been based on some problems of human psychology, sometimes though not properly dealt with. Human beings, in contradistinction to animals, are discontent because of the irrationality of the world in which they live. When they fail in the principle of pleasure, they have the urge to die. That is why in Bhambhani's *Malhin*, failures in love lead the people to death, at times the willed one. In *Vidhava*, too, Ajit cannot cope with the reality of situation he finds himself in and drives himself instinctively to death. Sona, his widow, remarries. But Moti, her new husband, is murdered. Now she becomes a nervous wreck and seeks refuge in eternity. The author says in *Gharibani jo varso:* "Man, tormented by the world, wishes death. If death were not there, who else would fulfil man's death wish. By creating death, God expressed His love for him." Piru, a poor crippled man, dies of the irrational, selfish attitude of the people around him. So do some other characters in the novel. Like Bhambhani, Ram Panjwani was a college professor-novelist, who published *Qaidi* (A prisoner, 1943), *Latifa* (1945) and *Chandia jo chamko* (The shine of silver, 1947), besides a few adapted ones. Mainly on social themes, these novels portray with sympathy all kinds of people—a musician who is imprisoned during the freedom struggle, a village woman Latifa who represents the simple

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rural folks and freedom fighters who are betrayed by some anti-national elements for the sake of money they get from the foreign rulers, respectively. The last significant novel to come out before the partition in 1947 was Ram Panjwani's *Chandia jo chamko*.

To the post-1947 Sindhi novel, Gobind Malhi, Ram Panjwani, Chandulal Jaisinghani, Sundari Uttamachandani, Mohan Kalpana, Lal Pushp, among others, have made a significant contribution. Gobind Malhi, who has about a score of novels to his credit, says in his preface to the *Pyar ji pyas* (The thirst of love, 1972) that he knew in his personal life the grim original of his heroine, but has painted her in the present work differently, in sublime hues. This underlines his idealistic attitude towards art. Mohini, the heroine, in her longing for true love, stumbles on one and the same type of 'press-the-flesh' man everywhere, the man, who looks for a mere woman in her. The story in it, as in some other novels by Malhi, is told from the omniscient standpoint; it is not the characters who reveal themselves, but the writer who reveals them. Ram Panjwani's religio-social novels are popular among the people of older generation. Chandulal Jaisinghani's *Bahi ain barsat* (The fire and the rains), as also the other novels by this legal-fiction writer, makes a plea that the existing law be amended in view of the changing social conditions. Sundari Uttamchandani's *Prit purani, rit nirali* (New modes of the old love, 1956) presents individuals like Moti, Jamuna and Sarla in sharp outlines, and with problems of their own. Mohan Kalpana's *Runj'a ain pachha* (Mirage and shadows, 1968) has the range and vision of a great novel. Of an autobiographical significance and archetypal pattern, the novel portrays one Kumar, who identifies himself with the legendary figure Kartikeya (who sets out to go round the earth thrice) and not with his brother Ganesha (who showed wordly wisdom by going round their father Shiva three times and was, therefore, declared the winner). To Mohan Kalpana, Kartikeya appears to be an artist engaged in a ceaseless effort to know for himself the pains attending a struggle. Lal Pushp's strictly modern novel *Huna je atam jo maut* (The death of his self, 1973) delineates one Kafur, almost a non-name, who has no pretensions to bring any change in the 'rotten social order'. Among the new contemporary Sindhi novels, mention may be made of Param Abichandani's *Hika j'ara b'a j'ibhyun* (Two flames and one fire, 1964) and *Ien bi* (That, too, 1988), Lal Pushp's *Atam maryada* (1962), *Hika sard diwar* (A feelingless wall, 1966), *Tad'ahin ain hane* (1975) and *Hika divar aasmana tain* (1981), Anand Khemani's *Hika sakhsa ji vasana* (An individual's lust, 1970), Motilal Jotwani's *Narangi traffic light te* (At the amber traffic light, 1974) and *Ihe rishta nata* (These relationships, 1982), Shyam Jaisinghani's *Khahia je chautaraf* (Around an abyss, 1976) and Krishin Khatwani's *Yadi hika pyar ji* (Remembrance of a love, 1978).

Sindhi literature is yet to have its own novel: what masquerades as the Sindhi novel today is a portrayal of either the life in general, not particularly of the Sindhi people drifting fast from their moorings, or a slice of life, not the life itself in the Sindhi particulars. A novel today may concern itself with the general destiny of man, but it does so successfully when it is rooted in the soil and pitched against the particular set of people.

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NOVEL (Tamil). With the introduction of English education and the printing press a new genre in literature, the novel, came to be imported into the Indian languages during the latter half of the nineteenth century. Bengali was the first to adopt this form and other Indian languages followed. Although every Indian language has its own nomenclature for its different literary forms, the newly imported name 'novel' has come to be adopted in its very English form in all the Indian languages. In Tamil, for instance, it is spelt 'naval', with an elongated first syllable.

Although there have been tales and fables existing in Tamil earlier, the first long story to qualify for the category of a novel was *Pratāpa Mudaliār charitram* by Vēdanāyagampillai, published in the year 1879. With this and another work of his, *Suguna sundari* (1887), the Tamil novel was launched for rapid growth. Others soon followed in the footsteps of Vedanayagampillai and produced fictional works dealing with contemporary life. While Vedanayagampillai, a Christian occupying a judicial post as Munsif in Mayuram of Thanjavur district, handed his novels to inculcate the values of morality and good life, a lawyer from Ceylon wrote a novel in 1885, describing the adventures of a Muslim youth, abducted in his childhood from Egypt and brought to India. The author, Siddhi Lebbe Marikar, editor of a journal *Muslim Nesan*, was able to expound the tenets of Islam in the course of the narration. The story, *Asan Bey charitram*, covers more than one country, taking in its canvas the important cities of the Middle East and India. The appearance of a Governor General of India in Calcutta as a character in the novel lends reality to the contemporaneity of the incidents.

This trend in the development of the Tamil novel was taken up after Vedanayagampillai by another writer, Guruswami Sarma of Tiruchirappalli, whose novel *Prēmakalāvatyam* appeared in 1893. This work differed from *Pratāpa Mudaliār charitram* in that it employed a romantic mode, though it dealt with identifiable contemporary incidents. While Vedanayagampillai attempted perfection

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in ideal characters in his first novel, he made use of unexpected incidents full of suspense, in his second book *Suguna sundari*. *Premakalavatyam* seems to be more akin to the pattern of the story in *Suguna sundari*. However, Guruswami Sarma's declared purpose of reviving social aspects like indoor games practised by women and other details lend credibility and entitles it to take its place among viable works of Tamil fiction.

There was a temporary departure from the practice of depicting contemporary life when Saravanamuthupillai, while working as a keeper of the Oriental manuscripts Library in Madras, wrote a historical novel called *Mohanāngi* (1895), dealing with the love of a Maduranayak king for the Thanjavur king's daughter. He drew his material from the recorded history of the Nayak kings of the 17th century, with a spot of romance woven into it.

The first complete realistic work of fiction satisfying the requirements of the novel as a literary form was written by B.R.Rajam Iyer as a serial in the monthly journal, *Viveka chintamani*, and published as a book in 1896. The novel was called *Kamalambal charitram* in accordance with the tradition set by Vedanayagampillai who called his first novel a 'charitram', a term originally used for biography and at present used to mean history which deals with the life and activities of people Rajam Iyer knew and lived with in his own life time. The availability of the English novels by authors like Thackeray, Dickens and George Eliot at that time seems to have influenced both Vedanayagampillai and Rajam Iyer to attempt fiction in Tamil after the pattern set by them.

Another novel to be called 'charitram' followed Rājam Iyer's creation within two years and was written by Madhaviah who called it *Padmavati charitram* (1898). While Rajam Iyer was fully aware of narrating a 'fictitious story', Madhaviah felt the need to point out the short-comings of the social set-up he was depicting. He almost set himself up as a social reformer devoted to the eradication of superstitious customs afflicting brahmin life. The novel as a social document might be said to have had its beginning at the hands of Mādhaviah.

Notable among others who followed the trend set by Rājam Iyer and Mādhaviah were S.M. Natesa Sāstri and T.M. Ponnusamipillai. By the time these two with their large output entered the field in the beginning of the present century, the pattern of Tamil fiction had taken on a recognisable form known as the novel. Natesa Sāstri in his preface to the first novel *Dheenadayalu* (1990) wrore: "Novel means new. Since this story is written in a new mode the name 'naval' is given to it. This work *Deenadayālu* is the first novel in Tamil". The justification for his claim may be the fact that those who had written before him had never used the term novel, though they had used other Tamil equivalents.

Talking of the novel as a form, G.S. Fraser says: "It is an exploration of the variety of life through realistic prose narrative in the hope of finding a pattern". Applying this definition to the early Tamil novels, we find that not all the works of the pioneers conformed to this maxim. *Pratāpa Mudaliār charitram* is more a didactic, sermonising attempt than an exploration of the variety of life. The author himself set out his intention in the preface which he wrote in English for his Tamil work in the following words: "In writing this story I have not followed the example of those novelists who depict human nature as it is, and not as it ought to be, and who thus exhibit bad specimens of humanity which are often mistaken by the young and the inexperienced for objects of imitation". Accordingly, Vedanayagampillai represented his characters as perfectly virtuous. He was more intent on showing what life ought to be and, therefore, discarded realism. Nor did he attempt to find a pattern through a realistic prose narrative. Since he had already expounded the aspects of ideal life in his earlier didactic works *Niti nool*, *Penmati malai*, and his collection of moral lyrics known as *Samarasa kirtanai*, he made use of the novel as a new vehicle for the same purpose. Comparatively Siddhi Lebbe Marikar wrote a more realistic prose narrative when he pursued the career of Asan Bey. But by far the most realistic handling of a theme is found in *Kamalambal charitram* wherein the author's hope of finding a pattern is visible in every chapter, until his quest for Godhead intervenes.

In the case of Madhaviah the realistic narrative is there, but he had already known the pattern because he had a purpose in writing his novels. It was to expose the short-comings of the society in which he lived. The apparent similarity between Vedanayagam's and Madhaviah's attempts to show up the social weaknesses receded to the background when we realise that the former was more concerned with projecting the virutes in a positive manner while the latter focussed attention on the less bright side of social life, thereby adopting a negative approach.

Not until we come to Natesa Sastri do we find a complete recognition of attempts to present life as it is. Though Natesa Sastri himself has written other stories resembling fables and romances, his *Deenadayalu* follows the fortunes of a young man who is beset by poverty and, therefore, undergoes all kinds of tribulations. The situation and the actions of characters arising out of them are identifiable, possible and probable instances, which lend verisimilitude to the story.

Another novelist who explored life like Natesa Sastri was T.M. Ponnusamipillai who found in his exploration that characters were motivated to act as they did as a result of their environment. But even Ponnusamipillai could not resist the temptation to interpolate philosophical expositions in the course of his exploration. In the six novels he wrote, beginning with *Kamalākshi* (1903), the nineteenth chapter in each novel is devoted to a lecture on Shaiva Siddhanta philosophy. Most of those who followed Ponnusamipillai inherited the tendency to overemphasise

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the negative aspects of life. A case in point would be *Kokilambal kadithankal* (1921) by Swāmi Vedachalam, better known as Maraimalai Adikal. While he adopted the technique of epistolary narration after the manner of Samuel Richardson in *Pamela*, he was conscious of the purpose of his narrative which was to highlight the sufferings of a brahmin widow. He had no need to explore life to find a pattern. The pattern he wanted was already set, and he overdid what Madhaviah had attempted in his novels, *Muthu Meenakshi* (1903) and *Clarinda* (1910).

The prolific growth of periodicals during the early years of this century gave rise to a form of Tamil novel which consisted more of adaptations from popular English novels. Arni Kuppuswami Mudaliar and Vaduvoor Duraiswamy Iyengar are two names whose monumental output of cheap English adaptations attracted an enormous reading public. Arni's adaptations of the eighteenth century English story teller G.W.M. Reynolds were avidly read by Tamil men and women without discrimination. Some of his novels ran into five or six volumes, each having more than a thousand pages. While his adaptations carried Tamilised names of characters in English settings, Duraiswamy Iyengar transformed names and situations to Tamil style. Kothainayaki Ammal was another inveterate story-teller catering to the women readers during this period, and her novels were issued in instalments through her monthly journal *Jaganmohini*. The prevalence of such output of stories, which caught the public eye after Ponnusamipillai, did succeed for a time in eclipsing real works of literary merit with the result that even responsible researchers failed to penetrate this mask and get at the real thing.

The development of the Tamil novel in the following years was marked by emphasis on the content and a kind of aggressive reformism. While the child-widow occupied the centre of the stage, other characters representing ignorance, superstition and social decadence served to help the novelist explore the limited range of variety in life. In all these stories the pattern was set and predetermined by the nature of the theme chosen by the author. Stalwarts of Tamil renaissance like Subramania Bharati and V. Ramaswami Iyengar, popularly known by his initials Va Ra, handled these themes and succeeded in giving a form to the novel in spite of a propagandist vein. The realistic setting of *Chandrikayin kathai* (an unfinished story, 1925) by Bharati and the sensitive presentation of characters in *Sundari* (1917) by Va Ra, saved their novels from ending up as sermons from the pulpit. There was an obvious conflict between the artist and the reformer in both these writers. A convincing attempt to achieve artistic success helped them play down the didactic aspect of narration in their novels.

During this period of development the emphasis on social reform prompted a few novelists to engage themselves in chastising the factors responsible for social backwardness. This was motivated more by social consciousness than a desire for literary experimentation. Naturally the contents of stories like *Mohana Ranjani* (1931) by Girija Devi and *Dasikalin mosa valai* (1936) by Ramamirthathammal were overburdened by a strident cry for eradication of superstition and immorality. It is significant that these two novels were written by women who were themselves victims of a rotten social system. Girija Devi was a brahmin child-widow who dared to break the rule and married a Harijan. Ramamirtham was a former devadasi who campaigned for the emancipation of women who were compelled to lead the life of devadasis by an outmoded custom. The novelist of the day could hardly have escaped the compulsion to put on the mantle of a preacher because of a powerful movement in Tamilnadu for asserting the self-respect of men and women which had then come into being under the leadership of Periyar Ramaswami. But this trend of flogging the sick society soon yielded place to a rising political consciousness. This purely social aspect in the content of the novels began to be less and less visible as many novelists felt the urge to portray the aspirations of a people trying to shake off political slavery. This thematic change which was discerned in the novels of authors like Chenkai Raju Chettiar (*Gnānakānti*, 1912) and Panayappa Chettiar (*Kāntimati*, 1926) was seen to be complete in K.S. Venkataramani's *Desabhaktan kandan* (1932). In this novel Venkataramani employed the actions and interactions of a set of characters against the dominant background of India's freedom struggle.

From the forties of this century when literary revival was marked by the growth of the short story in Tamil, the novel also came into its own, and attempts at writing with literary awareness were made by many authors who not only succeeded in their work but also set trends in modern Tamil fiction. The variety of techniques employed and the range of themes depicted mark the Tamil novel of today as a well-established genre. The influence of the English novels felt in the beginning was augmented by that of European and American writings in the fifties and sixties enabling the Tamil novel and short story to take their place among the literatures of the country.

While the early novelists were satisfied with portraying what they experienced, the creative artists of the forties deliberately emulated a variety of techniques in form and content which marked the growth of literature in the post First World War period in England and Europe. The trend set by these modern pioneers who formed the *avant garde* of that time is being followed to this day by a few novelists with varying degrees of success.

A notable feature among some writers is the employment of regional background and dialect to lend verisimilitude to the theme and characters as distinct from the tedious practice of using unidentifiable background and neutral characters who do not belong to any known environment. This healthy trend of relating characters and places to familiar situations was originally handled by R.

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Shanmugasundaram, author of *Nāgammāl* (1942) who had begun to write novels when Sankarram (*Mannasai*, 1940), K.P. Rajagopalan (*Verottam*, 1942) and Kaa. Naa. Subramaniam (*Pasi*, 1942) were experimenting with the form. Thus the development of the novel in its third stage was noted for the impact made by Western writers.

Henry James's theory of character determining the incident and the incident being the illumination of character helps to identify a completeness in the role played by a particular character in a story. The character of Yamuna in T. Janakiraman's *Moha mul* (1961) is a case in point. It is her own inner strength which determines almost all the incidents and even makes her concede the persistent demand of Bapu who waits patiently for the moment of fulfilment. The moment is itself an illustration of Yamuna's realisation of Bapu's attitude towards her, but not necessarily a slip on her part.

A similar case of strength of character can be seen in Marappan who is the head of a family in Chinnappa Bharati's novel, *Daham* (1975). Marappan is a fatalist who is prepared to come to terms with his own life with the meagre opportunities he has. Since he is not prepared to deviate from the accepted custom of caste distinction and master-servant relationship, he does not think twice before forsaking his own son who flouts the age-old custom by marrying a Harijan girl.

What is more important in characterisation is that the personality represented by the character must be identifiable as the natural outcome of the emotions involved, without modifying the character itself. The sudden determination of Bhuvana in Akilan's novel, *Enke pokirom* (1973), to sell her body for amassing wealth could hardly appear to be a situation warranted by the revealed circumstances in the story. The incident is not determined by the character, but is contrived to make the story interesting. In contrast to this character Akilan's Uma in *Pavai vilakku* (1958) reveals a development which is more convincing and, therefore, evokes the sympathy of the reader.

A conscious evolution of the technique of stream of consciousness is now prevalent in the works of authors like L.S. Ramamirtham and Neela Padmanabhan. In the hands of Ramamirtham (*Puthra*, 1965) this technique takes on a mystic complexion as a result of his over-playing with words. Yet he is able to recreate a situation in an atmosphere as intense as the one in which the reminiscing character has his existence. Neela Padmanabhan (*Uravukal*, 1975) makes his characters evoke the emotions of past incidents in a way that makes the apparent detachment deceptive.

The expansion of consciousness on the part of a character in re-living the past incidents lends an impression of extended time and space. The comparatively less time taken by the character to recall events of a longer period of time serves to accentuate the intensity of the experience recaptured. A successful example of this technique is seen in the novel, *Avarkalukku vayathu vanthuvittathu* (1973) by Arul Subramaniam. In the space of forty-eight hours and in the midst of an excitement of a Tamil New Year day and partly in the course of a train journey, the author makes the characters re-live the incidents of the past few months which almost threatened to ruin their lives. This technique was first successfully handled by Kaa. Naa. Subramaniam in his novel *Oru Nal* (1950) and later by Neela Padmanabhan in *Pallikondapuram* (1972).

In Tamil literature descriptions of the country and the city in which the action takes place have been traditional. In fiction which is a later development, place acquires significance because of the particular set of characters who people the place. Such use of place which enables us to identify the characters of a novel as belonging to a particular region is being made by some novelists who set their story in specific geographical areas of the country. R. Shanmugasundaram as delineator of the Kongu region in Coimbatore, T. Janakiraman of the Thanjavur district, Neela Padmanabhan of Trivandrum, Chinnappa Bharati of Salem, and writers from northern Ceylon like Chenkai Azhiyan, Daniel and Ganeshalingan make use of the region they know very well in a vein that brings out the special characteristics of the people.

The use of place to lend a sense of vast space transcending the borders of the region in which the story begins is evident in P. Singaram's novel, *Puyaliley oru thoni* (1965). Set in the days of the Second World War, the story deals with the people from South India who settled down in Malaysia and who are forced to seek refuge in different places in South-East Asia. The example set by Kalki who made use of the many cities of India as a setting for his novel, *Alai osai* (1950), can be seen in Rajam Krishnan's novel, *Verukku neer* (1972), in which the characters from South India visit many other places in the North. Rajam Krishnan in some of her stories has taken different parts of the country as specific backgrounds. In *Valaikkaram* (1969) she makes use of the region of Goa and in *Amuthamahi varuha* (1965) the Nilgiris. The implications of an urban atmosphere affecting the characters moving in it are set out with an eye for detail by Kritika (*Dharmakshetre*, 1969) and Indira Parthasarathy (*Thanthira bhoomi*, 1968) in their novels dealing with the life in the capital of India. The latest attempt in this direction is by Athavan in his novel, *Kākitha Malarkal* (1978), wherein he provides a kaleidoscopic view of life at every level in the capital. No one has surpassed Jayakanthan in presenting life against the background of an urban slum in his novel *Unnaipol oruvan* (1964), in which he makes the characters come alive in the midst of poverty and backwardness. There have also been attempts to make the setting dominate the narrative with the result that the characters are subordinated and the background itself becomes the hero. S. Kandasamy's *Chayavanam* (1968) is a case in point. Chenkai Azhiyan makes a jungle stream occupy the entire stage in his novel, *Kattaru*

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(1975). Sundara Ramaswamy makes a single tamarind tree dominate the whole narrative in *Oru puliyamarathin kathai* (1966) to the extent that it seems to control the lives of the people living around it. With the disappearance of the tree the lives of the people also fall apart.

Writers like Raghunathan in *Panchum pasiyum* (1953), Selvaraj in *Malarum sarukum* (1966), M.V. Venkatram is *Velvi thee* (1966), Daniel in his novel, *Panchamar* (1972) and Kailasanathan in *Kadal katru* (1972) deal with the lives of backward classes with a greater sense of involvement and sensitive appreciation.

The use of symbolism in Tamil novel has been of recent origin. This has resulted in a deliberate attempt to emulate some of the English and French novelists who make use of this technique to convey impressions felt by them in a manner which is distinct from mere factual description. While Kaa. Naa. Subramaniam has attempted to bring symbolism in his novel *Poithevu* (1950), Nakulan is able to turn even commonplace expressions into symbols. His experiment in the novel wherein symbols dominate seems to border on obscurity because of the intensely subjective approach he exhibits, for example, in *Ninaivuppāthai* (1972) and *Nizhalkal* (1972).

The novel in Tamil as a genre borrowed from the West has taken deep roots within the period of a hundred years and is still developing. Along with the novelist the reader has also grown. He is now of a stature which enables him to discriminate between the evanescent and the lasting in literary creation. Tamil literature is rich in fully developed forms like the kavyas, puranas, and a variety of prabandhas. The novel and the short story as recent forms can also be accepted as viable literary genres if the innate strength of the Tamil language is put to the maximum use in developing fiction.

Si.S.

NOVEL (Telugu). The Telugu novel at its earliest stage seems to have been modelled on the eighteenth century English novel. For example, Vireshalingam's *Satyara japurvayatralu* (1891) was based on Jonathan Swift's *Gulliver's Travels*. Inspired by Goldsmith's *The Vicar of Wakefield*, Vireshalingam published *Rajashekhara charitramu* (1878), a realistic novel portraying contemporary society and true-to-life characters. However, the credit of writing the first novel in Telugu rests with a revenue official of the Madras Government, Narahari Gopalakrishnama Chetti, whose *Sri Rangaraju charitramu* appeared in 1872. Chetti's effort was in response to Lord Mayo's offer of a prize for a novel depicting native life. Chetti's novel is a string of adventures gone through by the hero with a love-story tagged on, and has no other merit except being the first to appear in the genre. After Vireshalingam's *Rajashekhara charitramu*, the first significant novel of considerable social criticism and realistic portrayal, Chilakamarti's *Ramachandra vijayamu*, (1894), *Rajaratnam* (1919) and *Ganapati* (1920) maintained the tradition of realism. There are well-knit plots and characterization, criticism, ridicule or outright preaching in these novels. During this period, in response to the annual prize offered by the journal, *Chintamani*, several historical romances, modelled on Sir Walter Scott's novels appeared, and quite a few of them, authored by Chilakamarti himself (*Hemalata*, 1896, *Ahalyabai*, 1897 and *Karpuramanjari*, 1898) won prizes consecutively.

The influence of the first translations from Bengali *Kapalakundala* (1899) and *Anandamatha* (1907) done by O.Y. Duraswamayya helped the development of the historical romances. Pachkari Dey's detective fiction, and Bankimchandra Chatterji's novels translated by Venkata Parvatishvara Kavulu and several others were widely read. The theme of social criticism and reform gradually broadened into a full portrayal of society and an examination of cultural values. Unnava Lakshminarayana's *Malapalli* (1921) and Vishvanatha Satyanarayana's *Veyipadagalu* (1934) attempted a comprehensive portrayal of society in depth with the aim of laying bare its cultural and philosophical bases. Bapiraju's *Narayanarao* (1934) which made a similar attempt is discursive and does not measure up to the artistic greatness of the other two novels. While Lakshminarayana, a Gandhian, felt that the values of Indian culture were renewing themselves vigorously and society was in the throes of a new birth, Satyanarayana felt that the values of ancient Indian culture had been undermined by the impact of Western ideas and education and there was nothing to be hopeful about in the general dissolution except for a few individuals who still adhered to the old norms and values. Despite their differing points-of-view, the two novels are an achievement of a high order in the growth of the Telugu novel. *Malapalli*, the first novel in 'vyavaharika' or spoken Telugu, is a many-sided but fully integrated work of art, which was the earliest to identify the problem of the Harijans and the labour class as the most vital one in the development of our society. *Veyipadagalu* is a huge prose-poem abounding in description of the Telugu countryside and the cycle of seasons, and rich with cultural symbols like the thousand-hooded serpent, the temple, the river, the zamindar's fort, etc.

The element of romance and adventure found in the early novels based on history gradually gave way to patriotism and a rediscovery of Indian cultural values through history. Vishvanatha Satyanarayana's *Ekavira* (1925), *Baddanna senani* (1938), *Kadmichettu* (1946) and *Dharmachakramu* (1947), and Bapiraju's *Himabindu* and *Gona Gannareddi* are novels grafted on the history of the Andhra land which blend romantic love, patriotism and philosophy. However, the novels based on a systematic and scholarly study of the history of Andhras came from Nori Narasimha Shastri, who portrays the Chalukya period in *Narayanabhattu*, the Kakatiya period in *Rudramadevi*, the Reddi kingdoms in *Mallareddi* and *Kavisarvabhauma*,

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and the Vijayanagara period in *Dhurjati*. The historical novel achieved its best form and shape in Nori's novels.

The social reform motive was revived in Chalam's provocatively iconoclastic novels like *Maidanam* (1934) in which a middle class brahmin housewife runs away with an uneducated brawny Muslim to live a primitive life in fulfilment of her sexuality. Though he appears as a champion of woman and a votary of free-love in his novels *Amina* (first two parts in 1926; final two parts in 1942) and *Aruna* (1935), Chalam matured from his romantic extremism and reformist fervour into an aesthete of the senses and ended up as a mystic. Vishvanatha Satyanarayana's *Cheliyalikatta* (1935) was a likely rejoinder to Chalam's *Maidanam* (1934) as it dealt with a similar theme of elopement: a married woman lured by ill-digested notions of free love ends up in regret and death. Whatever it may be, the novel inaugurated two new trends ushering in the modern Telugu novel. One is the portrayal of an anti-hero; and the other is the emergence of an intellectual woman displacing the merely romantic and the conventional woman.

The anti-hero theme emerged in the psychological novels like Gopichand's *Asamarthuni jivayatra* (1946), Buchchi Babu's *Chivaraku Migiledi* (1946) and Rachakonda Vishvanatha Shastri's *Alpa jivi* (1954) and in the sociological novels like G.V. Krishna Rao's *Kilu bommalu*, K. Kutumba Rao's *Bedarina manushyulu* and Ranganayakamma's *Sweet Home*. Cheliyalikatta's central character, Ranga Rao, has no intellectual pretensions, and his ideology wears thin as soon as he ventures out into life's arena from the sheltered life of a student. He lapses into confusion and ineptitude. But not so Sitaramarao in *Asamarthuni jivayatra*, or Dayanidhi in *Chivaraku Migiledi*. They are men of ideas; they are mentally obsessed and they fight a losing battle with the world around them. The portrayal of Sitaramarao is a psychological exploration of the creed of rationalism and materialism tested against the practical demands of life and its imperfections. From Vireshalingam and Chilakamarti to Gopichand and Buchchi Babu the quest is continuously renewed.

In Vishvanatha Shastri's *Alpa jivi* (1954) the anti-hero is an N.G.O. (Non-gazetted-Officer or clerk in the government). In the fifties, the N.G.O. became the focal point for plays, short stories and novels. Shastri not only adopted the Adlerian 'inferiority complex' as a basis for the crucial transformation of his central character in the novel, but also adopted the 'interior monologue' as a narrative technique. Here again the question of individual fulfilment versus social idealism is brought into focus and an existential conclusion gains ascendancy over moral conformity.

In contrast with the novels cited, Krishna Rao's *Kilu bommalu* (The marionettes) and Kutumba Rao's *Bedarina manusvulu* (Frightened creatures) describe men as creatures of society without any freedom or will of their own. Here the anti-hero is a frightened creature content to float on the tide of events, the social milieu and the political and economic forces assuming an inexorable control over man. In Ranganayakamma's *Sweet-home* (1970) the anti-hero is a creature of the movement for Women's Liberation. The anti-hero of the sociological novel is an outright conformist.

After 1947, realism had a new birth in the Telugu novel, and the social conditions during the Second World War and in the post-War period were graphically portrayed by several novelists. Sarada (real name Natarajan) in his *Manchi-chedu* and *Apasvaralu*, Kutumba Rao in his *Varasatvam*, *Anamika* and *Tara*, Sambasiva Rao in his *Udaya kiranalu* and *Anveshana*, Balivada Kanta Rao in his *Dagapadina tammudu* and *Sampangi*, delineated different layers of society. Realism with a political perspective produced M. Ramamohan Rao's *Rathachakralu* (1954), *Onamalu* (1956), *Kollayigattitenemi* (1970) and *I dari ekkadiki* (1979); V. Alvar Swami's *Parajala manishi* and *Gangu* (1956) and Dasarathi Rangacharya's *Janapadam* (1976). Critical realism discussing social institutions like marriage and caste and issues like status of women, status of Harijans, etc. is found in a variety of novels competently written by Shridevi (*Kalatita-vyaktulu*), Ranganayakamma (*Krishnaveni*, *Balipitham*, *Kulinagodalu*, *Janaki-vimukti*), M. Ramamohan Rao (*Evari kosam*, *Kattula-vantena*, *Svayamvaram*), N.R. Nandi (*Naimisharanyam*), Lata (*Edari puvvulu*, *Pathavihina*, *Mahanagaramlo stri*); Malati Chandur (*Alochinchu*, *Rekkalu-chukkalu*, *Sadyogam*), Kommuri Venugopala Rao (*I desham lo bhagamidi*), Binadevi (*Punyabhumi kallu teru*), Vasireddi Sitadevi (*Matti-manishi*), D. Vishalakshi (*Marina viluvalu kovvotti*), Rachakonda Vishvantha Shastri (*Raju-mahishi*, *Rattalu-Rambabu*), K. Sadananda (*Gandaragolam*), Tulasi Krishna (*Natta-gullalu*); Navin (*Vichalita*), Randhi Somaraju (*Dukhitulu*), P. Ganapati Shastri (*Grihini*), Keshavareddi, Viraji, Manju Shri, Maruti Rao and a host of other novelists. Yaddanapudi Sulochanarani, Madireddi Sulochana, Kavalipati Vijaylakshmi, Koduri Kaushalyadevi, Ananda Ramam are popular and prolific writers with scores of novels serialized in journals, printed in uniform editions, and many filmed, whose literary worth has not been assessed and whose market-popularity places them beyond the pale of reviewers and critics at the moment.

The stream-of-consciousness novel was a natural development after Racakonda Visvanatha Sastri adopted the interior-monologue technique in his *Alpa jivi*. V. Nagaraju adopted this method first in *Tagubotu* (1962) and later in *Ubilo dunna* (1970). The first novel is the portrayal of a farm-worker worn out with age and drink. The second novel, which is not equally successful, gives an account of a man's Herculean efforts to rescue a buffalo stuck in a bog, the buffalo serving as a symbol for the government administration stuck in people's apathy. Navin's *Ampashayya* portrays student-life in the sixties. Navin's novel is an outstanding artistic success.

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Novel in the form of alternating diaries is the structure adopted by Uppala Lakshmana Rao. His lengthy novel *Atadu-ame* (1950) describes competently the social and political events from 1930 (Salt Satyagraha) to 1942 (Quit-India Movement) as lived and seen by a High Court advocate, who is inclined to support the establishment, and alternately by his wife whose heart is in the national struggle.

The psychological novel in its later stages acquired a philosophic dimension with a quest for meaning and identity. Buchchi Babu in *Chivaraku migiledi* made Dayanidhi, his questing neurotic hero, face his loneliness towards the end, and gave an existentialist conclusion. Gopichand in his later novels (*Pilla temmera*, *Gadiyapadani talupulu*, *Merupula marakalu*) gave an existentialist depth to his unconventional and restless women. In R.S. Sudarshanam's early novels, *Anubandhalu* (1958) and *Malli-vasantam* (1960), psychological analysis turns into philosophy, the latter novel making use of the 'interior monologue' technique. His *Asura sandhya* (1968) is a quest for philosophy in which existentialism in the character of Nagaraju first throws a challenge and offers in the end a way to the hero who is a disillusioned idealist. In *Samsara vriksham* (1976), advaitic existentialism finds expression through the quest of the central character. Vaddera Chandidas's *Hima-jvala* (1974) is an outstanding existentialist novel devoted to the difficult task of indicating 'freedom of being' through parallel but value-different experiences of the characters in the novel.

The humorous and the satirical novel has only a few representatives. Mokkapati Narasimha Shastri's *Barrister Parvatisham* (1925) is so well-known that his character Parvatisham has become a byword in Telugu for an innocent fool, whose country-bred manners and habits make him an Alice in the wonderland of a modern city. Forty-five years after the first part of the novel appeared, the author wrote a sequel to describe Parvatisham's student-life in England, but it failed to convince; and the delicate humour of the first book could not be recaptured by the author. In the 'thirties Munimanikyam Narasimha Rao created the woman character, Kantam, in a series of short novels and stories as the kingpin of domestic humour and felicity. Vishvanatha Satyanarayana wrote a satirical novel, *Ha ha-huttu*, on the English language and the Western civilization. In the sixties appeared Mullapudi Venkataramana's *Rinananda lahari*, a satire on creditors and borrowers; and *Rajakiya bhetala panchavimshati*, a satire on politicians and their machinations. Palagummi Padma Raju's *Bradikina College* attempted to create a veritable zoo of certain familiar types of characters but succeeded in making them only quaint and outlandish.

A few novels deserve mention as being redolent of 'Teluguness', an undefinable quality, made up of the language, custom, manners and character of the people, who come to life because of it, the story and other elements taking only a minor place, so that in translation into another language the quality disappears leaving only the mere bones of story and dialogue. Such are Shripada Subramanya Shastri's *Atma bali* (1951), Poranki Dakshinamurti's *Velugu vennela Godari* (1962), Vishvanatha Satyanarayana's *Ma Babu* and Malladi Ramakrishna Shastri's *Krishna tiram* (1967).

Notable translations from other Indian languages, which have influenced the Telugu novel in its growth and development, are mainly from Bengali: Bankimchandra, Panchkari Dey, Romeshchandra Dutt in the early decades of this century; Rabindranath Tagore and Saratchandra Chatterji in the forties: and from Hindi: Premchand in the fifties. Translations from Kannada, Malayalam and Tamil abound in recent years but they have little or no influence on the development of the Telugu novel. English, French, Russian and American novels have greatly influenced the growth of the Telugu novel at different periods and they are too numerous to find detailed mention here.

The latest trend (1980-81) in the Telugu novel is the introduction of para-psychology in a pseudo-scientific manner into the events of the story, which has evoked a large response from the general readership and made N.R. Nandi's *Drishti* (1980) and Y. Virendranath's *Tulasidasam* (1981) interesting novels.

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R.S.S.

NOVEL (Urdu) has been described as the epic of the bourgeois age. When the Industrial Revolution gave birth to cities and the urban alienation made the individual the centre of universe, the life of the ordinary middle class young man and woman formed the fabric of the novel, which revolved round the variegated tensions of the city life.

In India, industrialisation started late and an Industrial Age still awaits its dawn. Yet with the advent of the British Raj and the consequent emphasis on industry and trade, rise of cities, coming into being of a middle class and the growing centralisation, the development of the press and other factors led to the birth of this prose genre.

In Urdu, the novels came as a descendant of the allegory, the prose tales and the 'dastan'. Prior to novel-writing, various types of prose tales were popular since the 15th century. Then the dastans which told the tales of the fairies, magicians, and the faithful who could defeat them all in a series of unending skirmishes, came in vogue. Every night scores of people would gather on crossroads and the narrator would compose the tale extempore and keep the audience spell-bound for hours together.

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NOVEL (URDU)

The novel came in vogue in the latter part of the 19th century when the Urdu-speaking people were faced with the challenge of adjusting themselves to the mode of living which the British Raj brought in its wake. With the old durbar and its mansabdars abolished, a number of them desperately needed a change in their outlook. Government service could no more be looked down upon. Business, trade and other professions were to be explored and a new type of education, which the first Urdu novelist, Nazir Ahmad (1836-1912), had in view, was precisely the propagation through his tales of this new ethics so as to rejuvenate the sapping morals of the people.

All his novels are borderline cases between didactic prose tales and the Western novel, but the portrayal of the contemporary reality, the delineation of the characters and the flow of language, particularly that of dialogues, is so overwhelming that these can still be enjoyed by a modern reader who may not agree with the message they are designed to convey.

Taubat-un-Nusuh, for instance, is a fervent plea for saying prayers regularly and father Nusuh turns his non-conformist son Kalim out of his house for not being a devout ritualist, but the novel does depict the unforgettable character of Mirza Zahir Dar Beg, who personifies unashamed bravado even in utter destitution. Nazir Ahmad relentlessly ridicules those who refuse to change themselves and remain stuck in the mud of feudal indolence.

Fasana-e-Mubtala has as its central theme the vices of bigamy, but in the process lays bare the living conditions, trials and tribulations of a middle class Muslim family and its complex problems.

Ibn-ul-waqt is the story of a young man who accepted change and took up government service, but in his zest for modernisation, adopted the Western style of living and lost favour not only with his own community, but also with the British officers. Thus the novelist clearly expresses himself in favour of a blending of the Orient and Occident at the level of culture, and collaboration at the level of working arrangement.

Whatever be the ethical components of these novels, Nazir Ahmad shall live as the creator of characters of Mirza Zahir Dar Beg and Haryali, and also as the unrivalled perceptive painter of the post-1857 middle class life in a forceful language which remains matchless even to this day.

Ratannath Sarshar (1845-1903), in his four-volume picaresque novel, *Fasana-i-Azad*, depicted the cultural and social transformation coming over the north Indian society. For Sarshar the ideal was provided by the culture of Lucknow which was the result of a fine synthesis of the Indo-Iranian ethos. Sarshar mirrors the entire span of this cultural wealth, but his love for the fast fading spectacle does not blind him to its serious limitations, even shortcomings, and in his inimitable humorous vein, he caricatures decadent characteristics of the age in a character like Khoji, who lives in the past and threatens everyone with his Karoli (sharp-edged dagger) which he does not possess. Though a mere dwarf, he boasts of overpowering the mighty wrestlers. Though ugly, he takes pride in his beauty and often thinks himself to be the centre of feminine attention and love.

But Sarshar's hero is cast in the mould of a crusader-noble of the Middle Ages, self-sacrificing, handsome and valiant. He actually takes part in Turkish-Italian war and joins the ranks of the Turkish army to win the hand of his beloved. In the process, he sheds his feudal shortcomings and modernises himself, and at the final banquet given in his honour after his marriage, advises his compatriots to shun old, antiquated notions and readjust themselves to the new norms of living.

Sarshar wrote many novels, and adapted and translated Cervantes' *Don Quixote*, but his best novel is *Fasana*, which to this day remains a saga of many a splendoured age.

With the stabilization of the British Raj in India, a new search for identity gave birth to the historical novel. Abdul Halim Sharar (1860-1926) mainly devoted himself to depicting the crusades where Western powers were defeated by Muslim warriors. The main aim was to paint the faded glory of the subjected race and to restore self-confidence among the subjugated Indian Muslims. Though, as art pieces, these novels have not much to offer today, in their heyday they claimed a vast readership and Sharar was acclaimed one of the finest novelists of his times. His *Firdaus-e-Barin*, however, still remains a delightful masterpiece. It depicts a historical anecdote in which a political group of heretics build a replica of Paradise on earth and elude young devout believers into this paradise temporarily and then ask them to indulge in murders and killings at their behest to regain the promised Paradise. His portrayal of the character of Sheikh Ali Wujudi gives the novel authenticity and relevance.

Umaro Jan Ada by Mirza Muhammad Hadi 'Ruswa' (1856-1931) marked a refreshingly new trend in Urdu novel-writing. By selecting a woman of easy virtue as the pivotal character and depicting her travail in the perspective of a fallen society of Awadh, Mirza Muhammad Hadi broke new ground. He, for the first time, painted social system as the real villain. Though Dilawar Khan was the villain initially responsible for abducting the innocent girl and selling her to Khaunam, the keeper of a brothel in Lucknow, what prevented Umrao Jan to lead a normal human life was the unseen social taboo attached to the name of a dancing girl so much so that when she at long last visits her mother, her real brother threatens to kill her for fear of getting a bad name. For the facility of expression as well as for the portrayal of the social and psychological tensions, *Umrao Jan Ada* remains an all-time masterpiece, even though its structure is rather loose and diffused.

Munshi Premchand (1880-1937) started his career as

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a Urdu novelist, though later on, he also wrote in Hindi and earned a reputation as a leading novelist. His main contribution was the broadening of the base and scope of the novel by introducing peasantry in his novels as a decisive factor. What distinguished him from other contemporaries is the fact that instead of glorifying the past, in which he did indulge for sometime, he could grow into an artist who could see the peasants and workers as the levers of power in future.

His *Gosha-e-afiyat* and *Godan* portray the struggles of the Indian peasantry against all kinds of oppression and exploitation on the one hand and for national independence on the other. His *Godan* narrates the yearning of a simple Indian peasant to possess a cow and how his wish was made unrealiseable by the exploitation of the social forces which governed his destiny. His *Gosha-e-afiyat* unveils the corruption and exploitation which mar our urban and rural life. Influenced by Gandhi and Tolstoy, he outgrew their influence and shaped his novels on the ideals of the October Revolution and introduced new compactness and realism in his novels.

Contemporaneous with Premchand, the romantic trend in Urdu literature created some significant novels. On the one hand, Niyaz Fatehpuri wrote novels like *Shahab ki sarguzesht* and *Shair ka anjam*, which, though short and compact, fully immersed in the self-obvious romantic agony and tenderness, on the other hand Qazi Abdul Ghafar's *Laila ke khutut* and *Majnu ki diary* not only sharply attacked false norms of ethics and morality, but also introduced a new type of very powerful and robust prose. These novels adopted new technique of letters and diary writing, and thus introduced a new pattern. Other significant novelists of the epoch were Hijab Imtiyaz Ali and Majnoon Gorakhpuri.

With the advent of the Progressive Writers Movement in 1936, a number of novelists emerged on the literary scene, the most important among them being Krishan Chander, Rajinder Singh Bedi, Ismat Chughtai, Khwaja Ahmad Abbas, Aziz Ahmad and Qurratulain Hyder.

Krishan Chander's *Shikast* was the turning point of romanticism which now took to the portrayal of social inequalities and injustice within its scope and dwelt on them as matters of vital concern for the aesthetic fulfilment of a sincere and sen itive artist. *Shikast* is the story of a tender romance of a young couple which is shattered by grim social realities, and in the process Krishan Chander the artist paints a beautiful panorama of Kashmir with his sensitive pen. *Shikast* is the story of the turbulant youth of the forties and fifties who was yet to find his identity and could finally identify himself with social anger and tension.

Bedi's *Ek chadar maili si* is a cultural-picaresque tale of the rural Punjab where the tradition of marrying the widow of the elder brother to his younger brother creates moral dilemma and psychological tension for the widow who had brought up her husband's brother as her own child. The use of complex symbolism on the one hand, and lifelike portrayal of the Punjab peasantry on the other gave this novel an altogether different flavour and made it a class by itself.

Ismat in her *Terhi Lakeer* combined social study with a touch of psychoanalysis and depicted the story of a wayward girl who could not accept the usual social norms. Her *Masooma* and *Dil ki duniya* complete the story of the invisible grip of social prejudices which the modern woman seeks to release herself from.

Khwaja Ahmad Abbas' *Inqilab* was based on the course of the struggle of national independence and how it created new patterns of national integration and social and class tensions. Aziz Ahmad's novels covered a wide range of the social and cultural life of the Hyderabad State on the one hand and the historical milieu of the Mongol hordes on the other. His *Aag* depicts the story of the feudal Hyderabad, while his *Zarrin Taj* revolves round Changiz Khan, the Mongol conqueror. His life like description of men and events and the philosophical and psychological dimensions he lends them make his novels a work of art.

Qurratulain Hyder started as a senstive romantic, lamenting the end of a glorious era marked by the partition of the sub-continent. But the theme she chose for her two earlier novels, *Mere bhi sanamkhane* and *Safina-e-gham-e-dil* matured in her most important work *Aag ka darya*, which depicted the tale of the Indian psyche from the earliest days to the recent times desperately struggling for new synthesis and integration despite occasional setbacks and debacles. Time conquers all, though the timeless struggle goes on. Here one finds oneself rubbing shoulders with the immigrant Aryans moving into the northern table and in search of new pastures, with the Turks and Mughals fraternizing with the earlier inhabitants and in the process creating new social and cultural patterns and with the Westerners who march into the subcontinent as political enslavers and harbingers of cultural enlightenment and precursors of a new Renaissance.

Outside the orbit of the progressives, Hayatullah Ansari's *Lahu ke phool*, in five volumes, was significant as it narrated the story of the Indian Freedom Struggle from 1911 to 1947, from a Gandhian-Nehru angle and concluded with the First Five-Year Plan period (1951). The novel covers the social life in the Indian princely states and percolates deeper into the layers of the urban and rural life, focussing attention on the changes brought about by the Indian resistance to the British Raj—changes through the weapons of 'ahimsa' and 'satyagraha' in the context of the national consciousness and social sensibility of the common man.

In the recent past three significant novelists, who made their mark, are Jeelani Bano, Qazi Abdus Sattar and Alim Masrur. Jeelani Bano focussed attention on the

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multi-faceted exploitation in the feudal order, the subjugation of man as a slave of class hierarchy and the use of women as luxury merchandise, and her *Aiwan-i-ghazal* did not end there but depicted the evolution of the downtrodden into militant crusaders for human justice. The younger generation born of these exploited women grows into bomb-wielding Naxalite girls.

Qazi Abdus Sattar made his debut with his *Shikast ki awaz*, which was set against the feudal zamindar background of Awadh, but soon flowered into a forceful novelist of the rural background. His portrayal of the village life in Eastern Uttar Pradesh marks the extension of the art of Premchand. With his powerful pen he captures the changes brought about and the new socio-economic measures in the structure of rural life since 1947.

He juxtaposes the predicament of the decadent feudal system and the travails of the ex-zamindar families with the tension effected in the new psyche of the north Indian peasantry and the creation of new classes among them. His *Shab Gazida* was an outstanding novel in this respect, while his *Dara Shikoh* captured with surprising vividness the age of Mughal decline and the battle of succession which ended with the death of an ideology.

Alim Masrur with his only novel *Bahut der kardi* appears significant because of his tender and mellow treatment of a difficult theme. A woman of easy virtue is acquired by a young man to live with him and feign herself to be his wife for a short period so that he could get a house on rent which could only be rented to a married couple, but in this short stay, both of them discover themselves and develop a strange communion of soul transcending all physical needs.

Wajida Tabassum is perhaps the most tantalizing name, for she deliberately bases her novels on themes bordering sex and its persuasions, and then slowly adds new dimensions to them through art-devices. Her latest *Qisas* depicts the story of a prostitute betrayed by the father and avenges herself by curing the son of sexual impotency through her advances and then sacrificing herself in the process.

The Urdu novel has explored new themes, techniques and forms during one hundred odd years and has acquired new dimensions.

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M.H.

NOVEL SAHITYAM (Malayalam). First published in 1930, the work by M.P. Paul (1904-52) is a detailed study of that literary genre with a critical evaluation of individual works and an analysis of the principles underlying the making of a novel. A comparatively new branch of literature in Malayalam, the novel had not come of age at that time, though there were a few of recognised merit. Naturally the author had to depend more on Western works for his examples. Even for his new venture, perhaps the only model he had then to follow was E.M. Forster's *The Aspects of the Novel* (1927). But Paul's is not a derivative work. He looks at his subject so comprehensively as to juxtapose, compare and consider together the Eastern concepts of dramaturgy, characterisation, etc, and the Western concept of the novel. So he examines the mutual relationships between the genres. His approach is scientific and his observations research-oriented.

Selection of material, formation of plot, development of emotion, the five components of exposition, development, climax, solution and denouement, types of stories, characters, ideals and morals are the aspects of the genre elaborated in the book.

A novel, according to Paul, is "a work in prose as an expression of human thought and emotion and possible human experience". For him, the term novel has no specific meaning and has the possibility of immense diversity.

A novelist cares more for his plot than for anything else. The author's recurrent reference to plot as an integral part of a novel gives the impression that he could not anticipate the modern types without plot or even characterisation with which we are familiar today. This in no way detracts from the value or relevance of his work because it analyses a few Malayalam novels in a masterly way. He goes deep into Chandu Menon's *Indulekha* and *Sharada*. He compares C.V. Raman Pillai's historical novels with *Ivanhoe*, and *Ivanhoe* in turn with Bankimchandra's *Durgeshnandini*. His objectivity is clear when he unhesitatingly opines at one point that C.V. Raman Pillai's *Premamritam* is grotesque and in another context that Appan Tampuran's *Bhutarayar* has no art.

At the time when the work was published, the Malayalam novels were used to 'type characters' belonging to the high castes. Contrary to this tradition was the refreshingly new novel of a modern author: *Balyakalasakhi* by Muhammed Basheer. Paul is very liberal in eulogizing this novel.

In short, *Novel sahityam*, being a maiden attempt of the kind in Malayalam, gives more than one might expect from a pioneer with meagre material available to him, though here and there some drawbacks could be pointed out, besides the fact that more works on the subject have been published since then.

P.N.K.

NOVROZ-I-SABA (Kashmiri). The Persian term 'Novroz-i-saba' was coined and used by the traditional musicians of Iran and Kashmir in medieval times for a 'Muqam' (mode) of the 'Sufiana mausiqi'. Abdul Rahman 'Rahi' (b. 1925) adopted this Persian term for a title of the collection of his Kashmiri poems. The collection was first published by him in 1958.

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Prior to the publication of *Novroz-i-saba,* Rahi's poems were included in the anthologies *Subhuk soda, Yim saani aslov, Loluk partav* and *Sanawun saaz* along with those of other progressive poets. None of these poems could, however, click; but the poems included in the *Novroz-i-saba* show Rahi's involvement in the progressive movement of the time, especially when it was being patronised by some political leaders like Ghulam Muhammad Sadiq and D.P. Dhar at the local level, and by literary giants like Dinanath 'Nadim'. Against this background, some of the poems in *Novroz-i-saba* depict the hardships suffered by the labour class of Kashmir at the hands of some internal and external exploiters. No doubt the compilation is loaded with slogans and versified statements on the movement at many places, but at the same time the poet's skill in presenting his progressive outlook and in rendering two beautiful translations of Sheikh Sadi and Nazim Hikmat from Persian into Kashmiri is evident. In this collection Rahi has also introduced the form of blank verse successfully for the first time in Kashmiri. During early sixties when there was hardly any competition in Kashmiri poetry, the collection, *Novroz-i-saba*, for its merits earned literary acclaim. It received the Sahitya Akademi Award in 1961.

Rahi has since moved towards the modern school of thought and *Novroz-i-saba* is no more considered to be his best work. It seems that the collection failed to stand the test of time; nevertheless it served as a mile-stone at a time when most of the Kashmiri poets were engaged with some outdated trends of traditional poetry and indulged in only mechanical excercises. The contents of Rahi's ghazals in *Novroz-i-saba* bear the impact of some of the prominent Persian and Urdu poets including Hafiz, Ghalib, Iqbal, Firaq and Faiz. However, the poems, especially those with a background of the 'Dal lake' and the 'Sona lake', are very good sketches of romance on the whole.

Mu. B.

NRISINGHACHARYA, SHRIMAN (Gujarati; b. 1853, d. 1897) was a mystic by temperament, gifted with intuitive perception. He earned his living first by establishing a small school and later by joining the P.W.D. at Vadodara cantonment. His wife died young, and his association with Mohan Swamy showed him the way to the contemplation of the Divine. He left service and devoted his time to meditation. Soon he attracted a large number of disciples who formed themselves in the year 1882 into a society called 'Shreyas Sadhak Adhikarivarga' under his spiritual guidance. He preached that spiritual bliss was to be achieved not by discarding the mundane but by leading the pious life of a householder, subordinating material pleasure to spiritual uplift. His teachings are embodied in such works as *Vanivilas* (poems, 3 vols.), *Bhaminibhusan* (stories), *Siddhant sindhu* (doctrinal book), *Panchavarad vritant* (novel), *Tribhuvanvijayi khadga* (novel), *Sati suvarna* (novel), *Surescharitra* (drama), *Sanmitranu mitra prati patra* (letters), *Sadbodh parijata* (letters) and *Mahakal* (essays).

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Raj. Sh.

NUMIT KAPPA (Manipuri) is an allegorical tale in archaic Manipuri and is written in the Meitei script. A transliterated version in current script, edited by Oinam Bhogeswar Singh, was published in 1977.

Numit kappa contains an allegorical story. Out of the five sons of the mother of the Sun only two have survived. They are the Sun and Taohuireng, a star. The Sun shines during the day and as soon as he sets his brother Taohuireng appears to shine in the night sky. Thus people have no leisure. A certain man named Khwai Nungjengbam Piba is angry that these brothers should keep every one busy day and night. He resolves to do something about it. He asks his wife to bring a bamboo from her relatives so that he can make a bow and arrows to shoot one of the two brothers. Having prepared the bow and the arrows he tests his skill and finds it satisfactory. He goes away one night telling his wife that he is going to ambush a boar in their field. At nightfall Taohuireng rises in all his splendour and Khwai Nungjengbam Piba shoots at him. The arrow misses Taohuireng but hits his horse and the star falls down from the sky frightened. As he sees this, the Sun is also frightened and he goes in hiding for a long time. The world remains dark for many days until he comes out of hiding at the instance of the goddess Panthoibi, who assures him of safety.

Even though Khwai Nungjengbam Piba shot at Taohuireng, the brother of the Sun, the book is named *Numit kappa* which means 'Shooting the Sun'. This is probably because Taohuireng shone at night brightly as a second Sun and he was considered yet another Sun by the people. The allegory hidden in the story is explained in the following manner. Once two brothers of the Angom clan were rulers of a small principality in the Imphal valley. The elder brother was the ruler of a part of the principality and the younger brother was the ruler of another. Both were extremely powerful so much so that they were likened to two bright suns. People had no rest at all as they had to serve the two brothers all the time. Khwai Nungjengbam Piba shot at one of them. His daring attack put a stop to the tyranny of the two brothers and from then on they behaved properly. The story has a kind of epilogue at the end in the form of a few hymns to the Sun-god. These hymns appear to be older from the stand-point of language and style than the rest of the

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work. From the linguistic point of view and from a consideration of other matters it appears that *Numit kappa* must have been composed in the first half of the 10th century.

I.R.B.S.

NUN MIM RASHID (Urdu; b. 1910, d. 1975) was one of the important modern Urdu poets. He is known, primarily, as an iconoclast and innovator, and as such he wielded influence on his own generation as well as on the coming generation of Urdu poets.

Nazr-i-Muhammad Rashid (Nazr-i-Muhammad being the full name for which Urdu initials 'Nun' 'Mim' stand) was born at Akalgarh in district Gujranwala (Punjab). He received his early education at the local Government High School. Later, he joined Government College, Lahore and took his M.A. in Economics in 1932. He joined the All India Radio in 1939 as News Editor, became Programme Assistant after sometime, and then rose to the position of Director of Programmes. In 1943, he received a temporary Commission in the Army and served as Public Relations Officer for four years in Iraq, Iran, Egypt and Ceylon. On return to India, he was posted at Lucknow, but after the partition, he migrated to Pakistan. In 1952, he got appointment as an Information Officer at the United Nations, New York, and was posted in different countries, including Iran. He retired in 1974 and made London his permanent abode, where he died.

Nun Mim Rashid began his poetic career under the pen-name Rashid Waheedi when he was a student. His early poetry was written under the combined influence of Josh Malihabadi, Hafiz Jalandhari, Akhtar Shirani and Rawish Siddiqi. During this early phase of his poetry, Rashid wrote poems in regular verse and a few sonnets. He came to his individual self about 1932, when he found 'Azad nazm' (free verse) as the form most befitting his creative genius. Rashid, along with Tasadduq Husain Khalid, the first poet in Urdu, and Miraji, a master exponent of the form, was among the avant-garde poets to experiment in Urdu. The popularity of the Urdu free verse owes much to Rashid, who, by his poetic verve and artistic treatment of the form, made it a powerful weapon of expression in Urdu poetry.

Four collections of Rashid's poems have been published so far: *Mawara* (1941), *Iran men ajnabi* (1955), *La-insan* (1969) and *Guman ka mumkin* (1977).

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M.H.K.

NUND RISHI (Kashmiri; b. 1377, d. 1438), the great patron-saint, is the symbol of the composite culture of Kashmir. His epithets include Sheikh-ul-Aalam, Sheikh Noor-ud-Din, Alamdari Kashmir, Shams-ul-Aarifin, Kashur Wazkhan, Pirani Pir, Piri Rishian and Sahaz Anand. Irrespective of faith, creed and religion, he is adored alike by all Kashmiris. He is the father of Kashmiri 'Nazm' and one of the founders of the Muslim Rishi Order of Kashmir, a Sufi order of indigenous origin.

There are as many as eight shrines in his honour in different parts of the valley, but the shrine at Chari Sharif attracts the largest number of pilgrims throughout the year. The largest congregation of pilgrims assembles at Chari Sharif at the time of the annual festival in the month of October every year. The festival continues for a month and people from all parts of the valley visit the shrine for blessing. People from other parts of the country also visit this renowned shrine.

The ancestors of Nund Rishi were Surajvanshi Rajputs and rulers of Kistawar (a district of Jammu). It was some dynastic feud and defeat in battle which made them abandon their motherland. They migrated to Kashmir in the last phase of the Hindu rule and settled at Dardar Kot (Kulgam) and Telasara (Chadura), where they were allotted an estate at Rupvan in Chadura Tehsil by the local chief of the area.

Nund Rishi's father, Salar Sanz, lost his estate after the Dulchoes invasion in 1320. He left his native place in search of some employment. During his wanderings he reached Kulgam village in Anantnag district and embraced Islam at the hands of Syed Hussain Simnani, a Syed from Central Asia. He married Sudramaj at the instance of the Syed. She too was from the Surajvanshi clan of Kistawar, who had earlier settled at Dardar Kot. Sudramaj had also embraced Islam at the instance of the above-mentioned Syed. Nund Rishi was proud of his ancestry and wrote in one of his 'shruks': "My father belongs to the brave class of Rajputs. My mother also is from the same origin. I am proud to have such a great tradition to my credit."

After his marriage, Salar Sanz settled at Khejogipora in Kulgam Tehsil. Nund Rishi was born in this village during the sultanate period of the Kashmiri history.

Salar Sanz died when Nund Rishi was in his infancy. Sudramaj left Khejogipora and settled with her foster mother at Kaimoh in Kulgam Tehsil, because all her relatives had died earlier in an epidemic.

Nund Rishi married Zai Ded of Dadasara (Tral) when he was in his teens. She bore him one son, Hyder, and a daughter, Zoon Ded. Both Hyder and Zoon died very young and are buried at the Kaimoh shrine with Sudramaj and Zai Ded. He renounced his family at the age of twenty-one and entered the Gufabal cave for meditation and spiritual attainment. Sudramaj tried hard to bring him round, but all her efforts proved futile. Nund Rishi remained in the cave for twelve years. When he came out of the cave he composed a long narrative, *Buddha charita*,

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which contained two thousand verses. The poem is lost forever, but the title of the poem is enough to prove that the poet had something to say about the life and works of Mahatma Buddha. It is evident from the words and deeds of Nund Rishi that he owes a lot to Buddha and his teachings. He resembles more a Buddhist monk than a Muslim sufi. He is against the slaughter of living beings and all sorts of violence and tyranny. From Kaimoh he proceeded to Chemier, a village in Nurabad, and stayed there for six months. Then he went to Mukta Pukhri (a mohalla in Srinagar) and remained there for six months. He next stayed for seven years at Honchipora in Berwa Tehsil. From there he shifted to Sutharan in Berwa Tehsil and lived there for eighteen months. From Sutharan he proceeded to Darigam and remained there for twelve long years. Rupvan is the place where he spent the last seven years of his ascetic wanderings and he breathed his last there. His dead body was carried to Chari Sharif where a great shrine was built on his grave. Besides others, great Bud-Shah, the then king of Kashmir, was in the funeral procession. People in thousands assembled at Chari Sharif to pay their respects to the departed saint.

Nund Rishi, though a follower of the Islamic faith, was a strict vegetarian. He represents the ancient rishi culture of India, which is obvious from his noble thoughts and high ethical calibre.

After renouncing his family, Nund Rishi lived on dry vegetables and followed the path of 'Patrahara' rishis, and in the last phase of his life, he lived on mere water and adopted the path of the 'Salihara' rishis of ancient India.

Besides being a great saint, Nund Rishi was a poet of repute and rank and is second to Lal Ded alone. His poetry is graceful and replete with meaning. It appeals to the heart of the reader and makes him think of the lofty ideals of life. His compositions are known as 'shruks' which is the Kashmiri form of Sanskrit shloka. But the resemblance is in name alone. There is nothing common between the Sanskrit shloka and the shruk of Nund Rishi so far as prosody and form are concerned. His poetry is full of allusions from Hindu mythology and references from the epics, puranas and other shastras. It shows the least influence of Persian and is close to Sanskrit in thought, content and language.

Some of his compositions have been given the name of 'Shamaskrite' and 'Guri' by Persian writers. But Nund Rishi's Shamaskrite and Guri poetry is lost forever.

Nund Rishi's shruks were published by Ghulam Muhammad Nur Muhammad, publishers of Srinagar, in the forties of the current century in a series of pamphlets, but it is observed that the compiler did not follow the original text. Most of the compositions included in this series of seven pamphlets of 32 pages each seem to have no meaning.

The first serious attempt in this direction was made by Amin Kamil who edited *Noornama* (1965), published by the Jammu and Kashmir Academy of Art, Culture and Languages, Srinagar. The compilation gives the evidence of the compiler's faithfulness to the original text even though a few errors have crept in the work. The compiler has wrongly attributed some 'vakhs' of Lal Ded to Nund Rishi. The greatest flaw in this collection is that a large portion of Nund Rishi's poetry has not been included in it. The hexa-centenary of Nund Rishi was celebrated on Government level in Kashmir with great eclat in 1977-78. A number of seminars, mushairas and debates were organised and twelve books on the various phases of Nund Rishi's life were released. It was during the celebrations that a comprehensive *Kulliyat* of the saint, edited by Motilal 'Saqi' was released by the Academy in two volumes. During the celebrations, the shruks of Nund Rishi were also translated into Hindi, English and Punjabi. The translations were later published by the Academy in a book form. Kashmiri Muslims call the poetry of Nund Rishi 'Kashur Quran' (Quran in Kashmiri).

Nund Rishi is the symbol of that great tradition of brotherhood that believes in the motto, 'Live and let live'; and this is the great gift of Kashmir to the subcontinent. His towering personality is a source of inspiration to all of us, the personality that stood for human dignity and cherished the values of tolerance, good-will and universal brotherhood.

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Mo.S.

NUNGAIRAKTA CHANDRAMUKHI (Manipuri) is a collection of the short stories of M.K. Binodini Devi, a renowned Manipuri writer. First published in 1964, the collection originally contained sixteen short stories. In the second edition published in 1967 three more stories were added. These stories deal with the excitement of youth, the different values of youth and age, and the pieties of life. M.K. Binodini Devi's language is evocative and musical; it has a finesse and a charm which are singularly her own. There is sometimes a play of light and colour in her stories. She writes short and direct sentences pregnant with meaning. The popularity of her short stories owes much to her deep understanding of human nature and her skill in revealing it. *Nungairakta chandramukhi* heralded a new phase in the history of Manipuri short story.

I.R.B.S.

NUNGANGBAM, GOVINDARAM (Manipuri; 18th cen-

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tury) belonged to the galaxy of writers who flourished in the first half of the eighteenth century. He was to a great measure responsible for the growth of the Manipuri literature of that period. Writers like Mayengba Brindaban and Wahengba Madhabram who shot to fame in the second half of the eighteenth century were his close disciples. His command over both Sanskrit and Bengali literatures was great and his translation of *Astakal* from Bengali into chaste old Manipuri speaks volumes of his erudition and religious piety. But he is mainly remembered for his original work, *Takhel ngamba*, a biography of Garibniwaz, the great king of Manipur. It is an eye-witness account and depicts the superhuman courage of the king and his select warriors in defending his country against the Takhels (the Tripuris) at a time when the Burmese threatened Manipur from another direction. The description of the preparation for the battle, of the actual fighting with an exchange of boastful words and the heroism of the king and his men reaches epic heights. The splendid diction, though the work is marked by prolixity, is free from archaism. It is also comparatively free from the extensive use of Sanskrit and Bengali words widely current in the works of that time. An invocation of both the deities, local and Hindu, and a short outline of the story that is to follow are first presented, and the concluding prayer with the humble submission of the poet for sins of omission and commission is made for the general weal of the king and the people.

The work was published in 1986 after being transliterated into the Bengali script and edited with annotations by O. Bhogeshwar Singh.

C. M.S.

NUNGPAN POMPI LUWAUPA (Manipuri) is a book in the original Manipuri script about the supra-mundane love of Nungpan Pombi Luwaupa for his deceased wife, Kouparon Namoinu. It is a work of the early period of Manipuri literature in that its theme is of the soil and its language free from being interlarded with words of any Indo-Aryan language. The name of the writer or the time of its composition cannot be ascertained from the text.

The story in brief is this: Leinung Thongaren, the god of the dead, reigning in the dark nether world dispatched his younger brother, Poireiton, and his youngest wife, Leiano Tabi, to the bright world for a journey and for the establishment of the seven Salai groups of mankind. But the two were separated on the way and Leinao Tabi took shelter in the palace of the Koubru king, where she was well looked after as the daughter of the childless king. Poireiton, on the other hand, entered the Luwang region where he took the name Luwang Paningnapa and became the chief of the community. Nungpan Pompi Luwaupa was born out of his marriage with Santhong Humureima. Luwaupa soon grew into manhood and, becoming lovesick, went out in search of a sweetheart. Before long he chanced to meet the daughter of the Koubru king, now named Kouparon Namoinu, and instantly the two fell in love. On returning home he beseeched his parents to make a formal proposal to the parents of Namoinu which was promptly done with a lavish offer of rich presents. The marriage followed with due solemnity, but the happiness was not destined to last long. Thongaren did not take kindly to his wife spending her days as an ordinary mortal in the company of another man. So she died. Pompi Luwaupa was heart-broken but did not take his tragic fate lying down. Taking the help of Nongta Chingkhanyang, a bird, he sent the request that Thongaren returned the soul of his deceased wife or accepted the challenge of a single combat. He kept the dead body without performing the obsequies. Thereupon the king of the subterranean world sent one of his younger brothers fully equipped for the fight. But Luwaupa defeated him and held him captive under the weight of a heavy slab of stone with his hands tied. Another brother of Thongaren met the same humiliation. At last the god of the dead himself, armed to the teeth, appeared in all splendour to defend his honour. But Luwaupa fell prostrate before him and begged his mercy. He requested him to give back his wife so that the Luwang dynasty might have further progeny. Moved to pity, the Lord fulfilled the wishes of Luwanupa and forthwith left for his dark abode. Thus the couple lived in clover for a hundred years and Hongnem Luwang Pushipa, a son, was born to them.

The work attains excellence because of its diction and characterisation. The characters of Pompi Luwaupa and Thongaren are particularly well-drawn. There are some excellent descriptions such as that of Namoinu through a female messenger or of Namoinu's death and Luwaupa's laments over her lifeless body.

It was published after being transliterated into the Bengali script in 1980 by the Manipuri State Kala Akademi.

C.M.S.

NURJAHAN (Bengali) is a five-act drama by Dwijendralal Roy (1863-1913). As the title suggests, it is a drama on the life of Meherunnisa, later known as Nurjahan. She was the wife of Sher Afgan, a chieftain of Burdwan, and lived a very happy conjugal life with her husband. But her bewitching beauty aroused the passion of Emperor Jehangir of Delhi. Jahangir contrived to murder Sher Afgan and married her. She was now renamed Nurjahan, which meant 'the light of the world'. Her life became miserable, torn as it was between the gnawing memory of her departed husband and the disagreeable compulsiveness of adapting herself to the pomp and splendour of the regal atmosphere of the Agra Court and of surrendering herself to the embraces of a lecherous monarch. This produced in her sensitive heart a storm of conflict. She was lacerated by the spirit of vendetta against Jahangir, the killer of her

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husband, as well as by an indomitable lure of power associated with her new life as the Empress.

It is plain that by the very nature of the position in which Nurjahan found herself she could not but be an enigmatic character and the playwright tries to bring out this particular aspect of her personality. The play is predominantly psychological and its characterisation seems to have a Shakespaerean touch. Apart from the main character of Nurjahan all other characters are also well-drawn.

N.C.

NURJAHAN (Hindi; 1935) by Gurubhakta Singh 'Bhakta' represents one of the most popular and talked-of epics in the Hindi poetry of the thirties. It narrates the love tale of Emperor Jahangir and Nurjahan, then the legally wedded wife of one of his generals, Sher Afghan. Here the poet has endeavoured to catch the musical notes of real life—now full of ecstatic joy and now replete with deep agony. the poet infuses into the narrative the sufferings of his own soul, and enriches it with the imaginative vividness of the details of circumstances, and thus brings about a rich blend of emotional upsurge and enforced restraint to make it a true-to-life portrayal of the ruthless exploitation by the high and mighty of the unfortunate low. *Nurjahan's* entire narrative is endowed with warmth of life and dynamism, with concreteness that results from realism, with psychological poignance, and with an overall natural environment and milieu. 'Bhakta' touched a novel, vibrant chord reflecting realistic humanism, when the overall literary scene was permeated by over-idealism and conventional life attitudes. The characters of his epic are real and life-like in all their frailty and inner strength. Divested of its historical content, the love tale is as real and as touching as any, and that forms the basis of the reader's identification with the main characters. Nurjahan was warmly applauded and acclaimed as a break from the stagnation that had set in the Dwivedi era because of its originality, its humanism and its *weltanschaaung* based on the realistic approach to love and beauty. It is the philosophy of love and beauty that is reflected in *Nurjahan*. We find a rich and harmonious blend of the cosmopolitan quality of sufism, Iranian sensuousness and Indian contemplativeness. Though the tale is strictly speaking not Indian, its tone is essentially Indian.

Nurjahan earned for its poet, though not a prolific writer, eminence and renown. The poem is, indeed, a confluence of the three streams of history, romance and poetry.

Ma.C

NURSERY RHYMES (Bengali) are traditional verses or chants, usually rhymed, spoken or sung by adults to small children. They include lullabies, jingles, riddles, snatches of popular songs and even proverbs. They are normally meant to soothe or amuse children and their effect is felt all along with their haunting jingle and melody. In fact, it is this uncanny melody which is the chief characteristic of these verse rhymes, but some of them, such as the counting rhymes or the rhymes used in teaching alphabet, can be instructional. But these last need not be regarded as nursery rhymes proper.

Nursery rhymes essentially belong to the oral tradition and as they pass on from generation to generation they undergo vocabular changes. Such vocabular changes may also occur when a rhyme travels from one place to another taking in elements from different dialects. As a result there can be several versions of a single rhyme, sometimes with significant variations. One of the most famous rhymes, 'Agdum bagdum ghoradum saje', which has at least three versions, is an instance.

Nursery rhymes are works of anonymous versifiers and they vary in age and origin. For instance, there is a rhyme which alludes to the railways (Rel kam jhamajham) which means it could not have been composed earlier than the later part of the 19th century. There is a melancholy tune, sung as a lullaby (Khoka ghumalo para juralo) which refers to the Maratha raids in Bengal during the early part of the eighteenth century. It can be safely assumed that this was composed sometime in the eighteenth century.

Some of the popular rhymes originated almost certainly in ancient folklore or folk-tales. There is, for instance, a reference to one Shibthakur or Shibsadagar in three or four rhymes and to his marriage. It is possible that there was an elaborate tale centring round this character. There are others, again, which speak of some misfortune shared in common by the country-folk, or of some woes resulting from some social evils. The most piognant of these are about married little girls living in alien homes estranged from their parents.

Bengali nursery rhymes often lack thematic structure. This is not because of any lack of skill but because the essence of these rhymes consists in surprise, resulting from passage from one unexpected image to another. Such rhymes, in complete disregard to linear narration, are built of only suggestions of disjointed scenes or images. There is no attempt to relate them. There is no attempt to elaborate an image or to dwell upon a scene. But because of the suggestiveness inherent in such capricious brevity the child who listens can conjure up a whole scene in his mind. The scenes thus evoked are familiar scenes within the experience of the child, but inasmuch as they are incompatible, they acquire the quality of a dream. They are actually the stuff of which dreams are made, and Bengali nursery rhyme often has the absurd structure of a dream.

Even those rhymes which are made as linear narratives have the same unexpected change of scenes or sentiments. This change is not any deliberate forcing

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together of incompatible images aimed at achieving a particular effect. The change is almost thoughtless, capricious and as easily effected as would be done in a child's restless mind. Thus they correspond to the pattern of a child's thought-pattern wich is built up of incongruities, asburdities and surprises. These qualities are so pronounced in some rhymes that they verge on the nonsense.

These traditional rhymes express various sentiments, but they all pertain to the life in rural Bengal. Some bring out poignantly the sadness of married little girls living exiled from their parental home. Indeed, there are a number of rhymes which deal with the strange ambivalence associated with marriage: excitement and sadness, attraction and fear. Some rhymes again dwell upon mother's love for her child and the child's love for his mother. This is a kind of love which knits all the world into a family: the trees, the rivers, the birds, the sky, the moon and the stars are living beings who are members of the child's home. The moon is the child's dear uncle who is easily tempted by the milk of a black cow. A fish takes away the boat from under the child and another, watching this discomfiture, begins to dance in joy.

It is impossible to know now how many such rhymes existed. It was only in the last part of the nineteenth century that attempts were made to collect them. Rabindranath Tagore collected 81 of these rhymes and published them in *Sahitya parisat patrika* in 1894-1895 under the title 'Chhelebhulano chhara'. Subsequently another fifty-four rhymes were published in the same journal. Later some rhymes were collected by Upendrakishore Roy Choudhury, Jogindranath Sarkar, Dakhinaranjan Mitramajumdar and Abanindranath Tagore.

These traditional rhymes inspired many later poets to write rhymes for children. Tagore himself wrote a number of rhymes for his *Sahajpath*, *Chhara o chhabi* and *Chitrabichitra*. Jogindranath Sarkar (1866-1937) is best known for his instructional rhymes but he also wrote some rhymes which were meant only to delight. He was the author of *Hasikhushi* and *Khukumanir chhara* which are still popular with the children. Upendrakishore Roy Choudhury wrote some rhymes for his delightful stories for children. But the greatest writer of Bengali rhymes—the traditional rhymes excepted—was Sukumar Ray. His strange imagination created strange creatures which only children could see in their dreams. He was an adept at writing nonsense verses, and the rhymes of his verses are faultless. The most popular of his books of rhymes are *Abol tabol* and *Khaikhai*. Abanindranath Tagore who was an excellent story-teller wrote some rhymes for his stories like 'Buro angla' and 'Bhutpatrir deshe'. Sunirmal Bose wrote verses for children but they are altogether of a different nature. Annadasankar Ray comes nearer to the spirit of nursery rhymes, though his rhythm is at times faulty and his rhymes forced. Among the other writers of rhymes, mention needs be made of Pramatha Choudhury, Premendra Mitra, Ajit Datta, Subhas Mukherjee, Sukanta Bhattacharya, Buddhadev Bose, Birendra Chatterjee, Kamakshiprasad Chatterjee, Nirendranath Chakravarti, Sukhalata Rao, Sunil Ganguli, Shakti Chatterjee, Naresh Guha, Mahindra Ray, Nabanita Deb Sen, Shamkha Ghose, Amitabha Chowdhury, Amitabha Dasgupta, Ram Basu, Mangalacharan Chatterjee, Kabita Sinha and Siddheshwar Sen.

An.C.

NURSERY RHYMES (Gujarati). Gujarat has a rich tradition of nursery rhymes. Not only the folk poets but also the poets of the modern period have contributed to the genre of nursery rhymes. Children were considered a treasure bestowed by God. In one of the nursery rhymes, addressing the child in the cradle, the mother says:

> You have been offered to me by gods.
> I asked for you;
> You are cordially welcome. May you live long.

Thus from his very birth an impression was sought to be created in the mind of the child that he had a respectable place in the family, and he was a fountain-head of joy.

There is an innumerable variety of sentiments and themes in nursery rhymes. The music of the words and the rhythmic humming of the songs put the child to sleep. In a song the mother tells the child:

> My darling, you are fond of lullaby,
> Oh! lustrous diamond of my heart,
> you love lullaby.
> You will see a sweet dream.

Besides the temptation of sweet dreams, the mother asks the dream to favour the child and cling to the cradle so that under its soothing effect the child becomes fresh when he wakes up. The child is also given the temptation of sweets he likes. In one such song the mother says:

> My little baby, if you go to sleep now
> Your aunt will bring sweet balls for you.

In other nursery rhymes, the childish pranks of Krishna, like breaking curd and butter pots, and his brave deeds like wrestling with his maternal uncle Kamsa are described. In another lullaby the mother says:

> Sleep my darling, sleep soundly.
> When you are awake
> Rama will play with you,
> And Sita will give you a bath...

Jhaverchand Meghani (1897-1947), who did extensive research in folk literature, edited folk nursery rhymes. He was a scholar of repute and composed many nursery rhymes, a collection of which called

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Halardun was published in 1927. His 'Shivajinun halardun' (lullaby of Shivaji) is extremely popular. In the song, the mother, while making the baby to sleep, tells the story of Shivaji's childhood implanting patriotic sentiment in his mind. The mother says:

> My child, sleep soundly tonight
> Tomorrow you shall have to fight fierce battles,
> And you won't get time to sleep.

In his nursery rhymes Meghani also depicts various sentiments like parental love and eulogizes the cradle which makes the life of the child comfortable and happy.

Other poets who have contributed to this genre are Tribhuvan Vyas, Jayamangauri Pathakji, Deshalji Parmar and Dhiruben Patel.

Thus, nursery rhymes which are part of folk poems have been given a new dimension by the poets of the modern era.

C.M.

NURSERY RHYMES (Kashmiri). Folklore and legends are the oral history of an ethnic or social group which throws light on its cultural and social life. Folk literature, of which folk songs form a basic component, is an inseparable part of man from the cradle to the grave. The first cry of a newborn baby is the beginning of nursery rhymes and lullabies. Most of these rhymes are of anonymous authorship; a few are academic excercises by poets.

Sometimes the cradle songs written by renowned Kashmiri poets are taken as folk songs, and are akin to nursery rhymes. Such stray instances are the result of the lack of printing facilities until recently. The Jammu and Kashmir Academy of Art, Culture and Languages has brought out about a dozen volumes of Kashmiri folk songs spread over various regional languages and dialects, and they include nursery rhymes as well. The spontaneity of utterance strikes us as we read these rhymes, as does their variety. In order to give sanctity to the birth of a child and also to ward off evil, Kashmiri pundits whisper Vedic hymns and the Muslims the Azan into the ears of a new-born babe. It may be recalled here that folk literature is essentially secular in character and it is the mother's love that is instinct in every Kashmiri cradle song. Kashmiri pundits thus welcome a new-born baby:

> Live long, little baby; Shiva cast your horoscope.
> Inder Raja is your father, daffodil your mother,
> Would the damsels of heaven swing your cradle,
> Adorned with ringlets

Likewise, the Kashmiri Muslims greet the new-born child, praying for the grace of Allah:

> Would I swing your cradle in the name of Allah,
> To ward off evil, may Allah grant you longevity
> And make your face radiant with heavenly light.

The prosody of these lullabies is simple, their mode of expression musical and refreshing and they are full of local colour. And the objects of day-to-day life, and the fairs and festivals of Kashmir find a place in these songs.

It is but natural that some nursery ryhmes are meant only for a male or a female child, a son or a daughter. Whatever the case, motherhood, human love and selfless affection are their pervasive themes. In spite of technological advancement, the child will continue to suck at the breasts of the mother, the fountain source of nursery rhymes.

S.R.P.

NURSERY RHYMES (Konkani). The Konkani language has a rich variety of nursery rhymes. There are certain rhythmic and verbal nuances in them which make it well nigh impossible to translate them into any other language. The flora and fauna of the region occupy quite an important place in these rhymes. The most common ones are action songs, game songs, seasonal rhymes, lullabies and rhymes without much sense.

Action songs are perhaps devised to give exercise to a child's palms, fingers, feet, etc., e.g.,

> Tha ge tha, thathanchi
> Gorya, gorya babachya hatanchi
> Tha kar ge kasi thinguna
> Hatant bayechya kankannam
> Tha kartam kartam bhagli
> Nidi yenuk lagli.

(Move the fingers, move the fingers/Move the fingers fair./The battles jingle./Moving the fingers, the child is tired./Now she is dozing).

Another, describing the movement of the feet, would read in English like this: Dance on one foot/O my little Krishna/Let the anklets jingle/Dance on one foot, etc.

A nursery rhyme for a game says: Go and hide, go and hide. What's in your ear? A ring? Now go and look for your husband/wife.

Some nursery rhymes describe nature and seasons. One such rhyme 'Pavas pavas ghogeta....' means: It rains and it rains/And the clouds are sweating/Come rain, come in torrents.

An example of nonsensical rhyme is: Lame fellow, lame fellow/Pound the rice. Lame fellow has many children/And for himself keeps the brain.

Lullaby also in a way belongs to nursery rhymes. One such lullaby sung to put the child to sleep goes like this: Swing O child, swing with your bed. Here comes the baker, with sweet bread/But he quotes too high a price. Dear baker, dear baker/Take the bread back/If you are wise.

There are many nursery rhymes which contain witty proverbs and also effective political and bawdy quips.

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Some of these also offer entertainment as well as instruction on various topics, e.g., child care and healthy upbringing.

S.V.

NURSERY RHYMES (Maithili). The nursery rhyme in Maithili has grown out of the spontaneous overflow of maternal love for the child. It is not a creation of learned scholarship. It is rather a genre of folklore and as such of unknown authorship. Maithili is rich in nursery rhyme fit for different occasions and age groups of children. The rhyme for putting a baby to sleep is called 'lori'. The most common theme of 'lori' is to ask a bird to come and bring along with it a gift of sleep for the baby. The semantic aspect of 'lori' is less important than its melody since a baby can hardly comprehend the meaning: it is only sound that matters, putting the child to sleep. When a baby is put in a cradle for rest or sleep, the mother sings the cradle-song while swinging the cradle softly. A cradle song is called 'ghughua git' or 'jhulua git', and the most common rhymes of this type began with 'ghughua mana' 'upage dhana' or 'jhulua jhul' or 'malal jhul.' In the absence of a cradle the baby is swung gently on the feet of the mother. As the mother raises her legs or lowers them down, she sings, 'Nab ghar uthe, puran ghar khase.' A very popular rhyme recited while feeding a baby may run thus in English version:

> Come Moon, come Moon, come here Moon,
> Come with milk and rice, come soon.

In some rhymes the mother gives vent to her feelings regarding her domestic, social and economic life. In others, the mother's concern for her child's welfare is reflected. For example, while massaging her child the mother sings:

> Let your head be stronger than a pail,
> Let your back be harder than rock.

Children of the upper age-group are fond of play-rhymes, which are often nonsensical, such as 'Atkan matkan dahia chatkan' or 'oka boka', etc.

The vast store of nursery rhymes in Maithili is yet to be collected and published. Anima Singh and Loknath Mishra have appended some rhymes to their anthologies of Maithili folksongs. Prafulla Kumar Singh 'Maun' shows a wide awareness of these rhymes as is evident from his occasional papers in periodicals. But a comprehensive edition is yet to come out.

Apart from the 'natural' nursery rhymes, some poets have also written nursery rhymes. The children's monthly, *Batuk*, edited by Sudhakant Mishra, and *Dhiaputa* edited by Dhirendra, have published a number of such poems. The children's column in different periodicals is also a good forum for such rhymes. Some songs of the Maithili poet, Rabindranath Thakur, deserve to be ranked with the best nursery rhymes in Maithili.

Mo.B.

NURSERY RHYMES (Malayalam). Numerous anonymous Malayalam nursery rhymes have been orally transmitted to us from the hoary past. The first conscious attempt to compose rhymes suitable for children was made most probably by Pandalam Kerala Verma under the influence of Kerala Varma Valia Koil Thampuran who, as chairman of the Text Book Committee (1968-73), wanted to compile graded poetical and other pieces by supplementing extracts from earlier classical poets. Pandalam wrote about two dozen poems which are still among the best of their kind. Then came Kumaran Asan and Ulloor S. Parameswara Iyer who also made valuable contributions. The next important well-known poet who wrote specifically for children is S. Sankara Kurup. His *Ilam chundukal* and *Olappippikal* are collections of such poems. Vailopilli Sreedhara Menon's *Kunnimanikal* and Anandakuttan Nair's *Cheeta* also belong to the same genre. *Nursery ganangal* (Nursery rhymes) published by the Kerala State Institute of Education contains a number of short, simple graded poems contributed by a group of poets. The Kerala Grandha Sala Sanghom has also published a collection containing nursery poems.

There was a sharp rise in the demand for children's poems and rhymes when the Sahitya Pravartaka Co-operative Society introduced in 1962 their scheme of publishing ten juvenile books every year. Their publications include a large number of poems suited to the varied interests of children.

Among the present generation of poets who have been composing rhymes especially meant for kids, the names of Kunjuni and Evoor Parameswaran deserve special mention. In addition to all this, children's magazines have also started coming out. These contain illustrated nursery rhymes. Cheppad Bhaskaran Nair, Nilamperur Madhusoodanan Nair, etc. are rendering valuable service in this regard.

Though nursery rhymes as a branch of juvenile literature are not very old in Malayalam, their growth during the past few decades is remarkable.

P.N.K.

NURSERY RHYMES (Marathi) have a rich history. Their origin may be traced back to the literature of saint-poets. There is a reference to their existence in 'Mahanubhav' literature too. Chakradhar's *Lilacharitra* contains the traditional story of the sparrow and the crow, though these poems cannot be called nursery rhymes proper, which are meant for small children and which work on the children's minds with sound and melody rather than with

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meaning. The tradition had a glorious continuation in the poetry of the saint-poets up to the eighteenth century. The saint-poets also composed cradle-songs and lullabies and introduced something like 'the song of dawn' (Bhupali). The tradition of such Bhupalis was later on enriched by minstrels (shahirs) like Honajibala whose Bhupali is known as 'the immortal Bhupali'.

During the nineteenth century, children's literature came under strong English influence. It affected the form and content of the children's songs as well. The traditional story of Lord Krishna's childhood and the spiritual meaning associated with it slowly disappeared as the repeated theme for nursery rhymes. The traditional songs were replaced by bare nursery rhymes with their new content. Such nursery rhymes seem to have enriched modern Marathi poetry in their own way. The songs composed by the modern Marathi poets liked Balkavi, Tambe and Keshavsut reflect this change. The contribution made by the Rev N.V. Tilak deserves special mention. Being a Christian, Tilak sang songs which had a different content and a new point of view. He had the rare sensibility to establish proper dialogue with children. He is rightly called 'the poet of children and flowers'. Amongst other poets, B.R. Tambe, V.G. Maideo, Sanjivani Marathe and Anant Bhave have composed nursery rhymes and enriched the literature for children in modern Marathi.

In spite of the radical transformation that the Marathi poetry underwent under the leadership of B.S. Mardhekar there was a considerable fascination shown by his successors for children's songs. The songs composed by poets like Sarita Patki and Vinda Karandikar had a considerable impact on the later generation.

S.I

NURSERY RHYMES (Rajasthani). The genre has not found much favour with modern Rajasthani writers, though it has been quite popular in folk literature. Ganapati Swami of Pilani did attempt a sort of lullaby in the heroic style and Meghraj 'Mukul' experimented with another style in the modern context. Recently some rhymes have been published by Bhansingh Shekhawat, a budding poet, related to the Children's Literature Publication Trust at Lachhmangarh (Sikar). The rhymes are more or less on the pattern of their counterparts in Hindi. There is a rich tradition of such rhymes in Gujarati, but they have found little acceptance from Rajasthani writers. In folk literature, however, there are plenty of baby songs, meant for breast-sucking children, along with a few verses for the grown-ups. Children recite them on their own while playing. Absence of studies in child psychology and the general indifference to such literature are the main reasons for the slender output of children's literature in the language. The genre of nursery rhymes happens to be the most neglected one in Rajasthani.

R.D.S.

NURSERY RHYMES (Sindhi), when considered part of the oral folk-tradition, are as old as the Sindhi language itself. But they were recorded in writing much later, after the advent of the British rule in Sindh in 1843. Sweet poems for small children were included in the language text-books published by the education department of the British government in Sindh after 1853. At an earlier stage, Udharam Thanwardas Mirchandani (1833-1883), and later on Bherumal Maherchand Advani (1875-1950) composed a good number of nursery rhymes for school text-books. Such melodious lyrics were published in the columns of literary magazines also, the publication of which in Sindhi started during the later half of the last century. However, the first collection of nursery rhymes and small poems for children in Sindhi in a book form seems to be *B'arana shaira* (Lyrics for children) brought out by Mirza Qalich Beg (1853-1929), one of the outstanding poets and prose writers in Sindhi. He had also the credit of bringing out a collection of Sindhi riddles for children entitled *B'arani ji vindura ya piroliyun* (An entertainment for children or riddles) published in 1922. It contains a good many riddles in verse form.

During the third decade of the present century, some of the Sindhi writers and poets paid special attention to the production of juvenile literature in Sindhi. Mellaram Mangatram Vasvani started in 1924 a monthly series of literary books under the title of *Sundar sahit maahvaar risalo*. During the next year, he started a separate series of monthly books in Sindhi for small children belonging to the age-group of five to ten years. This series, entitled *Gula phula* (Flowers), contained many nursery rhymes and melodious poems for small children. It was during this decade that Shevak Bhojraj started 'Balakan ji bari' (Children's Guild) in 1925, which in due course of time became a national institute for children in India. *Gulistan*, a monthly magazine started by Shevak Bhojraj in 1944, catered to the needs of Sindhi children. Kishinchand Tirthdas Khatri (1885-1947), well-known by his pen-name 'Bevas', contributed significantly to this genre. He composed a number of nursery rhymes, melodious and instructive poems for small children, which were published in the above-mentioned magazines. Later on, these poems of 'Bevas' were brought out in a book form, entitled *Shirinshairu* (Sweet songs, 1929), and *Mauji geeta* (third edition, 1964).

Following the footsteps of Bevas', many Sindhi poets entered the field to compose small melodious poems for children. After Independence, many collections of such poems appeared in India as well as in Sindh (Pakistan). Some of the significant contributions in this direction are: *Latiyun* (1958) by Goverdhan Bharati, *Bagh-o-bahar* (1963) by Parasram 'Zia', *B'arana geeta* (Songs for children, 1982) by Satramdas Sayal, *Mahikandara mukhiryun* (Fragrant buds, 1974) by Dayal Asha, *Mazedar geeta* (Entertaining songs, 1983) by Hari Dilgir and *Mithiryun latyun* (1984) by Subhash Sharma. Besides, there is a

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good number of collections of poems, which contain a separate section of nursery rhymes and lyrics for children. In this connection *Sangitanjali* (An offering of music, 1963), a collection of Hundraj Dukhayal's poems and songs, is worth mentioning.

Hundraj Balwani, a young writer of Ahmedabad, has brought out more than a hundred books in Sindhi meant for small children. He is actively associated with 'Bal Sindhi Circle', an organization for developing the faculties of children in the field of literature, art, drama and games. As regards nursery rhymes, he has brought out an anthology of Sindhi nursery rhymes with Hindi translation. The book entitled *Hindi mein Sindhi ke baal geeta* (Sindhi nursery lyrics in Hindi) was published in two volumes from Kanpur in 1983-1984. It contains representative Sindhi poems and songs for children.

It may, however, be mentioned that the genre of children's literature in Sindhi has not developed to the extent it should have developed as compared to such literature in other regional languages.

M.K.J.

NURSERY RHYMES (Telugu) form an intergral part of children's literature. Children's literature from its ancient past has been of an oral type. More so are the nursery rhymes. In Telugu any written form of children's literature is of recent origin.

Gurajada Appa Rao, the pioneer of modern poetry, may be regarded as the pioneer of children's literature. His anthology of poetry entitled *Mutala saralu* contains nursery rhymes. The greatest masters of these nursery rhymes are Gidugu Venkata Sitapathi, Chinta Deekshitulu, Venkata Parvateeswara Kavulu, A.V. Subba Rao, Adivi Bapiraju, Kavikondala and Nalam Krishna Rao. At present hundreds of writers like Narla Chiranjeevi, Mullapudi, Illindala Saraswati Devi, B.V. Narasimha Rao, Utpala, Dasarathi, Boyi Bhimanna, Masuna, Ellora, Miriyala Ramakrishna, Velaga Venkatappayya, Nyapathi Raghava Rao and Kameswara Rao are writing nursery rhymes.

Nursery rhymes can be classified into the following varieties on the basis of their content: a) Festival songs; b) Sports songs; c) Mockery songs; d) Riddles. Apart from these, 'Tokku Palukulu' appears to be a chief form of nursery rhymes in Telugu. It is doubtful whether such a form exists in other Indian languages. It lies in the repetition of the end word as the beginning of the next line, which helps in the formation of another new word. This sort of writing helps a lot in learning new words and remembering them. 'Guggilla patalu' of Sri Etukuri Venkata Narasayya are specially significant. Several volumes of nursery rhymes written in Telugu won prizes from the state and central governments. These nursery rhymes provide knowledge besides pleasure.

D.N.S.

NUSRATI (Urdu; d.1683) was born in Bijapur. He was educated and brought up in the traditional style of his times. We do not know much about his boyhood except that he took to writing poetry at a young age. His fame soon reached the court of Ali Adil Shah of Bijapur (1656-73), who invited him to his court and showered favours on him. Nusrati rose to be the most eminent poet of Bijapur. He died there at an advanced age.

Nusrati wrote three masnavis (romances): (1) *Gulshan-i-ishq* (Garden of love) was composed in 1657 and contains 8000 lines. It describes the love of Kunwar Manohar and Madhumalati. (2) *Ali nama*, another masnavi, was composed some years later. It recounts, in verse, the happenings in the reign of his royal patron. The poem, considered superior to any other poem produced in Bijapur, is interspersed with 'qasidas'. These qasidas are different from those written in north India, inasmuch as they contain more description and are less panegyric. The poem also differs in its style from the other poems of Nusrati. It established his mastery over different styles of language. (3) *Miraj nama*: It contains more Dakhni words and expressions than the other two masnavis mentioned above and is therefore more difficult to understand.

Nusrati has also left a collection of qasidas and one of ghazals (lyrics) entitled *Guldasta-i-ishq* (Bouquet of love). These collections bear testimony to Nusrati's power of imagination, variety of subjects and his mastery over the poetic idiom. He is also said to have composed humorous poetry occasionally. His fame, however, rests on *Ali nama* which is considered to be his best work.

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A.H.

'NUTAN', DESHBANDHU DOGRA (Dogri; b. 1939) was born at Ramnagar and grew up in the picturesque surroundings and secular atmosphere of that town. Quite early in life he developed a broad outlook and observed with sensitivity the unrelenting poverty and exploitation in a section of society, particularly the downtrodden, and he experienced stirrings of revolt within himself. He saw in the crumbling feudal structure of Dogra society the haves with their callousness and avarice lined up against the have-nots paralysed into inaction. In 1948, he met Deenubhai Pant and was influenced by him. He started writing in Dogri in 1957, but being involved in political activites he could not get his work published. During this period, he wrote an epic on the Kashmiri poetess, Habba Khatoon, and some poems and short stories.

The partition of the country in 1947 and the subsequent socio-political aftermath touched him to the core. The sufferings of the refugees and the breakdown of law and order which created social tensions disturbed him.

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This suffering and the outbursts of religious fanaticism coupled with economic exploitation influenced his thinking, which in turn shaped the characters of his fiction.

Qaidi (1980) is his first published novel, and it can easily be called an important work in Dogri. It is a realistic epic of the Pahari region of Jammu. Written in 1972 in jail, its central character, Bhagan, conveys a message of revolt against the forces of exploitation. The book earned the Sahitya Akademi award for 1982, but the author declined the award as a protest against the Akademi's policy of selecting books for awards. *Pyoke bhejo* is his second novel which reveals some unexposed aspects of the life of the Pahari people, their social practices and customs, their difficulties and weaknesses. It shows not only a society caught in the shackles of tradition, but also the very foibles and animal instincts of men and women that go to make that society. The novel is a fitting comment on the culture of the rural Duggar people. Nutan's writing is characterised by his mastery of the language, use of appropriate folk words, and close observation of life. The radical views of the writer have earned him the accusation of being an extremist which landed him in jail. He has been commissioned by the Jammu and Kashmir Academy of Art, Culture and Languages to write a comprehensive critical history of Dogri literature.

Om.G.

NYAYA (Sanskrit) stands for 'logic' in Sanskrit and is known as one of the six orthodox philosophical systems. Its unique contribution to Indian thought is its total emphasis on reasoning. Panini derives the word 'nyaya' from the root 'i' which, like the root 'gam', means 'to go'. Therefore, the word 'nyaya' signifying 'logic' or 'reasoning' seems to be etymologically identical with the word 'nigama', i.e. the conclusion of a syllogism, as, in Sanskrit, the connotation of 'logic' is not conveyed by the word 'nyaya' alone. However, as a distinct school of Philosophy, Nyaya has incorporated various elements in the different stages of its development.

Its founder is known as Gotama (Gautama) or Akshapada, which literally means eye-footed, i.e. one with eyes directed at the feet. Gotama composed his celebrated *Nyayasutra* around 150 B.C.—a work accepted as the fundamental text-book of the system. This system treats formal logic in the most exhaustive manner. In the opening sentence of *Nyayasutra* sixteen logical ideas have been enumerated with the observation that by acquiring true knowledge of their nature, one can attain final emancipation, i.e. the release of the soul from the cycle of births. These sixteen logical ideas are (a) Pramana (b) Prameya (c) Samshaya (d) Prayojana (e) Drishtanta (f) Siddhanta (g) Avayaba (h) Tarka (i) Nirnaya (j) Vada (k) Jalpa (l) Vitanda (m) Hetvabhasa (n) Chhala (o) Jati (p) Nigrahasthana.

According to Nyaya, the aforesaid Prameya has twelve sub-categories, viz., Atma (ii) Sarira (iii) Indriya (iv) Artha (v) Buddhi (vi) Mana (vii) Pravritti (viii) Dosha (ix) Pretyabhava (x) Phala (xi) Duhkha (xii) Apavarga.

The Nyaya system emerged partially as a science of philosophical debate, and since it specialized in the theory of arguments, it enjoyed immense popularity. As the terminology of Nyaya thoroughly influenced the modes of expression of other philosophical schools, their text-books bear the unmistakable stamps of the Nyaya jargon. Though the art of debate seems to have stemmed from Nyaya, the unique methodology of moving towards a philosophical position through confrontation of thesis with its anti-thesis arose from a fairly long scientific tradition prevalent in ancient India. On the one hand, we find traces of the ancient practice of theoretical debate in the Upanisads, called 'Vakovakya', which might be compared with the Greek practice of dialectics, while on the other hand, there are evidences of debates or logical disputes prevalent among the ancient medical practitioners envisaged in the bulky *Charaka Samhita* (about first century A.D).

Modern scholars are, however, reluctant to treat the Nyaya system as limited to logic and dialectics only; they draw our attention to the fact that the school in its present form is a complete philosophical system. Its claims to supremacy in the expositions of the theories of philosophical debates, however, did not remain unchallenged for long. The Buddhists developed logic in their own way and reached heights of perfection in no time. Nevertheless, in the history of Indian philosophy, the Nyaya system has other areas of prominence as well. Its theoreticians have dealt excellently with various aspects of language, meaning, and the meaningfulness of words and sentences, thus exhibiting subtlety in explaining syntax, semantics and pragmatics. Further, Nyaya defines the empirical theory of validity and truth and opposes uncritical use of intuition and authoritarian appeals to revelation.

Before we trace the gradual development of the Nyaya school we may have a glimpse of its proto-history. We have already spoken of its probable origin in the proto-logic of the Upanishadic 'Vakovakya' and the dialectics of the ancient medical treatise. Oberhammer, a prominent western scholar, traces the origin of the system in an ancient tradition called 'Vada', which furnished one with an appropriate theory of arguing and winning a discussion. He also thinks that the tradition might have existed independent of the famous theory of self and perfect wisdom in the pre-Vatsyayana phase. But Vatsyayana's unique genius brought about a sort of metamorphosis in the philosophical set-up. He contributed substantially to the development of the Nyaya school by being able to cause a synthesis of disparate elements. In this connection, we should also take note of Vatsyayana's efforts to identify 'the science of argument' or 'nyayavidya' with an ancient science called 'Anvikshiki'. This term seems to have initially meant 'investigation',

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though elsewhere in Sanskrit literature it carries the definitive specialized meaning of 'the study of the Vedas'. While some scholars suspect that the term does not have any reference to philosophical process and only means 'science of proper argumentation', others are of the opinion that probably it stands for an earlier form of Nyaya-Vaisheshika school, or may have referred to a form of early Samkhya.

Though the systems of Nyaya and Vaisheshika have evolved independently, Indian tradition quite often mentions them together. They borrowed a great deal from each other and there is rightly some speculation about a possible syncretism between them as they agree on most of the fundamental questions and oppose other philosophical systems on those scores. *Saptapadarthi* of Shivaditya may be regarded as the first work on Nyaya-Vaisheshika syncretism. The later treatise like *Tarkikaraksha* and *Tarkabhasha* may also be described as syncretic works. While Nyaya specialised in epistemology and methodology, Vaisheshika excelled in metaphysics, and both the systems considered each other mutually supportive.

According to the Indian tradition, the exponents of Nyaya are worshippers of Shiva, while the Vaisheshikas are Pashupatas. It seems therefore that both these schools had practically the same religious affiliation. The question as to why the *Nyaya-Vaisheshika* schools went through a process of metamorphosis to become completely monotheistic by the time of Prashastapada has always vexed the scholars. They argue that Gotama's professed piety for the Veda is only a technique of evading the censorship of law-givers. In the conditions in which he lived, there was a tremendous resistance of Vedic orthodoxy against the sciences; hence the exponents of Indian atomism and logic found it comparatively safe to advance their own ideas only under the protective care of an apparent veneration for the Veda and the demands of Brahmanical orthodoxy.

One may now retrace the historical perspective of the development of Nyaya as a distinct philosophical system. It is stretched over a vast period of time commencing from the composition of the *Nyayasutra* (fourth century B.C.) to the present century. This history is arranged into two main phases—Prachina Nyaya (Old Nyaya) and Navya Nyaya (New Nyaya). The earlier phase constitutes the contributions of Vatsyayana or Pakshilasvamin (c. A.D. 450) who composed the first extant and also the most important commentary on *Nyayasutra*. Udayana (10th century A.D.) is regarded as the last great exponent of the older stratum of the Nyaya systems; he attempted to furnish proofs in support of the existence of God. The Navya Nyaya originated in Bengal; Gangesha Upadhyaya (14th century) is universally accepted as the greatest exponent of the new stratum in which objective foundations of the relations between 'sadhya' (the item to be proved) and 'hetu' (the ground submitted) have been keenly analysed with a view to rendering the coveted proof.

There is much controversy regarding the number of aphorisms as well as the text of *Nyayasutra*, which is rather unusual for any school of Indian philosophy. Vachaspati Mishra wrote his *Nyayasuchinibandha* in order to dispel those anomalies conclusively. But, in spite of his attempt, firm decision seems to have eluded the scholars. That is why, even after a few centuries, two other works have come into existence centring round the same problem, viz., *Nyaya sutravritti*, written separately by Vishvanatha Nyayapanchanana and Radhamohan Goswami. Thus the extant text gives us 538 aphorisms while there are four other different conclusions in the following manner: *Nyayasuchinibandha* gives 528, *Nyayasutroddhara* 531, *Nyayavarttika* 533, and *Vrittikara* 525. Each of the five chapters of *Nyayasutra* has two 'ahnikas'.

Modern scholarship has been able to trace 82 titles of schools of which only 51 are available. For this purpose A.D. 1350, the probable time of Gangesha, has been accepted as a sort of cut-off-year. Vatsyayana (5th c) tops the list since his *Nyaya-bhashya*, i.e. the commentary on Gotama's collection of aphorisms, has laid the foundation of numerous sub-commentaries that came up in the succeeding centuries.

Vasubandhu, most probably a contemporary of Vatsyayana, initiated the sub-stratum of Buddhist logic. It was further developed by Dignaga (c. A.D. 480-540) and Dharmakirti (c. A.D. 600-660). In fact, Dignaga was the founder of the 'Vijnanavada' school of the logical tradition, which is one of the main subdivisions of the consciousness affirming Yogachara or Vijnanavada school of Mahayana Buddhism. Dharmakirti, author of *Nyayabindu*, was the most noteworthy successor of Dignaga who elaborated the theories of his predecessor. Both of them had tremendous influence on the course of later philosophical works, one of which is the *Nyayapravesha* of Shankaraswamin. Among the later philosophers the following deserve special mention: Shantarakshita, Kamalashila, Ratnakirti, Jnanashrimitra. Here we may note that many texts, though lost in the original language, have been fortunately preserved in the Tibetan or Chinese translations.

Uddyotakara, probably a contemporary of Prashastapada (c. 6th century A.D), composed his *Nyayavarttika* as a commentary on the *Nyayabhashya*. This is the oldest available treatise on Vatsyayana's work. Uddyotakara has tried to refute Dignaga's views with consummate skill. Thereafter we come across *Nyayamanjari* of Jayanta Bhatta (9th century A.D.) in the three intervening centuries. The solid base of Buddhist world-view seems to have considerably eroded while Brahmanism gained strength. Bhasarvajna (860-920), an inhabitant of Kashmir, is the next prominent explorer of this system. He composed *Nyayasara* and also its famous commentary called *Nyayabhushana*. The latter exerted undoubtable

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influence on several authors because of its originality and unique merit. During the tenth and eleventh centuries the conflict between Nyaya and Buddhism reached its culminating point. This was the period when Vachaspati Mishra wrote *Nyayavarttika Tatparyatika*, a commentary on Uddyotakara's work. Udayana, the great genius of the eleventh century, composed *Parishuddhi*, a commentary on Vachaspati's treatise. He also wrote *Lakshanavali*, *Lakshanamala*, *Nyayaparishishta*, *Atmatattvaviveka* and lastly his magnum opus, *Nyayakusumanjali*.

Between Udayana and the advent of Gangesha, the following deserve mention: Shrivallabha's *Nyayalilayati*, Bhatta Vadindra's *Mahavidyayidambana*, Manikantha Mishra's *Nyayaratna* and Shashadhara's *Nyayasiddhantadipa*. Gangesha Upadhyaya and Pakshadhara Mishra, Raghunatha Shiromani are the great stalwarts of Navya Nyaya.

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Ta.B.

NYAYARATNA RAMGATI (Bengali; b. 1831, d. 1994), educationist and litterateur, studied at the Sanskrit College of Calcutta and joined the Education Department of the Government of Bengal. He retired as Headmaster of the Hoogly Normal School in 1891. Ramgati earned the distinction of being the first historian of Bengali literature, with his masterly *Bangla bhasha o bangla sahitya bishayak prastab* in two parts. Besides writing useful text books on history and natural sciences, Ramgati proved his mettle also as a creative writer of plays and novels.

His other important works are *Ramabati* (Calcutta, 1862); *Ramabati natak* (Calcutta, 1869); *Bharatbarsher samasta itihas* (Calcutta, 1879); *Ramcharita* (Calcutta, 1882); *Bastubichar* (1884).

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G.S.

O

ODRUSHTACHE KOLLE (Konkani) is a collection of poems by Pandurang Bhangui, a major poet. These poems have the unmistakable stamp of his personality. He is a poet of solitude. For him poetry is not action but introspection. With his eye turned inwards, he reveals through his poems a wealth of inner experience which can hardly be seized but dimly felt. Translation of Bhangui's poetry is difficult since it captures both a symbol and a mood. Many of his images are complex and his ryhthm varied. Some of his images, however, are strikingly suggestive and richly sensuous: 'the sea-like eyes become wind-swollen sails bouncing towards a distant land'; 'Paths don't move, I am condemned to roam, this broken cross is a witness to my swollen feet.' At times a telling thought compels the reader to ponder over man's fate: 'Each one of us has to carry his own cross and suffer death in silence and if possible to be born again'. An assiduous reader of Portuguese poetry, Bhangui gives this quotation from Fernande Pessoa: 'I was a poet animated by philosophy, not a philosopher with poetic faculties'. Like Fernande Pessoa, Bhangui is a poet animated by philosophy, expressing in quivering words the poetic soul of the universe in the poems of this collection which are appropriately called 'flowers of fate.'

M.S.

OJHA, GAURISHANKAR HIRACHAND (Hindi; b. 1863, d. 1947) was born at Roheda village in Sirohi (Rajasthan) and studied history, archaeology and graphology in Bombay. He was recognized as a first rate researcher after his pioneering work on *Ancient Indian Scripts* in 1898.

He was honoured with titles like Raibahadur and Mahamahopadhyaya and awarded the Manglaprasad Paritoshik on his enlarged edition of *Prachin lipimala* by Hindi Sahitya Sammelan. A commemorative volume, *Bharatiya anushilan*, was presented to him in 1933. The degrees of Vachaspati, Sahitya Vachaspati, and D. Litt (Honoris causa) by the Banaras Hindu University were also conferred on him.

He wrote on the authenticity of *Prithviraj raso*, and his studies of ancient Indian scripts and the history of Rajasthan are important works.

His other important works include *Solankiyon ka prachin itihas* (1907); *Rajputana ka itihas* (1923); *Prithviraj-vijay*.

Gov.R.

OKHANA (Rajasthani) is the corrupt form of the Sanskrit word 'Upakhyan', meaning an episode or a subordinate story. It is generally accompanied by a proverb or a saying which gains currency in course of time. Rajasthani, as a living language of millions of people, is a rich storehouse of such sayings, backed by anecdotes, factual or imaginary. K.L. Sahal, while classifying the proverbs, has discussed them at length. Manohar Sharma too has published a good number of these episodes, supported by proverbs still in use amongst the people. Earlier, Sahal had also published two books on historical and cultural episodes, but all the episodes treated were not based on proverbs. It is not possible to record here 'upakhyans'

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from all the fields, but some interesting episodes which have a literary flavour may be mentioned. A poet once visited Maharana Bhim Singh of Mewar, and when he was asked to recite a poem he uttered a couplet: "O Bhim Singh, you are just a big stone of the mountainside, but I keep you close to my heart and adore you as Lord Shankar". Another event relates to Hingalajdan Kaviya, the last great poet of the old order. Somebody told him that the work *Karuna bahottari* by Ramnath Kaviya was so full of pathos that it was impossible to talk of another sentiment (Rasa) in it. Hingalajdan took it as a challenge and composed a heroic couplet which fitted the context, and put it in the mouth of Draupadi who remarked sarcastically, "Had my mother-in-law (Kunti) given birth to a single son from my father-in-law (Pandu), the occasion would have been marked not by making me naked in the assembly but by the twitching of moustaches (i.e. by show of valour)." The succinctness of the proverb adds to the charm of an Okhana.

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R.D.S.

OLI SANZ (Konkani) is a collection of seventeen short stories by Sheela Naik. Konkani has very few women writers today and Sheela is certainly one of the most prominent. The collection is marked by a distinct variety of themes, treatment, and a flair for the dream world. Most of the short stories depict characters engrossed in fantasy, daydreaming and peculiar flights of poetic imagination. The author's preoccupation with dreams is evident even in stories avowedly delineating realism. The title story 'Oli Sanz' (Moist evening) is a shining example. The author has great skill for creating moods. Poetic atmosphere and romanticism permeate the stories like 'Ghai' (Wound), 'Khell' (Game), 'Ashich ek dupar' (A strange afternoon), 'Satar' (Sitar), 'Mog (Love), Varyavelem sapan' (Dream in the winds). Pathos invariably accompanies these dreamings in most of the pieces. In addition to stories mentioned above, 'Srap' (Curse), 'Bhabi' (Sister in law), 'Kodvem sukh' (Bitter happiness) and, Maggie, may be cited as examples. Some stories, though unusually short, exhibit potential depths. The author's ability to give universality to her themes is amazing. 'Vidyechan tar' (Swear by knowledge) and 'Baby' illustrate this point. Sheela's characterisation is effective. Some characters like Prasad Kankonkar from 'Vidyechan tar' and 'Baby' in the story of that name are striking instances. It appears that quite often the author's creative process gives more prominence to sentiments and emotions than to intellect. The treatment is usually on a philosophical plane. And occasionally, as in 'Vidyechan tar', 'Maggie', Baby', etc., the author suggests that she is capable of weaving stories without taking recourse to flights of imagination or dreamings. Sometimes, the fantasy itself has a realistic basis. This gives the stories a touch of authenticity. Some stories are characterised by effective twisting turns at the end as in 'Satar', 'Bhar' (possessed), 'Baby', 'Mog', 'Bhabi' and 'Varyavelem sapan'. Sheela's language, however, betrays her grounding mainly in Hindi and Marathi literatures and often shows want of local flavour.

L.S.

OMCHERRY (Malayalam; b. 1924). N. Narayana Pillai, popularly known as Omcherry because he belonged to a family of that name, was born in Vaikom. After his primary schooling, he joined the Advaita Ashram at Kalady, the birthplace of Adi Shankara, at the age of 16 with a view to learning Sanskrit and practising religious activities. But he left the Ashram of his own accord after two or three years. While taking the B.A. and later the B.L. degree courses, he had to eke out his livelihood by working as a private tutor and also as a correspondent of a leading Malayalam daily. He joined the All India Radio as an announcer and was afterwards shifted to the Publications Division in New Delhi as editor. Deputed to teach Malayalam to students in the U.S.A. he lived there for a couple of years. It was at that time that he took his M.S. degree with specialisation in Mass Communication. Now he is a professor of that subject at the Institute of Mass Communication, New Delhi.

Omcherry is not a prolific writer. There are only three plays and a collection of one-act plays to his credit. The poignant dialogue in his plays, the poetic nature of his expressions and the humanistic ideals he advocates are all notable. There is also a sense of humour even as he depicts the harsh realities of life. Of his plays, *Pralayam* (Deluge) won him an award. *Tevarude ana* (The deity's elephant) has been widely staged in Kerala. The third one, *Itu nammude nadanu* (This is our land), is an earlier work written under the influence of G.B. Shaw. 'Oppatinoppam', one of the five one-act plays in the collection of that name, has also been extremely successful on the stage owing to its broad humour and brilliant touches of sarcasm and irony.

The values upheld by the middle class are mocked at in most of Omcherry's plays. Nowhere given to sentimentalism, he knows how to depict emotion realistically.

P.N.K.

OMMEN KOSHY, ARCHDEACON (Malayalam; b. 1825, d. 1899), whose name is mentioned in the context of missionary influence on Malayalam, was the author of such works as *Pulleli Kunchu*, *Kannittaupadesham* and *Paradeshi mokshavatra*. He was one of the foreign Christ-

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an missionaries who came to Kerala and learnt Malayalam for the purpose of spreading religious ideas among the local people. As part of his work, he published in a periodical a series of articles which were later collected together and brought out under the title *Pulleli Kunchu* (1882), the so-called first novel in Malayalam. It presents a realistic picture of the way in which the missionaries propagated their religion through arguments, but lacks the characteristics of the novel as a literary genre. Hence it is better to call it a religious tract. However, it presents some well delineated characters.

Ommen Koshy's religious works have not taken roots in the popular mind because, as T.M. Chummar observes in his *Bhasha gadya charitram,* they were written with a view to refuting the doctrines of other religions or sects. Nevertheless, we can see in them some specimens of good Malayalam prose.

His *Paradeshi moksha yatra* is a Malayalam translation of John Bunyan's *The Pilgrim's Progress.*

T.G.R.P.

ON THE MOTHER (English). Coming in the best traditions of Indian biographical literature in English, *On the Mother* sets out to retell the eventful life and spiritual ministry of Mirra Alfassa, popularly known as the Mother of Sri Aurobindo Ashram at Pondicherry. As Iyengar admits in his illuminative preface, the telling could not be easy. There were the available facts, but the Mother herself said: "Do not ask questions about the details of the material existence of this body; they are in themselves of no interest and must not attract attention." Hence, throughout the biography, Iyengar does not surrender "to an obsessive interest in the outer details" lest he should divert the reader's attention from "the all-important inner history, the unfolding of the Divine Manifestation and the saga of the Divine Ministry". All the same, it is a fully documented study in depth of a magnetic presence who gave a visual form to the sadhana of integral yoga posited by Sri Aurobindo. The book was selected for the Sahitya Akademi Award of 1980.

The biography is in three parts. The first part deals with the steady progression of Mirra's spiritual life from childhood to the time when she came face to face with Sri Aurobindo. Born of affluent parents in Paris on 21 February 1878, she was a rather serious child and began seeing an aura around her head when she was hardly five; the illumination remained with her all through her life. As a student she was good at studies, purposeful, and a born leader. She took part in sports and learnt painting. In her thirteenth year she had a persistent dream in which sorrowing and sick people came to her and obtained instant relief by merely touching a golden robe that spread out from her. She married Henri Morisset the painter, and they had a son, Andre. Domesticity and spiritual life went together. She learnt occultism from Max Theon, read the *Gita* and Swami Vivekananda's *Raja Yoga*, and held spiritual discussions.

Separated from M. Morisset, in 1910 Mirra married Paul Richard who was widely read in the philosophical and religious literature of the East and the West. The Richards came to Pondicherry in 1914 and met Sri Aurobindo on 29 March. In the words of Iyengar:

"They were received at the end of the stairs that led up to the upstairs veranda, and after greetings they sat down before Sri Aurobindo. The moment Mirra had so ardently looked forward to had arrived at last, and there was a blaze of instantaneous recognition. Sri Aurobindo was clearly the Master of her occult life, the 'Krishna' she had met so often in her dream-experiences, and of whom she had made an impressionistic painting psychically alive. And Sri Aurobindo too recognised in her at the first flash the radiant emanation of the Mother he had divined since his Baroda days."

On Mirra's part it was a total self-surrender and the fruition of long years of seeking. She recorded in her diary on 30 March:

> Little by little the horizon becomes precise, the path becomes clear, and we advance to an even greater certitude.
>
> It matters not if there are hundreds of beings plunged in the densest ignorance. He whom we saw yesterday is on earth: His presence is enough to prove that a day will come when darkness shall be transformed into light, when Thy reign shall be indeed established upon earth.

The Richards and Sri Aurobindo launched the magazines, *Arya* and *Revue*, which projected the evolutionary philosophy of Sri Aurobindo. The exigencies of war forced Mirra to spend a few years in Japan. Iyengar fondly dwells on Mirra's Japanese experience which was to have a direct impact on her emphasis on orderliness, politeness and flower arrangements in the Ashram later managed by her at Pondicherry. In Japan, she interested herself in Zen and the Still-Sitting Movement of Dr. Okhata.

Mirra returned to Pondicherry in 1920 and stayed there till her passing away. By deftly interweaving passages from her *Prayer and Meditation*, speeches, conversations and dramatic writing with the facts of her outer life, Prof. Iyengar successfully prepares us for the Second Part where Mirra is seen as the endearing Mother of the Ashram. When Mirra decided to become a permanent resident of Pondicherry and a disciple of Sri Aurobindo, there were already a handful of young sadhaks with him. On 24 November 1926, Sri Aurobindo experienced the 'Descent of Krishna' and withdrew into seclusion. While Sri Aurobindo continued with his yoga sadhana and literay work, Mirra organised the growing community. She selected the sadhaks who came from all over India and even from abroad, allocated work to them, acted as conduit between them and their guru, Sri

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Aurobindo. Karma Yoga was in action in the Workshop, Bakery, Dining room and other services. At the same time there was a concerted attempt to overcome egoistic and materialistic desires. The early years were financially insecure, but the Mother's attention to detail overcame all obstacles. Group interaction in activities like the 'Soup Ceremony' and flower games brought the Ashramites together all the time, raised the level of their consciousness and released the best in them as builders, poets, farmhands and teachers. The Mother's conversations had always a purposive thrust and were tuned to the appropriate situations. And always the accent was on the need to shed fear and surrender to the Divine.

The Second World War brought problems. The Mother and Sri Aurobindo favoured the Allied Cause. The chapter titled 'The Mother's War' traces the correlation between the war years and the Mother on the occult plane. Her prayers were answered and the Asura was defeated. With the independence of India, new problems arose. The Mother would not accept the Partition and on 5 August 1947 she hoisted her own flag—the Spiritual Flag of India—that showed India, Pakistan, Burma and Ceylon together with her symbol. Sri Aurobindo's passing away on 5 December 1950 was a terrible jolt to the Ashramites but the Mother was "an incarnation of divine strength, poise and calm" and gave unfailing direction to everyone and applied herself to the tasks on hand.

Aptly titled 'Aditi', the Third Part of *On the Mother* is about the vast expansion of the Ashram under the Mother's guidance. Industries were established and an International University Centre was inaugurated along with revolutionary concepts in innovative education like the Free Progress. An international city of Dawn—Auroville—was launched in 1968. And all the time she experimented at the spiritual level as well in order to usher in the glorified human body. This meant a lot of inner pressure and suffering. However, on 8 November 1972 she did experience the supramental consciousness for a brief while that signified "an utmost activity in complete peace.. like the harmonisation of contraries". The Mother also directed the Sri Aurobindo Birth Centenary Celebrations in 1972. She passed away on 17 November 1973.

In this "plausible, convincing and highly moving" biography of a saintly personality, there is a corporate identity of excellence because Iyengar is also the biographer of Sri Aurobindo and has been associated with the Ashram for more than forty years. His constructive skill makes the work pleasing to the common reader while provoking the thought-processes of the student of philosophy and mysticism. The two volumes certainly leave a profound impression of 'Grace Abiding'. To conclude in the words of Iyengar:

> She had spent her whole life spread over ninety-five years visibly exemplifying these golden words, revealing in her speech of massed illumination and in her tens of thousands of still gratefully remembered acts the infinite comprehension and limitless compassion of the Divine, manifesting in every circumstance of her life the purity and power of the Mother Divine, essaying with sleepless vigilance her glorious ministry of love, and always and with inexhaustible patience coaxing her errant children to rise to her own level of puissance and perfection. The Mother was a Person, a Power, a Presence, an Experience.

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P.N.

ONE-ACT PLAY (Hindi), is a distinct genre which emerged in Hindi as a result of the impact of western literature. In ancient Indian drama we did have short plays, such as 'Bhan', 'Prahasan' and 'Vithi', which had some resemblance to one-act play, but structurally, as we understand the term today, this genre has grown out of the Little Theatre Movement of the West in the 19th and 20th centuries and the use of curtain-raisers enacted before the beginning of the main play on the stage. In London in 1903 the performance of W.W. Jacob's *The Monkey's Paw* as a curtain raiser charmed the spectators so much that they left the theatre without sitting any longer for the main play. This proved the effectiveness of the genre which gained more and more of strength from a number of competent playwrights. And soon it caught the attention of the Hindi writers.

The one-act plays of the Bharatendu Age, rooted in the traditions of Sanskrit drama, differ substantially from those of the modern times written under the western influence. The former are primarily based on the theory of 'Rasa', while the latter are largely concerned with the treatment of some problem or conflict. The Hindi one-act play kept itself free from sentimentalism and idealized portraiture and adopted a realistic and intellectual attitude. In form, it is a play of one act, but in organisation it has either one scene or a series of a scenes. The action moves fast towards denouement, and it observes the law of three unities. The one-act plays of Bhuvaneshwar and Ramkumar Varma, and Jayashankar Prasad's 'Ek ghunt', may be cited as examples.

During the Bharatendu Age, Bharatendu himself wrote a one-act play, 'Vediki hinsa hinsa na bhavati', keeping in mind the norms of both Sanskrit and western plays. Balakrishna Bhatta, Pratapnaraian Mishra, and Radhacharan Goswami were the other writers who prac-

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tised the form. The next stage came with the latter phase of the Indian Renaissance when Jayashankar Prasad wrote his 'Ek ghunt' which was a sharp departure from the one-act plays of the Bharatendu Age. In structure and form, in stage directions, and in thematic analysis, it is a new experiment. But it is Ramkumar Varma who can be said to be the father of the modern Hindi one-act play. One can trace on him the influence of such western playwrights as Shaw, Maeterlinck and Synge. His 'Badal ki mrityu' is a symbolic one-act play, but he wrote such realistic one-act plays also as 'Champak', 'Das minute', 'Nahin ka rahasya', 'Prithviraj ki ankhen'. In fact, he widened the range and scope of the Hindi one-act plays by exploiting mythological, historical and realistic subjects. His other famous pieces are 'Reshami tie', 'Taimur ki har', 'Shivaji', 'Durgawati', 'Rajrani Sita', and 'Bharat ka bhagya'.

Another famous one-act playwright is Bhuvaneshwar who wrote in a new style. His 'Shyama—ek vaivahik vidambana', 'Pratibha ka vivah', 'Shaitan', 'Ek samyahin samyavadi', and 'Lottery' are plays of inner conflict, and show the influence of Shaw, D.H. Lawrence and Freud. His other plays 'Ham akale nahin', 'Strike', 'Sava ath baje' and 'Usar' exhibit revolutionary fervour. He has also written such symbolic plays as 'Roshani ki aag', 'Kathaputaliyan', and 'Tambe ke keede'.

Ganeshprasad Dwivedi and Seth Govind Das were other practitioners of one-act play, but are not outstanding masters of the form. Another writer, Udaishankar Bhatt, emerged on the scene with such one-act plays as 'Asahayog and Swaraj' and 'Chittaranjan Das', and then tried his hand at socio-political issues in a comical-satirical vein. His *'Ek hi kabra mein'*, 'Neta', *Kar nirvachan'*, 'Seth Lalchand', 'Stri ka hridaya', 'Nakali aur asali', 'Bade adami' ki mrityu', 'Adim yug', 'Pratham vivah', and 'Visha ki pudiya' are powerful plays both thematically and structurally. The other remarkable plays by him are 'Girati diwaren', 'Pishachon ke nach', and 'Bimar ka ilaj'—all artistically satisfying.

In the artistic development of the Hindi one-act plays, mention must be made of several important playwrights, such as Upendranath 'Ashk', Jagdishchandra Mathur, Vishnu Prabhakar, and Laxminarayan Mishra. Ashk is a master of comical-satirical modes. The anthologies of his one-act plays are 'Devaton ki chhaya mein' (1940), 'Charwahe' (1947), and 'Toofan'. He is a skilled craftsman and has a remarkable power of analysis, coupled with a sense of fine irony. Jagdishchandra Mathur treats socio-economic issues with imaginative finesse. His one-act plays like 'Ridhha ki haddi', 'Makadi ka jal', 'Khandahar', 'Ghonsale', 'Khidki ki rah', 'Kabutar khana', 'O mere sapane', and 'Bhor ka tara' are memorable contributions to the genre. Then we have Vishnu Prabhakar who has a firm grasp of life, and reveals it in many forms in his socio-nationalistic plays, such as 'Man bap', 'Sanskar aur bhavana', 'Raktachandan', 'Desh-raksha ke liye'. And for sheer power of intellect we may go to Laxminarayan Mishra's 'Pralaya ke pankh par', 'Med tod do', 'Ashokvan', and *Bhagwan Manu tatha anya ekanki.*

Amongst other leading one-act playwrights, we have S.P. Khatri, S.S. Avasthi, Bhagwaticharan Varma, Ugra, Vrindavanlal Varma, Yashpal, Harikrishna 'Premi', Vinod Rastogi, Satyendra Sharat, Chiranjit, and Rewatisharan Sharma. They have dealt with both social and political issues, though they have not contributed much to the growth of the genre, structurally speaking. Nevertheless, they have led to the development of the one-act play through such mediums as the People's Theatre, the All India Radio and the television. Till 1970 we find a spate of activity and experiment in the field of Hindi one-act play, thereafter there seems to have been some sort of a deadlock.

109217

K.P.

OPERA (Bengali) is a dramatic performance of which music is an essential part. Besides music, spectacle, acting and recitation form parts of an opera. In some operas there is a continuous flow of music. In some others there is a combination of music and recitation. The musical numbers may be set in the frame-work of a spoken dialogue.

There are several types of opera such as the Grand Opera, Light Opera and Opera Comic. Opera Comic, also called Opera Buffa, originated in Italy in the eighteenth century. Though at first it was connected with the main plot, it gradually developed as an independent play. This Opera Comic was carried to France and under its influence the French Opera Comic came into existence. Another kind of opera called Ballad Opera was added to the musical stage with the production of Gay's *The Beggar's Opera.* It is a play of popular and topical character with spoken dialogue and songs set to the existing tunes. The second half of the nineteenth century was dominated by a great composer named Wagner. Wagner gave the name Music Drama to his creation. While music was the most important element in the traditional opera, Wagner, however, laid more stress on the dramatic element of his composition. In his opinion drama was the main thing and vocal and instrumental music only contributed to the development of the drama.

Bengali operas were written and produced under the influence of the various types of the western opera. There was a kind of musical play in medieval Bengal called 'natagita' or 'gitanata' which developed into the predominantly musical 'jatra' play, which also came to be called opera. Grand operas and comic operas were introduced in Calcutta through the English theatres. There was a theatre house in Calcutta named the Opera House where opera performances were often held by companies coming from Europe.

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The Bengalies were very fond of songs and opera plays and being inspired by the western operas they wrote opera-like plays for performance on the stage. The Bengali opera or musical play was, like its western counterpart, a song-based play but its structure and method of presentation were different from those of the western opera. In the Bengali opera-like plays songs are often accompanied with dances but the dialogue is equally important. Bengali opera plays are more akin to Opera Comic or Opera Buffa, where musical and comic elements are intermingled. Even sad and serious things are presented in a comic vein as in Kshirodprasad Vidyabinode's *Alibaba*. Musical plays were performed usually on festive occasions, such as the Pujas and the Christian festivals. The stories of many popular operas can be traced to the *Arabian Nights* and other exotic tales.

It goes to the credit of Ramtaran Sanyal, a contemporary of Girischandra Ghosh to have introduced plays like Grand Opera and Opera Comic in Bengali. It was with his assistance that Girischandra's musical plays were successful on the stage. Nagendranath Banerjee's musical play, *Sati ki kalankini* or *Kalanka-bhanjan*, was immensely popular on the stage. Atulkrishna Mitra's *Siri Farhad* and *Tufani* delighted the audience with their scintillating comic songs. Kshirodprasad's *Alibaba* was a phenomenal success on the stage with its exotic songs, witty dialogue and mock-pathetic sentiments. It was indeed a comic opera par excellence. The spectacle of colourful dances with lilting music and dazzling light in the production of *Kinnari* was an unforgettable experience.

Rabindranath's musical plays are comparable to the western form of the opera. The whole play is set to music and there is no prose or verse dialogue apart from music. His *Mayar khela* is predominantly musical and can be called a pure opera. But there is a preponderance of dramatic qualities in *Valmiki pratibha* and this play should be called a music drama. Here the words and tunes of songs have been used to heighten the dramatic situations and develop the action of the play towards its logical and inevitable conclusion.

In the nineteenth century the old traditonal jatra was transformed into a new type of folk-play named 'gitabhinay' which was also called opera. Gitabhinay was a compromise between the jatra and the theatre. It was mainly song-based like a jatra but it had a more cohesive plot-structure like that of a regular stage play. Manomohan Basu, Brajamohan Roy, Motilal Roy and Rajkrishna Roy made significant contribution towards the development of gitabhinay. Later on, jatra was still regarded as a form of opera and jatra parties were still called opera parties. The name opera is still retained in many cases by the jatra performers though songs are going more and more out of use in the modern jatras.

Aj.G.

OPERA (Hindi). The opera in Hindi in its present form owes its revival to the influence of the West. In the past folk theatre did exist and develop alongside Sanskrit drama. Opera in the form of folk theatre still exists. Tribal singers like Teejanbai may be seen performing on the stage to the accompaniment of music even today. From the literary point of view, however, *Karunalaya* by Jayashankar 'Prasad' deserves to be called the first Hindi opera.

An opera is, in fact, a form of drama in which we find all the dramatic elements, with music superadded to it. Some critics, and even creative writers, have described opera as versified drama or emotional drama because of the predominance of poetry and emotion in it, but when we consider its form and technique we feel that it is a distinct type by itself. These appellations, however, ought to be kept in mind while discussing an opera. Another element which makes it conspicuous is dance. Sometimes the characters do not speak but express themselves through the dances. Subjectwise, most of the operas are based on myths and legends or folk life, but a good many of them have realistic themes also drawn from contemporary life.

The Hindi opera had its beginnings in the 13th century. One could see traces of the ancient opera in Teejanbai's performances based on folk elements or on stories drawn from the epics. In the 17th century we had several operas with a dominance of poetic element in them, such as *Mahantak* (Pranchand Chauhan, 1623), *Hanumannatak* (Hridaya Ram), *Samayasaranatak* (Banarasi Das, 1636), *Chandi charitra* (Guru Govind Singh), *Prabhodha chandraodaya* (Shrikrishna Mishra), *Karunabharan* (Newaj, 1680), and *Shrikrishna Jivan* (Ramlachhi Ram, 1715). *Govind hulas* is said to be the first modern opera, whose authorship is ascribed to Jiva Goswami, the great devotee of Rama. As against this religious play in Braj bhasha, we have nearer our times Agha Hashra's *Inder sabha* (1853), a racy play and a fine example of folk drama which was extremely popular on the stage. From the view point of presentation, Bharatendu's *Andher nagari*, staged by the National School of Drama, was a remarkable success.

A new trend in drama began with Jayashankar Prasad. His *Karunalaya* (1905) is an opera in its purest form. It is composed in 'Arilla' metre. Based on the Shunahshepa in the Vedas, it attacks the custom of making sacrifices to the gods. There is no prologue here, nor any stage manager, but there is benediction at the end as was the custom in most Sanskrit dramas. Then there is *Maharana ka mahatva* (1914) based on the legend of Maharana Pratap. Both these operas reflect romantic elements. Though Prasad moved away from the style of *Karunalaya*, Maithilisharan Gupta, Mangalaprasad Vishwakarma, Siyaramasharan Gupta, Harikrishna 'Premi', Udayashankar Bhatt, Seth Govind Das and others came

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under its spell. Maithilisharan Gupta wrote *Anagha* (1925) and *Lila* (1961). The influence of Gandhi is evident on the former, while the latter deals with the story of Rama's life. Both are composed in lyrical metres.

Anandiprasad Srivastava wrote four operas, *Parvati aur Sita, Shivaji aur Bharatlakshmi, Nurjahan* and *Chanakya aur Chandragupta.* Their themes are drawn from either history or mythology, and the verse used in them is without rhyme.

The great poet, Suryakant Tripathi 'Nirala', too wrote an opera, *Panchavati prasanga*, in five parts in blank verse. He has taken the episode of Shurpanakha from the *Ramayana* and made a successful opera out of it.

Harikrishna Premi's *Swarna vihan* is another good opera. The plot unfolds beautifully as he tries to show non-violence triumphing in the end. In his *Punjab ki prem kahaniyan* we have such love-stories as of Hir and Ranjha, Sohni and Mahiwal, Mirza and Sahiban, Dulla and Bhatti rendered into competent operas.

The contribution of Udaishankar Bhatt to Hindi opera is outstanding. From the artistic point of view, his *Matsyagandha* (1937), *Vishwamitra* (1938), *Sant Tulsidas* (1950), *Guru Drona ka nirikshana, Ashokvandini, Ashvatthama* (1959) and *Nahusha nipata* (1961) are all excellent operas. They are based on legends and mythology and are good examples of the synthesis of poetry and drama. The inner conflicts of various characters come out in sharp relief in them. Bhatt calls his operas 'bhavnatya' because of the excess of emotions in them.

Siyaramsharan Gupta wrote two operas, *Krishna* (1921) and *Unmukta* (1940); the first one is based on scriptures while the other on the principle of ahimsa enunciated by Gandhiji.

Bhagwaticharan Verma's operas *Draupadi* (1945), *Tara* (1950) and *Karna* (1953) are based on epics. Artistically, *Tara* is a greater success since the dramatist leans here on psychology to delineate his characters.

Kedarnath Mishra wrote operas like *Samvarta* (1943), *Kaladahan* (1945) and *Angulimal* (1951). Most of them are lyrical dramas and are representative of the age they seek to depict. Seth Govind Das too wrote an opera *Sneha ya swarga* (1946), in which he frees himself from the fetters of dramatic unities. Arasiprasad Singh's operas, such as *Dhup-chhanh* (1950), *Indra dhanusha* and *Rituraja* are essentially lyrical.

Sumitranandan Pant too wrote operas, most of them for broadcasting with the result that the auditory element dominates the visual aspect. Some of his operas are *Shubhra purush, Uttar shati, Phulan ka desh, Rajat Shikhar, Sharad chetana, Shilpi, Dhwansa-shesh, Apsara, Swapna aur satya, Jyotsana, Sauvarna.* Because of the density of philosophical element, some of them tend to be too terse for the stage and are more in the nature of closet plays. His *Shilpi* and *Jyotsana* have rightly been hailed as excellent literary works.

Ramdhari Singh 'Dinkar' wrote three operas, *Magadha mahima* (1951), *Himalaya sandesh* (1958) and *Urvashi* (1961) with their plots drawn from mythology. Artistically, *Urvashi* is an excellent opera in which the author sublimates the love story of Pururava and Urvashi. Dinkar has used all types of verse: rhyme, blank verse and free verse.

The major operas by Siddhanath Kumar are *Jivan kavi, Srishti ki sanjh, Lauh devata, Sangharsha, Vikalangon ka desh* and *Badalon ka shap.* Their plots are imaginary and seek to highlight social problems. Girijakumar Mathur too wrote some operas like *Indumati, Prithvikalpa, Dhara deep, Ram ki agnipariksha, Megha ki chhaya* and *Ritu samhar*, but from the point of view of technique they are, perhaps, not very successful. Bharatbhushan Agrawal also wrote a few operas, but they too are run of the mill creations. Agyeya's *Uttar shati* was, however, very popular. Similarly, Dushyant Kumar's *Ek kantha vishapayi* based on an episode in the life of Shiv and Parvati, is quite an effective opera. Janakivallabh Shastri, Manohar Prabhakar and Vinay Kumar too wrote some operas with an eye on the stage.

Dharmavir Bharati's *Andha yuga*, sometimes called a long poetic drama, is an achievement by itself. It depicts the agony of man wrought by the blind war of the *Mahabharata*, and its theme has relevance to our own times. *Andha yuga* has added new dimensions to opera. Its style casts a spell over the audience. Its excellent presentation, its dialogues, the unfolding of its plot, the song of the watchman, the beggar's comments, all have dramatic effect.

Naresh Mehta's *Sanshaya ki ek raat, Agnidevata, Prithviputra, Khambonwala Mahanagar*, and Lakshmi Narayan Lal's *Sukha sarovar* and *Kalanki* are examples of other good operas. Attempts have been made by many other writers also to write operas. Some examples are: Sri Narayan Chaturvedi (*Champe ki kali*), Anantkumar Pashan (*Rituraja*), Sitaram Chaturvedi (*Bhagwan Buddha*), Machwe (*Mukti devata*), Praphullachandra Ojha (*Vrindaban*), Ushadevi Mitra (*Pratham chhaya*), Chiranjit (*Dev aur manav*), Kartar Singh Duggal (*Ooper ki manzil*). The radio and now the television have contributed a great deal to the growth and development of the opera.

Kr. C.

OPERA (Kannada) is a form of musical drama in Kannada moulded and enriched by the composition of P.T. Narsimhachar, Shivaram Karanth and others. The roots of the opera or 'gita nataka' are traced to celebrated Sanskrit works like *Gitagovinda* and *Krishna karnamrita*, and the inspiration is carried from Thyagaraja's *Nowkacharitam*, and *Prahladavijaya* and the *Tamil Nandanarcharita*. It is said that the Kuchipudi dance drama and the musical dramas

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of the professional theatre have also played a significant role in shaping the form of the opera. Of course, in the professional theatre which aimed at providing entertainment to a large crowd of different tastes prose-dialogue was interspersed with songs. Even in social and historical plays (not to speak of the mythological, musical 'extravaganzas') songs indicated emotional climate, though they were used mostly as 'relief' from the humdrum conversation. However, the genuine opera in Kannada had to wait till the pioneering experimenters arrived.

That major poets in Kannada have all tried their hand at composing operas speaks of the popularity of the form. The first big step was taken when Shivaram Karanth wrote his *Muktadwara*, *Kisagoutami* and other plays and produced them in his little rural theatre as music and dance dramas. Some were even tried as shadow plays. Karanth's early experimentation led him to revive the yakshagana in order to stir the interest of the modern urban and elite audience in the folk form.

But the opera lives as a living form in the gita natakas of P.T. Narsimhachar, especially in *Ahalye* and *Gokula nirgamana*. In the latter he takes up from the *Bhagavata* the story of the boy Shrikrishna who, now at the end of all his fun and frolic, growing into the cares and responsibilities of manhood, is about to depart from Gokula to Mathura. Through the characters of Radha, the gopis, Sridhama, Akrura and others, the poet orchestrates the painful drama of childhood, casting off the slough of innocence and growing into maturity. The gesture of drama, the meaning of poetry and the rhapsody of music have coalesced into an enchanting effect here. *Ahalye* traces through its memorable songs the drama of the fallen woman and her deliverance at the feet of Shri Rama. It is also a drama of a man attaining wisdom and knowledge through pain and suffering.

H.K.R.M.

OPERA (Kashmiri), basically a genre of western origin, was introduced in Kashmiri by Dinanath 'Nadim' (b. 1916). The history of Kashmiri Opera begins with *Bombir ta yambarzal*, which Nadim wrote in 1953. It was an epoch-making effort and was for the first time staged in 1953 at Nedous Hotel, Srinagar. This opera was the main cultural item presented before Marshal Bulganin and Khruschev, the two Soviet leaders when they visited Kashmir in the autumn of 1956. This opera was directed by Mohanlal Aima and was a great success. This opera was some time later translated into Russian. The main theme of this opera was the Anglo-American shadow over Kashmir which was presented symbolically. *Bombir ta yambirzal* and *Gilitore* symbolised the forces of peace. Nadim continued to write operas and made history in this field. After *Bombir ta yambirzal* he wrote *Niki ta badi*, an opera, in which the forces of good and evil are at war. At last evil is defeated and good prevails. This opera was staged at the Government Women's College, Srinagar.

Based on folklore, Nadim wrote two operas *Shihil kul* and *Madanvar zuvalmal*. Both these operas were staged in the auditorium of Women's College, Srinagar. Based on a famous folk-tale of Kashmiri origin, 'Himal-Nagraay', Nadim wrote another Opera titled *Himal Nagraay* in collaboration with Nur Muhammad 'Roshan' (b. 1919) in early sixties. This opera was directed by Colonel Gupte of the Songs and Drama Division, Government of India, and was presented with the help of 'Sound and Light' in the foothills of Hari Parbat, Srinagar. This opera was really a breakthrough and was witnessed by lakhs of people.

Nadim then wrote *Vitasta* for Radio Kashmir and this oprea was broadcast on Radio in 1970. In 1978, Nadim rewrote this opera for stage with modifications and improvements in songs as well as narration. This opera symbolises the synthesis of the early Naga and Aryan cultures of Kashmir. This opera was produced under the banner of Jammu and Kashmir Academy of Art, Culture and Languages and was produced by the well-known producer Pran Kishore. Besides Srinagar, *Vitasta* was staged at Delhi, Hyderabad, Calcutta, Lucknow, Bangalore and Patna by a Kashmiri cultural troupe and was highly hailed and appreciated by spectators and the National Press. *Vitasta* has appeared in book form also.

During 1950 and 1970 three more operas were written. Amin Kamil (b. 1924) wrote *Ravi Roopi* which was published serially in *Kong posh* (1954-55). Shambunath Bhat 'Halim' (b. 1921) wrote *Bombur ta holar* which appeared in *Son adab* 1959. Abdul Rehman 'Rahi' (b. 1925) wrote *Yali lal motus phur* which was broadcast from Radio Kashmir in late sixties. These operas were never staged because the authors lacked the technique of the stage and the pre-requisites of a real opera. They classed their efforts as operas, but in fact these so-called operas can be termed as musicals.

It is Motilal 'Saqi' (b. 1936) who continued the tradition of the opera in Kashmiri. Saqi's first opera was *Hayatan ziyun* which was in the first instance broadcast and later staged at Srinagar. His second opera *Maj Kashiri* which symbolises the traditional brotherhood and tolerance of Kashmir was staged in Women's College, Srinagar, in 1981. A special show of this opera was arranged in honour of the President of India when he visited the valley. Saqi's another opera *Gashi aagur* was staged by the Government Women's College, Srinagar, in Tagore Hall in 1982. This opera is based on the tradition of folk tunes and it added some sweet lyrics to Kashmiri literature. Opera has a great future and is liked by all irrespective of any distinction. It enjoys enormous popularity because it is very close to Kashmiri temper and is somewhat of a higly sophisticated form of early 'dastan' which allures us even today.

The present-day Kashmiri opera is a combination of 'ballet' and 'opera'. In its technique some new experiments

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have been made and this western genre has come very close to the Kashmiri temper.

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Mo.S.

OPERA (Punjabi). Punjab has had the tradition of ballads, love legends written by poets like Piloo, Waris Shah, Fazal Shah, and others in their long narrative 'quisas'. The 'dhadis' (group of traditional singers) still sing then in powerful dramatic rendering and bring out the pathos, love pangs, joys and various rasas through their singing. Women have preserved birth and wedding songs, dirges (siapa) and seasonal songs in dialogue. The 'gidda' song and 'bolis' are converted into musical dramatic snippets by women in their mud courtyards as they sing and dance to the drum. This singing-acting tradition has continued for centuries in Punjab.

It was the production of *Heer Ranjha* written and produced by Sheila Bhatia in 1957 which marked the birth of contemporary opera in Punjabi. Its story was the famous love legend of Punjab celebrated in a masterpiece qissa by Waris Shah. Sheila used 35 folk-tunes in her composition, and music was set by Sushildas Gupta. The traditional Heer tune appeared only at three or four peak points using the original lines of Waris Shah. Folk songs, folk tunes, folk dances like gidda, tappa, bolian, ceremonials and seasonal festivities and rituals provided dramatic and musical elements.

In the early forties with the national awakening and the impact of World War II, a group of women in Lahore (its core being Sheila Bhatia, Snehlata Sanyal and Pooran Mehta) wrote and composed songs on contemporary events and performed them. The themes were rationing, blackmarket, rising prices, national freedom, awakening of women and the Punjab heritage. Her famous compositions of those days are *Nikka mota bajra—by ho ha* and *China inj charinda*. After the partition, Sheila Bhatia produced her experimental small opera *Vadi di goonj* on the plight of Kashmiri people and their struggle, in 1950. Her other production was *Rukhe khet* (Dry fields) in 1954.

Her later production *Chann badlan da* (The moon in clouds) is a collage of Punjabi folk songs, dances and rituals. In her *Sulagde darya* (The smouldering river), staged in 1981, Sheila used more than forty pieces of Bulleh Shah's kafis, the poems of Shah Husain and Baba Farid, and a number of folk songs. Safdar Husain Khan (nephew of Bare Ghulam Ali Khan) moulded these kafis and folksongs into dramatic music.

In the fifties, influenced by the left-wing peace movement, Tara Singh Chann wrote *Akhri parah* (The last stage), *Sazish* (Conspiracy), *Lakkar di latt* (The wooden leg), *Neel di Shahzadi* (The Princess of the Nile) and *Amar Punjab* (Immortal Punjab). *Lakkardilatt*, described the tragedy of a farmer who goes to war to fight and returns with his leg amputated. Joginder Baharla, another opera writer, wrote and staged *Dharti de bol* (Voice of the land), *Harhi sauni* (Monsoon crops), *Dollar da vanjara* (The dollar merchant) and *Tax*. They were staged in villages.

Jagdish Rai Firadi wrote *Jatti Heer*, *Shaheed Bhagat Singh* and *Mirza Sahiban* which were set to music and directed by Pandit Khalili, and performed in Bhatinda. Apart from these, Harnam Singh Naaz, Nand Lal Nurpuri and Bhag Singh wrote some operas which were staged with some success.

Today Punjabi theatrical scene is distinctly divided in two main streams: the psychological and emotional dramas of prose with contemporary sensibility and staging techniques, and the operas using folk-tunes, folk-songs, folk-myths, rituals and legends with a new sensibility.

Bak.S.

OPERA (Tamil) is known in Tamilnadu as 'isai natakam'. Music and theatre have been inseparably connected in Tamil cultural life from the beginning of its known history and yet it is difficult to identify an operatic tradition in Tamil in the strict Western sense of the term. At the very dawn of Tamil literary history, we encounter 'banas', the wandering minstrels, who criss-crossed Tamil Nadu with an instrument in hand, singing lyrics of love and panegyrics in dramatic form, as though they were a band of mono-actors. This tradition of the Sangam era (the first few centuries of the Christian era) was continued by the saint singer-poets, Nayanmars and Alwars, till about the 10th century. If this 'bana' tradition could be taken as belonging to opera, and the institution as of wandering operatic groups, much has not changed in Tamil life, as the present day 'kathakalakshepam' (musico-religious discourses) artists, who also sing and act out mono, with an accompanying full-fledged orchestra in the background, are heirs to that tradition.

Theatre too is as old as the bana tradition. But then, the 'natakam' the Tamils knew consisted of only dancing to music. Music was never divorced from theatre, though it was always allied to dancing. There has not been a tradition of stage presentation exclusively through music. In theatre, music was an adjunct to dance exposition. *Silappadikaram*, the 5th century epic in Tamil, records this theatre in great detail. There is epigraphic evidence to the effect that in Raja Raja Chola's time (11th century) *Raja Raja natakam* was staged at Thanjavur temple. This again was a dance drama.

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The Naiks (Telugu chieftains), successors to the Vijayanagar empire, ruled Tamilnadu during the 17th and 18th centuries. It is during the Naiks' time that we hear of a genre, 'yakshagana', making its appearance. Texts of such yakshagana plays are in palm-leaf manuscripts available in the Madras Oriental Manuscripts Library. Yakshagana, coming from the Andhra country, was a form of 'geya natakam', musical folk theatre originating in the 13th century. As this travelled to Karnataka it evolved into a semi-folk, semi-classical dance drama familiar to us by that name today. In Tamilnadu, however, it branched off into two forms, both under the same name. In a few villages in Thanjavur district, however, in and around Mallatur, it grew into a distinct 'Bhagavata mela' fusing Bharatanatyam and Kuchipudi features, which is an annual event even today. One of them seems to have retained its original operatic forms, as is evident from the manuscripts available in the archives referred to earlier. Apart from the published 'Vallala Rajam yakshaganam', the other available manuscripts are 'Neeli yakshaganam', 'Sarangadara yakshaganam', 'Siru thonda yakshaganam' and 'Narasimha vijaya yakshaganam', which have not been published so far. From the Thanjavur Saraswati Mahal Library three operatic texts 'Madana Sundara vilasam', 'Pandya keli vilasa natakam' and 'Puroosuva natakam' have been published. The third is available only in fragments. These were written during the Maratha rule of Thanjavur under their patronage. All these are the only operatic yakshagana texts available and the rest are yakshagana dance-drama texts.

Apart from yakshagana, Tamilnadu also imbibed the tradition of 'kathakalakshepam' (i.e. musico-religious discourses) with the full orchestra backing up and a Bhagavata singing and acting out mono all the characters of the play. These kathakalakshepams, by their very nature, are improvised on the spot with a liberal use of the existing Tamil and Sanskrit works and puranic texts. These artists were erudite scholars and talented musicians rolled into one. It is from this tradition that two great figures of Tamil opera emerged. Arunachala Kavirayar and Gopala Krishna Bharati have made available to us written down librettos, so to say, though they expressly meant these texts only for purposes of kathakalakshepam performance. Arunachala Kavirayar (1711-1767), who was a Tamil scholar, chose to render the *Kamba Ramayana* in kirtana form and had it set to music with the help of his two disciples, Venkataraman and Kodamdaraman, who were musicians.

This was closely followed by Gopalakrishna Bharati, a musician par excellence, whose knowledge of music extended to both the Carnatic and the Hindustani styles. He was a kathakalakshepam artist himself and inspired by the example set by Arunachala Kavirayar, wrote *Nandanar charitra kirtanaigal* and set it to music fusing Hindustani, Carnatic and also the folk music forms. Though he meant it for his own use, his exposition became very popular.

Therukoothu, the age-old folk theatre staged in streets and open grounds during Draupadi Amman festival celebrations, was in essence in opera, as the whole story was unfolded in music, and the music still retained its classical and semi-classical (folk tunes elevated to classical modes) form. These plays had their themes drawn from mythology and folk legends and were staged in public places away from temples and royal patronage. Music was the dominant feature of these plays as there was hardly much prose dialogue as such. Only those who could sing could be actors in the play and only those who had a skill to compose songs and set them to music could emerge as playwrights or directors. This theatre gave Tamilnadu phenomenal figures like S.G. Kittappa and K.B. Sundarambal. This form became so popular that it gradually drove every other form of theatre into relative insignificance. Even the advent of the cinema in the thirties and forties could not suppress the form. In fact, the operatic form began to have a new lease of life through the films.

Ve.S.

OPERA (Telugu). The Andhra operas were shown since the times of the Satavahanas. The Chalukya king, Gunaga Vijayaditya, and the Vengi king, Amma Raju, supported operas by offering valuable gifts.

The operas were played in the court halls of the emperors and on the premises of the temples in the beginning. Hence it is natural that Sanskrit poems were adapted to operas. Even now the influence of Sanskrit is considerable on the songs of operas in Andhra Pradesh.

The shlokas in Jayadeva's *Gitagovinda*, Narayanatirtha's *Krishnalila tarangini*, and Lilashukakavi's *Krishna karnamritam* are sung in the operas. It is said that Padmavati, Jayadeva's wife, used to dance, according to the ashtapadis of *Gitagovinda*. It is believed by devotees that Bala Krishna used to dance to the tune of Narayanatirtha while he sang the 'tarangas' of *Krishnalila tarangini*. Kuchipudi Bhagavatas used to dance for hours together, amplifying Balagopala and other tarangas. Lilashukakavi's famous taranga, 'Kasturitilakam lalataphalake', was very popular.

Slowly in place of Sanskrit, Telugu crept into the operas but with a Sanskrit background. The writers like Nannechodudu, Palkuruki Somanadhudu, Yarrana, Srinathudu, Jakkana have made a mention of the operas in their works.

Annamacharya was a devotional writer who dedicated his life and writings to Lord Venkateshwara. It is a tradition to include the popular lyrics of Annamacharya which display rich variety and charm in the operas. The songs of Annamayya also find an honoured place in the operas.

Sh.M.A.

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ORU DESHATTINTE KATHA (Malayalam) is the reputed autobiographical novel written by S.K. Pottekkat. It is the story of Sreedharan born and brought up in the village of Atiranippatam. Innumerable characters who represent a generation of Atiranippatam, who lived with Sreedharan and with whom he shared his experiences of life, appear in the novel. Each and everyone of them is identifiable by his or her individual qualities and preferences. The author considers the world a crematory. Generation after generation continue to live their lives upon the layers constituted by their forefathers. The same thing happened in Atiranippatam also.

Krishnan Master who always stood for truth and justice, and Kunhikelu Melan who destroyed the wealth and nobility of the Kelanchery family and himself, lived in Athiranippatam. Koran Butler, Kuloos Parangodan, Perikkalan Ayyappan, Adharam Anti, Sakuni the Compounder, Meesa Kanaran, Koonan Velu, Nhantu Govindan, Thatichi Kunki Amma, Vellakkoora Kunhiraman, Kutakkal Balan—all these people are born and brought up in the same atmosphere. Sreedharan also is one among them. He is recollecting the places and people of Atiranippatam. He saw a reservoir with a capacity of 10000 gallons, where once stood the house of Ammukkutti. He was in love with her. But he knew from her brother that she had died two years back. Ammukkutty had entrusted her brother with a notebook containing her poems to be given to Sreedharan.

In a poetic style Pottekkat presents in this novel the story of his native place, and of the people who lived there half a century ago. *Oru deshattinte katha* (the story of a village) won the Kerala Sahitya Akademi Award and the Sahitya Akademi Award in 1972 and also the Jnanapith Award in 1981.

T.R.R.N.

OTAKKUZHAL (Malayalam) by G. Sankara Kurup, (widely known as 'G'), the recipient of the first Jnanpith Award in 1966, is a collection of sixty poems, selected from his earlier publications. It was first published in 1950 and reprinted in 1955, 1963, 1966, 1967 and 1970.

Fourteen poems from *Otakkuzhal* were translated into English by V.V. Menon and published from Madras in 1966 under the title *Otakkuzhal and Other Poems*. Two other collections of poems selected and translated into English were brought out by the Kerala Sahitya Akademi (Trichur) and Dialogue (Calcutta) which were very well received. The whole book has been translated into Hindi and published under the title *Otakkuzhal* by Bharatiya Jnanpith, Varanasi (1966).

The first poem in the collection, 'Otakkuzhal' (flute) is a short lyric of 28 lines. Man is just an insignificant and empty reed that becomes alive and spirited when God breaths through him. This reed produces melodious music just because the Universal Singer is present in it as a song. Let the stream of music in the flute flow out again and again mingled with the divine smile, as also with faithful love, the struggle of day-to-day life, the enhanting tearful eyes, the dreadful shadows of the dark clouds of poverty and all the eddies of the sins of the world. The flute may become mute, may be eaten away by white ants, or may turn into a handful of ashes. Some may speak about the good, but the world will generally sing about the flaws only. Nevertheless, the flute feels that its life is blissful and worthy because it has entrusted itself to Him. This basic idea of the relation between God and man and of the presence of God in man has got its root deep in the core of oriental philosophy, and G. has sung about it in different tones in more than one of his later poems. Natural beauty has ever been a wonderful source of inspiration to the poet. This leads him to the devout worship of the mysterious force in the universe. The general trend of theism in such early poems has been fully developed in his later poems like 'Vishwadarshanam' (Vision of the universe). With the poems like 'Pushpagitam' (Song of flower), 'Sandhyataram' (Evening star), and 'Pinnatte vasantam' (Next spring), the poetic genius of G. attains its full blossom. He gains mastery over language and his poetic style attains maturity. The rare combination of theism and love that we come across in the unique lyrics of Tagore's *Gitanjali* can be felt in 'Pushpagitam'. In 'Sandhyagitam', the poet looks at the evening star with wide wonder and his imagination soars high, ultimately to realise that

> The light that shines in you and me
> A spark from the same source it may be;
> If not, why should my soul aright
> So glad be when you burn so bright?

This is the true and natural tune of his soul. These poems, where the poet emerges as the high-priest of nature, have added a new dimension to Malayalam poetry. Even before G. there were Nature-worshippers among Malayalam poets, but G. is quite different. Instead of being thrilled by the wonders of Nature, G. enjoys sublimation at the thought of the hand that created these wonders. The realisation that this nature is of unbounded beauty and that he shares equally the same immense eternal divine light opens before him an exalted world of experience beyond words. This feeling of union with nature is the background of his mysticism. But he is not a mystic in the same sense in which the term is used to call Tagore or William Blake a mystic. The mystic in him experiences God in nature and, therefore, he may be called a 'Nature-mystic'. The poems 'Kuyil' (Cuckoo), 'Prabhatavatam', 'Meghagitam' (Cloud's song), 'Nizhal' (Shadow), etc., add yet another subtler dimension to it. In 'Kuyil' the poet gives expression to his soul through the Cuckoo. The bird sings in complete forgetfulness, enchanted by the sight of heaven. Though somebody may feel that it is just wasting its life ever singing, it has the

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solace that its song may console some dejected soul. In these poems, the poet's style becomes more and more symbolic. The flute in 'Otakkuzhal', the cuckoo in 'Kuyil', the flower in 'Pushpagitam', the cloud in 'Meghagitam' etc. are apt and beautiful symbols.

'Suryakanti' (Sun-flower), 'Ente veli' (My wedding), 'Anveshanam' (Enquiry), 'Innu nan nale ni' (Today I, tomorrow you) etc, won for the poet the acclamation as the most note-worthy poet. 'Suryakanti' speaks outwardly of a tender hidden love. But at the core, with an element of philosophy, it sings of the eternal thirst of the human soul for the Universal Soul. The flower is the symbol of the soul imbued with love and devotion, and here this poem stands with 'Meghagitam', 'Pushpagitam' etc. 'Ente veli' is a symbolic poem. It depicts the thoughts of a bride, adorned with bridal attire, awaiting the blessed moment of the arrival of the groom. She has already heard of her future husband. A strict disciplinarian, he never allows anybody to come to the parental house and hence nobody knows whether the harem is heaven or hell. The poem attains a graver dimension when the parental house, the harem, the moment of wedding, the bride and the bridegroom become symbols of this world, the world after death, the time of death, human soul and God of death respectively. 'Ente veli' endures as one of the few sublime symbolic poems in Malayalam literature. 'Anveshanam' is another poem to be grouped in this class. It is concerned with the search of the human soul for God, blessed with the everlasting memory of a momentary realisation of His sweet presence, 'Innu nan nale ni' marks an obvious turning point in G's poetic career. Here the poet's mind opens out to society and sees sorrow and death. There was a dead body which was taken to the church-yard and on the hearse was written 'Today I, tomorrow you'. This echoed in his mind with the ringing of the church-bell in the background and reminded him of the pathos of the poor and futility of human life. Though there are certain poems like 'Sakshatkaram' (Fulfilment)' 'Jeevitam' (Life) and 'Pujapushpam' (Flowers for worship) in between, 'Nale' (tomorrow) was a natural development from it. The mystic in him was gradually giving way to the revolutionary, though he was for a time both. In 'Nale', addressing the glowing stars above, the poet warns them that their term is coming to an end and that the crimson dawn is ahead. It is coming to distribute equally among all mirth and light that are now being enjoyed by a few stars only. Here the poet comes out openly as the defender and spokesman of the downtrodden and the suppressed, especially the peasants. These revolutionary ideas, though quite Gandhian, were an anathema to the authorities than and quite naturally had their repercussion on his official life. 'Kalam' (Time), 'Nakshatragitam' (Song of star), 'Sagarasangitam', (Song of the ocean) etc. are the major poems of this period. 'Kalam' is a grand sonnet in which Time is presented as a huge snake crawling through the universe searching for its dwelling. In 'Nakshatragitam' we see the poet as a lover of sorrow. But this love of sorrow also becomes magnificent and desirable when he says,

> When life but a furnace to me
> The earth I whitened with that light.

'Sagarasangitam' is one of G.'s great works. The four sonnets in the poem quite significantly mark the different phases in the development of his poetic career. The poetic personality of G. is clearly seen reflected, with all its grandeur, in these sonnets.

The next few poems in the collection reveal a more profound and significant stage in G.'s poetry. As the poet himself has pointed out, his heart was trying to assimilate the experiences of the people of the whole world breaking the limitations of personal experiences. It was the time of social awakening, and national as well as international upheavals were changing the face of society. Though some of the poems of G, during these days, speak of the philosophic anxiety of the individual soul in general, the poet was singing for the common man in society. The Indian Independence movement was heading towards its culmination. This thirst for light can also be seen in his poems and along with it we could hear through him the desire of India for the independence of all colonial countries. 'Pratikaram' (Revenge), 'Raktabindu' (Drop of blood), 'Shavappetti' (Coffin), 'Bharatashandesham' (India's message), 'Charitrattinte kinavukal' (Dreams of history) etc. are the great poems of this period. In these poems we find a poet who was a devout nationalist blossoming into an internationalist and humanist. This international humanism expands the horizon of the poet to such an extent that it enables him to reach out beyond the bounds of language. 'Nimisham' (Minute) and 'Bharatendu' (The moon of India) are two other poems of this phase which are evidently two master-pieces in Malayalam poetry. Time that soars incessantly towards eternity on its feeble but beautiful wings is the theme of 'Nimisham'. The eternal time is made of moments moving one after another and the poet sees in a moment the whole expanse of the universe and eternity. The poet becomes enchanted before this revelation. 'Bharatendu' is a poem on Gandhiji. The poem ends in a hopeful mood that though Gandhiji is no more, his message will remain for ever making human life worth living throughout the world. It says,

> "On the pyre did burn the wings of death,
> But eternal soul lives on this earth!"

Though some of the great poems of G. were written after 1950, the year in which *Otakkuzhal* was published, in this collection itself we get many great poems of the poet

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which won him the coveted honour, the Jnanapith Award, thus bringing him to the forefront of Indian writers.

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K.V.R.

OTAYILNINNU (Malayalam) is a novel by P. Kesava Dev (b. 1904), one of the stalwarts of contemporary Malayalam novel. The work was published in the second edition in 1942 from Trichur.

In this novel the author narrates the story of a rickshaw-puller by name Pappu, noted for his proud independence and the humanity he shows to a helpless girl named Lakshmi. His rikshaw knocks her down one day and this event starts his attachment towards her. Pappu learns of the poor conditions in which the girl lives with her mother. He befriends the family and takes the mother and daughter under his protection. He meets the expenses of the girl's education and does his best to ensure a bright future for her. He moves into their home and lives as the master of the household. Many are the struggles which the ageing and by now tubercular rikshaw-puller undergoes to finance the girl's education and to see that she has not a care in the world. The pathos of the situation is in the fact that while the girl loves the man, she is ashamed of him, a mere rikshaw-puller being her protector. Thus when he once appears at the school bringing with him money for an overdue payment of her fees, she informs her inquisitive friends that he is their servant. But whenever she exhibits her snobbery at home, her mother scolds her.

Lakshmi is a talented dancer and soon earns a name for her talent. This leads to her marriage with a rich young man from the town and she moves into her new luxurious home. Her mother would, of course, go with her; but the young bride wants Pappu also to join her in her new prosperity. In this desire she is supported by her virtuous husband who has only the highest praise and admiration for the large-hearted rikshaw-puller. But Pappu is a proud man and refuses to move into the new home. He would prefer to continue in his humble position. The mother, enchanted by the invitation of this new prosperity, is critical of his obduracy and is willing to leave him alone. In the end we hear Pappu's persistent cough as a reminder of the man's pride and self-respect.

Kesav Dev's *Otayilninnu* is representative of the realistic and progressive literature which emerged in Malayalam in the nineteen forties. It indicates the change in literary norms which the period brought about. In the place of the upper class men a mere rikshaw-puller has become the novel's hero and his struggles and character emerge from the pages of the work. Yet it is incorrect to regard this work as one on the working class. It is not on the class of rikshaw-pullers; it is on one man. It is on his pride, independence and humanity. In this sense the novelist has built up his character in a romantically heroic mould. As in his *Ayalkkar* (Neighbours, 1963), Dev builds up the personality of a dominant character true to his concept of a strong man. *Otayilninnu* is a little classic in Malayalam with a wide readership built up by its direct and vigorous style in addition to its fascinating hero and its insight into human nature.

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K.R.P.

OTTAKKUTTAR (Tamil; 12th century) ranks foremost amongst the ancient Tamil court poets. He was the poet-laureate of the Imperial court of the three Chola monarchs, Vikrama Chola, his son Kulottunga Chola II and his son Raja Raj II. He composed a 'ula' poem on each of the three. He earned the title of the Tamil Emperor of Poetry. He was named Kuttar since the members of his family worshipped Nataraja Shiva, known in Tamil as Kutar or Cosmic Dancer. Hagiography claims that early in life he worshipped Sarasvati enshrined at Kuttanur in Tanjanur district and became a distinguished poet. His talents were recognized by Emperor Vikrama Chola who made him his court poet and appointed him also tutor to his son. He was capable of attaching a few lines to the already existing lines of verse and this gave him the name Ottakkuttar (from 'Ottu', to attach). Many uncomplimentary tales are narrated about his intolerance and pride. Some later legends would make him a contemporary of a popular poet, Puhalendi, of the 13th century and weave tales of rivalry between the two and make the other poet humble this great man's pride by training common artisans to excel him in versification. Another elaborate legend was woven in the 17th century. According to this, he built a throne of seventy heads of his clan and sang thereafter Ittielupadu (seventy verses on the lance) extolling his own community.

But Ottakkuttar is today remembered for six long poems. Three 'ula' poems have been mentioned earlier. 'Ula' is a long poem in a single continuous 'venba' verse where a deity is taken in procession along the streets round the temple. Girls and women, in seven traditional age groups between the years five and forty, see him and fall in love with him. The poem narrates in realistic detail the reaction of the girls and women appropriate to their ages. *Vikrama Cholan ula* is in 342 couplets. Here Kuttar for the first time devotes the poem to glorify a king instead of a deity. *Kulottunga Cholan ula* is in 387 couplets and has the distinction of having an early classical gloss on it. *Raja Rajan ula* has 391 couplets; to this ruler the poet was a respected elder counsellor. The three poems are important in Tamil literary history for the corroborative

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evidence which they provide on the genealogy of the Chola rulers of the period.

Kulottunga Cholan Pillai Tamil is a poem of 100 verses in ten sections, on prince Kulottunga as a child. This is the first independent 'Pillai-Tamil' poem in the language. In it the poet borrowed themes from Periyalvar's songs on Krishna's childhood and developed them into a new genre. Later poems modelled on Kuttar are innumerable.

Dakka-yagap-bharani, another long poem of the poet in 814 couplets, celebrates the destruction of Daksha's yajna by Virabhadra on the orders of Lord Shiva, because Daksha had slighted Shiva. Kuttar made innovations in his 'Bharani' poem, though this genre had come into existence earlier. The poem is remarkable for its fine lilting metre and for the profuse use of Sanskrit words and forms. The poem has a distinct place in the history of Tamil culture. In it Kuttar for the first time introduced Tirujnanasambandhar as an incarnation of Muruga.

The last poem is *Uttarkanda*, an adaptation of the seventh book of the *Ramayana*. Its authorship has been doubted. The poem is in 1526 quatrains, divided into 20 chapters, and narrates the traditional Uttarakanda story. It is probable that Kuttar wrote this poem in his younger days before he became a court poet.

Ottakkuttar is a great name in Tamil literary hisotry not only for the poems written by him but also for his wit and repartee.

M.Ar.

P

PABBI (Punjabi) is a slender volume of poems by one of the foremost poets in Punjabi, Prabhjot Kaur. Coming as it did more than two decades ago (1962) when this language was struggling for a place in the main stream of Indian literature, it is a remarkable achievement of the author's poetic art. Prabhjot, a prolific writer, is also continuing the tradition of literary journalism through *Vikendrit* (monthly) which she edits. She received the Sahitya Akademi Award for this book in 1964.

Pabbi (Plateau) is a collection of poems inspired by intellectualised passion, romantically tragic in tone and rich in music. Except for three or four poems which strike a different note, it is, like Elizabeth Browning's *Sonnets from the Portugese* (1850), the expression of different facets and moods of a single romantic, tragic life. There in the opening title-poem is a piece that may stand comparison with this kind of poetry in any Indian language. It sings of memories of a love-life, rich in experience, now gone somewhat blase, as would be the natural transition for all love. The moods reminiscent of such experience are varied in imagery, and in all cases find richly musical expression. As a matter of fact, structurally most of these poems are in the nature of song. These songs, however, express a feeling that is steeped in modern consciousness which is aware of the fleeting nature of fulfilment in love. For its rich variety of moods the study of these poems is a highly rewarding experience. Interspersed are flashes of intellection, metaphysical in nature, enshrining the mystery of the changing moods of a life given to reflection on a life whose guiding force is feeling. The concluding poem 'Pathar' (mountain slope) outlines the mood of a life whose colours have now gone grey, leaving memories of disillusionment behind.

Two or three poems touch on the social theme. 'Pasheman' (Repentant) is the reflection of a pick-pocket, the product of the gutter and the slum. 'Atom Bomb te mahigir' (The atom bomb and the fisherman) purports to reflect the sentiment of a Persian poem, bringing out the tragedy of bombing through the wail of a Japanese fisherman. It highlights the destructive nature of the bomb, poisoning all existence around.

G.S.T.

PABUJI RA PAWADA (Rajasthani) is a long narrative poem eulogising the various heroic achievements of Rathore Pabuji. Scholars have variously tried to explain the word 'pawada', a folk narrative sung by minstrels, men and women alternately line by line. *Pabuji ra pawada* is, perhaps, the only famous example of this genre. The entire narrative is divided into several chapters, and each chapter contains an independent part of the tale. Not all the fifty-two pawadas have been published so far. As is the case with folk compositions, no name of the poet is traceable, though initially it might have been the creation of one single person. The Pawadas of Pabuji (1256-80), who was a resident of Kolu village in Marwar, are sung by his devotees—the 'Thoris', who were the companions of the hero in his deeds of valour. The hero is now held as a deity by countless families in Rajasthan. The Thoris have taken up the priesthood of the deity. They recite the narrative on a special stringed instrument known as 'Ravan hattha'. They also maintain a picture-cloth, known as 'phad' listing the major events of Pabuji's life. The Thoris who play on the instrument and recite the poem are called 'Bhopas'. They are usually accompanied by their wives who sing at a high pitch, making the recital more fascinating.

The entire story is based on a mare of high breed, called Kalami, which belonged to a charan woman, Dewal. She had a flock of cows and grazed them at various

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pastures. The nearby landlords had a greedy eye on the mare. Some of them asked the charan lady to sell it to them which she refused. Khichi Rao Jindrao was prominent among them. Pabuji was allowed the use of the mare during his marriage on condition that he would rush to her help, if needed. When Pabuji was in the midst of marriage at Umarkot, the charan lady called for him to protect her cows from being taken away forcibly by Jindrao. Pabuji kept his word and gave his life in the defence of the cows.

The metre used in this poetic composition, though uniform throughout, does not agree with that of others. In its present form, the metre consists of two lines, each containing 24 to 28 'matras' in the first line and 30 to 34 in the second. Essentially meant for recitation, such variations are but natural which could be adjusted in the process of singing. The poem serves as a document of medieval culture. The poetic beauty of the diction deserves special mention. The printed text appears to be 100 to 200 years old. The entire text deserves publication in book form.

B.D.G.

PACHA MEITEI (Manipuri; b. 1943), the noted novelist published *Hayad begum* (1967) and *Hajj* (1979), two novels which deal with Manipuri Muslim life. *Na tathiba ahal ama* (An old man hard of hearing,1969), *Imphal amasung magi ishing nungshitki phibam* (Imphal and its atmosphere, 1972), *Anouba pao ama* (A new message, 1973), *Thanil* (1979), etc. are some of his other novels. His early novels are more or less conventional; they tell a story and there is an emphasis on characterization, etc. The later novels beginning with *Na tathiba ahal ama* are a class by themselves in Manipuri because they are more like the stream of consciousness novels without a plot. Pacha Meitei made several experiments in novels not only with regard to theme but also the language. He coined new words in these novels by taking certain parts of different words and putting them together to form a new word. His grammar is also unorthodox as he tries to follow his own system.

He is associated with several literary and cultural organisations ot Manipur. His novel *Imphal amasung magi ishing nungshitki phibam* won the first Sahitya Akademi Award in Manipuri in the year 1973.

I.R.B.S.

PACHITTIYA (Pali) is the second of the two parts of *Sutta vibhanga*, the first book of *Vinayapitaka* of the Buddhist canon. *Suttavibhanga* explains the monastic discipline as laid down in the *Vinayapitaka* to regulate the conduct of the Bhikkunis. Pachittiya is the explanation (vibhanga) of a part of the rules listed, namely those which deal with individual transgressions and which can be atoned for, vis-a-vis parajika which are errors of serious nature, resulting in expulsion from the Order. In all, 166 Pachittiya-dhammas are listed. While all these are related to the Bhikkhunis, 90 or 92 are related to the Bhikkhus.

Once in fifteen days, there was an assembly of the Sangha wherein the patimokkha was recited. It was mandatory for all the Bhikkhus and Bhikkhunis to attend it. As the text was recited, members were required to confess the guilt committed, if any.

If a Bhikkhu told a deliberate lie, or used abusive language to a fellow Bhikkhu or spoke ill of him, or if he drank liquor or strong drinks—all these and similar cases have been listed as pachittiya offences. Expiations thereof must have been directed by the presiding monk of the Assembly.

There are thirty rules prescribed, referred to as Nissaggiya–pachittiya–dhammas, which involved forfeiture. One of them is: if a Bhikkhu, desirous of a fine robe, made suggestions to the party or parties concerned for a particular kind of robe, it was regarded as committing an offence requiring forfeiture.

Pachittiya tells us when and how the rules were laid down. Most of the rules are traced to the Buddha himself. There are also rules without any reference to the Buddha. These might have been additions in course of time for they regulated the Buddhist order, and the Burmese and Sinhalese traditions vary regarding their number.

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R.S.S.M.

PADA (Gujarati) was a universally acknowledged form in medieval poetry. It is a Sanskrit word which means 'a part of the line,' but later the word was used to denote the whole line. Eventually the term was used to denote the number of lines which constituted a lyrical poem. In the *Gitagovinda* by the famous Sanskrit poet, Jaydeva (1185-1206), each unit is known as 'Ashtapadi' (a unit consisting of eight lines). Dolarrai Mankad says, "The word pada might have been derived from the Sanskrit word 'padya' which means poetry. In medieval Gujarati literature, the word 'pada' was synonymous with 'lyrical poetry'."

The pada being a lyrical poem has emotion as its sole constituent. The emotion expressed in a pada is of two categories. One is that of love which is based on devotion, and another of ecstasy experienced by the devotee on realising the Universal Self. The former is at its best in the padas of the Krishna cult, for it is only in that cult that the love of the finite human being for the infinite is expressed in

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terms of lover and his beloved. Thus there is a wide variety of emotions expressed in a pada.

In other cults such as Shaiva, Shakta, Rama and Jain, the supreme deity and his devotee are on different planes whereas in Krishna cult they, being lovers, are on the same plane. In Krishna cult 'Madhura bhakti' (devotion based on male-female love) provides an ample variety of emotions, such as pining for the Lord, deep agony of separation, Krishna's love pranks, frolicsome Krishna adored by the Gopis who quarrel for his favour, Radha relating to the maid her longing for him, Krishna and Radha expressing their love for each other, anger and anguish of Gopis when Krishna sends a message of spiritual love instead of personally coming and meeting them. All these emotions are vividly expressed by the poet in the manner of the medieval Gujarati padas of such poets as Narsingh Mehta (15th century) and Dayaram (19th century). For example:

> Maro Nath na bole abola mariyere.
> (My Lord does not talk to me; this lack of communication is killing me). (Narsingh Mehta)
> Amo jal Jamna bharva gyantan vahala Kanado padyo marikede.
> (My dear, I had gone to Jamuna to fetch water; there, darling Kanha was after me). (Mirabai)

In padas the depiction of the relation between the devotee and the lord, in terms of love-making, was so popular and wide-spread that even the monks and saints of the Swaminarayan sect had free recourse to love phraseology.

Temples have contributed a great deal to the evolution of padas. In Krishna temples, the idol of the Lord could be viewed by the devotee several times a day, and everytime padas suitable for the occasion were sung. Each time the idol was differently dressed. To meet the demand for different occasions, padas were composed. Thus this ritual gave rise to such padas as 'Sangar' (relating to the dress and make-up of Krishna), 'Hindola' (relating to the Lord relaxing on the swing and its movements), 'Thal' (describing the dishes served to Him), and 'Arti' (offering prayers to the Lord and other deities, both in the morning and in the evening). Two other poetic forms 'chaitavandan' (songs recited while having a view of the deity) and 'snatrapuja' (songs recited while the deity was given a bath and when flowers were offered to him) were noteworthy. Krishna Janma (birth-day festival of Krishna) was an occasion when songs welcoming his birth were sung. It must be noted that originally all the padas were composed for the expression of emotions, and later they adopted the form of narration or description. In some padas, descriptions related to the narration of characters. Even in descriptive padas description was a style of expressing emotions. Hence in the beginning padas were short, but later on descriptions became a part of the ritual and the proportion of the emotional element gradually diminished.

Bhajan institutions (institutions where religious-minded people gathered to sing hymns) also played a predominant role in the composition of padas, bacause hymns were required for collective singing. Bhajan meetings were held at night and sometimes lasted the whole night. On festival days meetings were also held during the day. A peculiarity of these padas was that the devotee simply eulogised the Lord, and did not ask for any material gain. They contained references to the transitoriness of the material world. Bhajanas or padas in which the devotee communicates his or her experience of the realisation of Almighty in an emotionally surcharged language, are found in abundance in the medieval Gujarati poetry. Narsingh says in one of his padas:

> Nirakhne gaganman kon ghumi rahyo tejhun sadba bole.
> (Behold there in the sky. He moves about incessantly saying, It is I, it is I).

In one of his padas the poet Akho (1591-1636) bursts into a rhapsody:

> Abhnavo anand aj agochar gochar havune.
> (Oh! what an unusual kind of joy I experience today because that which eluded the senses has permeated them).

The philosophical padas we come across are known as Avalvani (incongruous speech); it is mystic poetry in an enigmatic language. The statements made in such poetry are apparently incongruous, but deep below there is an inner meaning which records the mystic experience of the poets in their spiritual progress. Dhiro (1753–1825) in one of his Avalvani poems says:

> Tarnan the dungar re, dungar koj dekhenahi.
> (The mountain is overshadowned by straw and nobody is able to see it.)

Here the mountain symbolises the all-pervading Lord of the universe while the straw represents the finite things of the world. Thus in order to enjoy this poetry, one has to grasp the symbols.

In the narrative padas religious stories are narrated. Such stories are mythological, or are derived from those incidents in the lives of some famous devotees in which God had helped them materially. These being narrative poems, there is little scope for emotions. Most of these padas deal mainly with incidents from the life of Narsingh Mehta whom Krishna is supposed to have helped by appearing in human form.

Padas of the type of dramatic lyrics were either dialogues between two characters, or monologues of a character. The poet always stepped aside and allowed the characters to speak.

Narsingh Mehta and Nirantbhakta have composed padas in the letter form. In the former, the letter is from

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Gopi to Krishna depicting her miserable condition because of separation from Krishna, in the latter it is from a devotee to his preceptor making some queries on spiritual matters.

In the outward form of pada, the tek or dhruvpada (refrain) was an integral part. Sometimes instead of repeating the whole line some words were repeated. In Jain padas, the 'dhruvpada' is known as 'ankni'. Many a time the main concept of pada was presented in this refrain, and in the succeeding lines illustrations were given in support of the concept.

In one of the padas Narsingh Mehta says:—

Sukhdukh manman na aniye ghat sathe re ghadiyan.
(One should not ponder over happiness or misery. They are inborn with the body.)

Thus, the refrains were crucial lines in a pada. Some times we find that the tek is not the first line but some other line in which the main idea is presented. In some padas the teks for odd and even lines are different. As the padas were meant to be sung, the rhyme scheme was absolutely necessary.

Although the pada is mainly a poetic genre of the medieval Gujarati poetry, it has been extant in the modern period, because it is the most convenient genre which caters to the taste of all the poets irrespective of the sects to which they belong.

C.M.

PADA (Marathi) in medieval Marathi was one of the various forms of verse. But pada did not quite enjoy the popularity of 'abhanga'. This pada form was not much used before the advent of the saint-poet Eknath (16th century A.D). Yet we get good specimens of padas in the works of the first Mahanubhava and Warakari poets. Thus we get padas in the 'chaupadis' of Damodar Pandit and in the writings of Jnaneshwar. They have a distinct refrain or 'dhruvapada' which is joined to the last line of the 'antara' stanza by the rhyming device. Needless to say that all these padas were set to the tune and rhythm of medieval Indian folk music. In Mahanubhava writings we get references to such compositions as 'dhuva', which is most probably derived from the term 'dhruva' present in Bharata's *Natyashastra*, denoting a genre of songs that are sung to the accompaniment of musical instruments. Saints like Namdev and Tukaram disliked the 'khyal' type of music, but Eknath as well as his great contemporary Dasopant (16th century) seems to have liked its indigenous counterpart, the Indian folk music. Ramadas (17th century) eulogized music, saying 'blessed is the art of singing'. The akhyanas and kirtanas of medieval poets and devotees helped the 'pada' pattern thrive. This trend continued right up to the end of the 19th century .

The first eminent pada poet is, without doubt, Eknath, to whose credit go many regular padas and such other songs as 'gavalans' and 'bharudas'. Ramadas composed many fine specimens of these padas all of which were, and still are, a favourite with the kirtanakars. Next comes Madhvamunishwara, whose lyrical songs are still a delight to the lovers of padas. Amatya, lovingly called 'Rayji' by the kirtankars, was also an equally popular writer of such songs and lyrics as were originally composed as padas. These two poets flourished in the 18th century. The pada form was ably utilized by poets like Manik Prabhu and Madhav in the 19th century, following the medieval tradition. Other pada poets, who belonged to the 18th century, are Shivdinanath, Mahipatinath, Devanath, Rajarama Prasadi and Sohirobanath.

One peculiarity about the writing of padas in medieval Marathi was that it was never the main or sole form of expression with the saint-poets of Maharashtra. In medieval Braja (Old Hindi) period, saints like Surdas and others expressed their devotion to God mainly through the pada form. Only some Marathi poets like Vitthal Bidkar, Ananda Tanya and other akhyankaras composed padas with a view to creating a definite musical effect, but these songs were simply a part of the whole akhyana, composed in classical metres and medieval verse forms. But the pada form, with single lines and refrains as dhrupadas with antara stanzas rhyming with them in their last lines, remained a favourite and esteemed way of poetical-cum-musical composition with the medieval poets.

The medieval pada form of verse composition had caught the imagination of the lavanikar poets (called Shahirs). Many of the lavanis, especially the 'gana' and 'gavalana' pieces, remind us of the padas of the saints and the classicists. It is likely that the sweet, musical padas and songs of the saint-poets, praising the dalliances of Radha and Krishna were the real inspiration behind such lavanis of the 18th and 19th century Shahirs.

These traditions of the Bhakti poems and lavanis greatly influenced the playwrights of the late 19th and early 20th centuries. The musical compositions in the 'sangit natakas' were fashioned in the same mould, and were significantly called 'natakiya padas'. The lyrical poets of the same period wrote their 'bhava gita' compositions in the same strain. The pada form of composition is witnessed in many 'stree gits' and other folk-songs as well.

The pada form was accepted by almost all poets of the past four or five centuries, though it could never be the sole form of expression with any one of them.

N.G.J.

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PADAKALPATARU (Bengali) compiled by Gokulananda Sen (alias Vaishnavadas) is the most voluminous anthology of medieval Vaishnava lyrics composed in Bengali, Brajaboli and Sanskrit. Gokulananda collected 3101 'padas' of 130 poets and composers. Most of the padas in this anthology are related to Radha-Krishna episodes, while some centre round Shri Chaitanya. The latter are known as 'Gaurachandrika' (that is, pertaining to Gaurachandra or Sri Chaitanaya).

The original title of *Padakalpataru* was perhaps 'Gitakalpataru'. It is divided into four 'shakhas' (branches). The first 'shakha' is divided into eleven pallavas (sub-branches). The second, the third and the last are divided into 24, 31 and 36 'pallavas' respectively. This anthology includes 182 padas of Jnandas, 136 padas of Balaramadas and a considerable number of padas by Jayadeva, Vrindabandas, Ray Ramananda (an Oriya disciple of Sri Chaitanya), Madhav Ghose, Basudev Ghose, Lochandas, Narottamdas and Radhamoham Thakur. Gokulananda had intimate knowledge of Sanskrit aesthetics and the theories of 'rasa' as propounded by the Vaishnava acharyas. Moreover, his proficiency in 'kirtan' songs enabled him to winnow the authentic padas from the trite ones. Hence his collection has always been accepted as the most authoritative.

Gokulananda's special credit lies in the fact that he saved the Vaishnava lyrics from oblivion, mutilation and corruption. Indeed, some of the information given by him may not be correct. Some times he ignored the bhanita (the poet's name incorporated in the last line of each song) or gave wrong bhanitas. Hence there has been some confusion with regard to a few songs. But there is no denying the fact that the *Padakalpataru* is the best source book of Vaishnava lyrics of the medieval Bengali literature.

Of late, editors, publishers and printers of Bat-tala (a market for cheap books in north Calcutta), namely Keshab Ray, Baneswar Ghose, Bishwambhar Laha, and others published several editions of the *Padakalpataru* but these texts are mostly corrupt and inaccurate. The most authentic version came out in 1915, edited by the eminent Vaishnava scholar, Satishchandra Ray. It contained an elaborate introduction, useful information about phonetic changes that occurred in course of time, and important data regarding the lives of the composers. It also included variant readings of each pada.

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Asi.B.

PADALIPTA SURI (Apbhramsha/Prakrit) is an eminent Prakrit poet of the first or second century A.D. Several traditional Jain sources present his life as an inextricable tangle of history, legend and myth. They tell us of Padalipta's prematurely developed mental powers, his mastery of magic mantras, and his great influence over several kings of his time. The anecdotes describing his encounters with the famous Buddhist philosopher and Siddha Nagarjuna who, worsted in the performance of miracles, became his pupil, feature prominently in these hagiographies.

Myths and legendas apart, it is quite likely that Padalipta was a leading Jain monk of Koshala. He went to Pratisthan (modern Paithan in Maharashtra), which was then the seat of the Satavahan rulers and also a vigorous centre of Prakrit literature. After initial opposition from some poets and scholars, he seems to have acquired a highly respected position in the famed literary circle of Satavahan Hala, the glorious hero of legend and romance and renowned as a poet and patron of Prakrit literature. Several lyrics in *Sapatshatak*, the Prakrit anthology edited by Hala, are attributed to Padalipta.

The legend that Nagarjuna founded a city at the foot of the Shatrunjan hill in Saurashtra in honour of Padalipta is hardly reliable, but the corresponding modern place-name 'Palitan' (in modern Saurashtra) does mean etymologically the town or city belonging to, or named after Palitta, i.e. Padalipta.

Padalipta's fame as a great Prakrit poet rests primarily on the *Taramgavai kaha* (Sk. *Tarangavati katha*)/, which is unfortunately lost. But we can form a fair idea of the contents, form and narrative, and the poetic merits of that verse romance on the basis of its abridgement (prior to the tenth century A.D.), *Samkhitta-Taramgavai kaha. Taramagvai* has earned for Padalipta a respectful place among such eminent writers of early Prakrit narrative and lyric literature as Gunadhya, Hala, Sarvasena and Sanghadas. Some other works also, mostly religious or astrological, like *Nirvanakalika, Samachari,* and *Prashnaprakasha* are attributed to Padalipta Suri. The character of the subject-matter, its style and linguistic usages show that *Nirvanakalika* is a late work. As the legends associated Padalipta with Krishnaraja of Manyakheta (A.D. 878-914), *Nirvanaraja* also could be, in all probability, the work of a later writer.

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H.C.B.

PADAM (Tamil), literally a word, has the sense of a part of a verse in lyrical poetry; the word 'padyam' is a derivative

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which means poetry as against 'gadyam' which denotes prose.

The *Natya shastra* uses the term 'padam' to mean a song. Down the centuries, padam has come to be associated with dance, representing as it does the kind of lyrical song that lends itself to aesthetic representation through 'abhinaya' i.e. the language of the hands and eyes. Padams are found in almost all languages of India, wherever the dance tradition has been alive. It is believed that the padam as in vogue owes itself to the influence of Jayadeva whose *Gita Govinda* is held as model. Stylised in form, padam has some unique characteristics which lend distinction; first, it is dramatic in structure, in the form of a message or sentiment addressed to someone, recalling an event or an experience; second, its theme is romance, in all its aspects; third, the lyric is sensuous and delicate, both as song and as music. All this goes to make it apart from songs of other kinds, such as 'bhajan' or 'keertan', though in outward form the padam may consist of three parts, i.e. pallavi, anupallavi, and charanam exactly on par with 'keertanam'. The first two characteristics cited above are integral to the concept of the eight 'nayikas' described in *Natya shastra* and what makes the padam universal in its appeal is the impersonal nature of the song; no names are ever mentioned. The three characters who form the *dramatis personae* are HE, SHE and SAKHI; the first two represent a pair of young lovers (often referred to as the hero and heroine), while the third denotes the female companion of the girl in love—an intimate well-wisher, she is the one who steers the course of love, fixing the tryst for the lovers to meet, consoling the girl when she is lonely and pining for the man, cajoling the man into fidelity when he seems to stray away, admonishing the young girl when she shows excessive jealousy or peeve, etc. The Tamil tradition refers to her as 'tozhi', sometimes; but the word 'sakhi' also occurs as such. The manner in which these norms and devices are worked into poetry is reflected in the infinite variety as well as subtlety which the padam manifests; Kshetrayya, the composer in Telugu language is held as model. In Tamil, Ghanam Krishna Iyer, Subbarama Iyer and Kavi Kunjara Bharati are among the well-known composers of padam.

In the medieval period, the padam came to be employed to depict the love of God that humans manifest; thus God, in the form of a deity such as Krishna, Murugan, or Shiva, was the hero and the devotee, the heroine. But, the language of romance as employed by young ones in love continued to be used in poetry that sought to be devotional. This was known as love on surface, but devotion within (bahir shringara, antar bhakti). The *double entendre* that the listener comes across in many a devotional song can thus be explained.

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K.S.S.

PADAM (Telugu) is the generic name for several kinds of Telugu compositions set to music and dance. Palkuriki Somanatha, a famous Virashaiva poet, mentions in his *Panditaradhya charitra* several varieties of padam—Tummeda padam, Prabhata padam, Parvata padam, Ananda padam, Shankara padam, Gobbi padam, Vennela padam, Nivali padam, etc.—as having been prevalent in Telugu during his time. Some of these varieties survive to this day in the 'Yakshagana' text and Annamacharya's padams.

Bharata's *Natya shastra* (32: 25 to 27) defines pada as a combination of raga, tala, and pada (svara tala padatmakam) and classifies it as 'nibaddham' (metrical) and 'ani baddham' (free verse). *Sankirtana lakshanam* of Tallapaka Chinnanna (16th cent.) in Telugu recognises a third variety, 'vritta padam', freely employing any of the twenty-six Sanskrit metres, but examples of this type are hard to find in Telugu.

Though padam, a spontaneous and emotional expression of song and dance, originally belonged to the oral and folk tradition, classical writers too were drawn to this genre. Krishnamacharyulu is said to have composed more than four lakhs of 'vachana sankirtanas' (anibaddha padams), a few of which are extant. He used to sing them dancing in ecstasy in front of the presiding deity at Simhachalam. The 'vachanas' composed by the poets of the 'Yaganti' family (13th cent.) and the 'gadyas', etc. of Palkuriki Somanatha (13th cent.) may be mentioned among the prominent contributions to the 'anibaddha' variety of padam. Padam and sankirtana are used synonymously. Tallapaka Annamacharya (15th cent.), a devotee of Lord Venkateswara of Tirupati, who left to posterity about 32,000 padams inscribed in copper plates, is hailed as 'padakavita pitamaha' (lit. the grand-father of the genre of padam), as well as 'sankirtanacharya' (master of sankirtanas). His padas, which are nibaddha type, are classified into shringara (erotic), 'bhakti' (devotional), and 'adhyatmika' (metaphysical) varieties. Conversant with Purandaradasa's compositions in Kannada and Alvars' pasurams in Tamil, Annamacharya enriched his songs with piety and a rare charm. His son Peda Tirumalacharya and grandson China Tirumalacharya too composed quite a few mellifluous padams.

The most significant contribution to this genre, however, comes from Kshetrayya of Mova whose padams are rich in shringara and madhura bhakti and are compared to Jayadeva's *Gitagovinda* in Sanskrit. They have been favourites in Kuchipudi and Bhagavata performances and with Devadasis till recently. Pada literature had its hey-day during the reign of Vijayaraghava Nayaka (1633-1673) of Tanjore, whose court Kshetrayya visited and

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from where he received honours. Vangala Sinayya and several others also composed quite a few padams.

Usually a padam has a pallavi (refrain), and a few charanas (stanzas). A 'nibadhha' padam gives great scope for interpreting it variously by means of innovations in music and 'abhinaya'.

B.V.S.

PADAVALI (Maithili). Vidyapati's fame as a great poet solely depends upon his *Padavali* (a series of padas or songs) in Maithili. From the *Varnaratnakara* of Jyotirisvara Thakura (1280-1340), the earliest extant prose work in Maithili, it appears that the practice of composing songs in Maithili is older than Vidyapati. Vidyapati simply picked up the pada and perfected it in such a way that it became a powerful vogue not only in Maithili but in other north eastern languages also. Songs numbering about one thousand are ascribed to him. It is very difficult to decide on the genuineness of all these songs, especially of a good number of devotional songs relating to Shiva, like 'Maheshavanis' and 'Nacharis'. It is equally difficult to arrange these songs in a chronological order.

There are three sources of the padas of Vidyapati: (1) manuscripts, (2) old collections and (3) oral transmission. Manuscripts were found in Mithila as well as in Nepal. In Mithila two manuscripts were found: (1) Rambhadrapura manuscript containing 96 padas and Tarauni manuscript, now lost, from which N.N. Gupta collected 239 padas. First Nepal manuscript contains 261 padas. Second Nepal manuscript has 37 new padas, edited by Ramanath Jha in his *Bhasagita sangraha*. Lochana in his *Ragatarangini*, a work of the 17th century, collected 51 padas of Vidyapati. Various collections of Vaishnava songs of Bengal have 283 padas of Vidyapati. George Abraham Grierson collected 84 padas from oral sources in 1881. N.N. Gupta's collection contains 663 padas in all. K.N. Mitra and B.B. Majumdar's collection contains 923 padas.

Thematically Vidyapati's songs may be divided into three types: (1) love songs, (2) devotional songs and (3) occasional songs. Love songs outnumber the rest two types. It is on his love songs that the influence of Jayadeva is visible. It is also corroborated by the title, 'Abhinava Jayadeva', bestowed on Vidyapati. Both *Gitagovinda* and love songs of Vidyapati are based on the love legends of Radha and Krishna. But the range of *Gitagovinda* is very limited in comparison with that of the love songs of Vidyapati. *Gitagovinda* describes the estrangement of Radha and Krishna, Radha's pining for Krishna and their final reunion. Love songs of Vidyapati describe Radha's love for Krishna and that of Krishna for Radha from the beginning to the end, delineating all the nuances of love. Besides, his songs also describe physical beauty, especially that of a woman, in different stages, and poses, and from different angles. But unlike Jayadeva's *Gitagovinda*, Vidyapati's love songs do not appear to form a connected whole. The thematic source of Jayadeva's *Gitagovinda* as well as of the love songs of Vidyapati cannot be definitely located. Both of them were acquainted with the *Srimadbhagavata*. Vidyapati even copied the whole of the *Srimadbhagavata*, although late in life. But the *Srimadbhagavata* does not mention Radha, and describes the autumnal and not vernal Rasalila. There are parallelisms between the treatment of Radha-Krishna legends by both Jayadeva and Vidyapati on one side and by the *Brahmavaivartapurana* on the other, but it cannot be conclusively proved that both of them were indebted to the *Brahmavaivartapurana*. But the legend of Radha appears to be older inasmuch as it occurs in Hala's *Prakrita saptashati*.

Devotional songs: They are in praise of Krishna, Shiva, Durga and Ganga. Most important of all devotional songs are Shiva songs which are of three types. The first type consists of prayers of Shiva which are well-known for their sincerity and simplicity. Some of these songs are composed in specific tune, and they are known as 'Nacharis' because devotees sing them in dance. The second type describes the incongruous marriage of the poor Shiva and Parvati, the daughter of the mountain-king. The third type describes the poverty-stricken domestic life of Shiva and Parvati. It is very difficult to accept all these Shiva songs, popularly ascribed to Vidyapati, as genuine.

Occasional songs are sung at different social functions. Occasional songs and devotional songs overlap one another. Songs composed in praise of Durga are sung at the beginning of every festive occasion by women-folk in Mithila. Marriage songs of Shiva and Parvati are sung on the occasion of marriage. Pure occasional songs are 'Uchitis' which are sung to the bridegroom as an appeal to look upon the bride kindly, and 'Jogas', viz. spells or charms to influence the husband of the newly married wife, etc. The authenticity of most of these occasional songs is, however, dubious.

Vidyapati's songs of love became a powerful vogue in Mithila as well as in neighbouring regions. In Mithila a large number of imitators of Vidyapati, who migrated from Mithila to Nepal, became instrumental in spreading his love-songs and other lyrics in Nepal with the result that both kings and their subjects composed songs in imitation of the great master. Vidyapati became a precursor of what was destined to be the great Vaishnava poetry of Bengal solely due to Chaitanya, who felt ecstatic pleasure in singing songs of Vidyapati. It was on this account that Vidyapati became a house-hold name in Bengal. He gave a new theme as well as a new language in the form of Brajaboli to the Vaishnava poets of Bengal. From Bengal the influence of Vidyapati reached Assam on one side and Orissa on the other.

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H.M.

PADAVALI (Oriya). The word 'padavali' occurs for the fisrst time in the famous Sanskrit work, *Gitagovinda*, of Jayadeva to denote musical composition. It seems, towards the beginning of the sixteenth century the Vaishnava poets of Bengal used this word for their lyrical compositions written on the model of Jayadeva and dealing with the love of Radha and Krishna. Since then the word padavali is mostly used in Bengal to denote songs dealing with the love of Krishna. In Oriya, the word is often used in the same sense.

Sri Chaitanya, the great exponent of the Gaudiya school of Vaishnavism, used to sing the songs of Vidyapati, Chandidas and Rai Ramananda, most of which were written in a mixed language, called 'Brajaboli'. As a result of Sri Chaitanya's long stay in Orissa and under his influence, such songs to some extent gained popularity in Orissa. A few Oriya poets like Rai Ramananda, Jadupati, Champati, Madhabi Dasi and Kanhai Khuntia composed songs in Brajaboli. Naturally these poets tended to write on the same theme in Oriya. The first known poet who wrote songs based on the 'rasa' of Krishna was Banamali Dasa of the sixteenth century.

But it can be safely said that in spite of the preachings of Sri Chaitanya, his doctrine of 'Prema-bhakti' or 'Raga-marga' could not gain superiority over the indigenous cult of the land during the period. No trace of influence of the preaching of Sri Chaitanya can be found in the writings of the five saint-poets of Orissa, viz., Balarama Dasa, Jagannatha Dasa, Achyutanada Dasa, Ananta Dasa and Jashobanta Dasa. However, in the subsequent century the doctrine of Prema-bhakti was gradually synthesised with the indigenous cult of the land and we find effusion of such songs, particularly from the pen of Dinakrushna Dasa of the later part of the seventeenth century.

The eighteenth century may be regarded as the golden age of the Vaishnava lyrics. Many devoted Vaishnava poets like Dinabandhuraj Harichandan, Sadananda Kabisurya Brahma and Banamali Dasa wrote beautiful songs dealing with the 'lila' (activities) of Krishna. Even the poets like Upendra Bhanja, Ramakrishna and Brajanatha Badajena, who were not Vaishnava, were also inspired to compose such songs. It seems the theme became popular and turned into a poetic convention during the period.

Hence most of the poets of Orissa mainly wrote 'padas' or Vaishnava lyrics till the advent of the Modern Age. Those who showed their excellence during the nineteenth century in writing such poems were Gopalkrishna Pattanayak, Kabisurya Baladeva Rath, Goudari Parichha and Gouracharan Adhikari. Besides, Hanuman Raiguru, Govinda Raiguru, Haribandhu Bebarta Pattanayak, Somenath Singh, Kishorechandra Rajendra, Biswambhar Rajendra also enriched this form with their writings.

It may be admitted that most of the poets who wrote such songs belonged to South Orissa, where the love-story of Krishna and Radha was more popular and was related to the public through the medium of 'lila' or dramatic performances known as 'Radha-prema lila' and 'Krishna-prema lila'.

Oriya padavali is to a great extent a string of conventional songs of Orissa known as 'chaupadi'. It starts with a 'dhruba pada', followed by four or five subsequent padas and ends with a colophon or 'bhanita', where the name of the poet is mentioned. Since these poems were written during the age of Riti, most of the poems manifest the rhetorical skill of the poet. These songs are more noted for their musical quality than for their wealth of ideas.

Though a few Oriya poets tried their hand at writing songs in Brajaboli or in Sanskrit metre, they did not gain popularity, because the Oriya pronunciation is different and the long vowels are not pronounced as such. Gourcharan Adhikari may be taken as the last poet who composed songs in Brajaboli. These padavalis were mainly written to be sung during the festivities associated with Lord Krishna, such as Dola Yatra and Jhulana when 'lila' and 'kirtana' are usually performed. Dancing boys dressed as girls, popularly called gotipua, sing these songs, appearing as Radha, Krishna and gopi. Generally the 'raga' and 'tala' used in 'chaupadi' are used in padavali. These songs are very different from the kirtan of Bengal.

In Orissa, Krishnalila or Rasa is performed twice, once during the spring, and then during the autumn. There are two types of songs called 'vasant rasa', pertaining to spring and 'sharada rasa' pertaining to autumn. Of these two types, vasant rasa of Pindiki Srichandan and sharada rasa of Gourcharan Adhikari deserve special mention. In these songs such themes as the unearthly beauty of Radha and Krishna, their preliminary aquaintance, Krishna's dalliance with the gopis and Radha, his home-coming from the forest with cows and friends at dusk, Radha's 'mana', Krishna's soothing words in praise of Radha to appease her, her intense love, her longing in separation, and 'akshepanuraga' (Radha accusing all including herself for not being able to win the love of Krishna), the final union of Radha and Krishna, the pleasing jokes of the companions of Radha and Krishna are the general themes. A few songs also depict the filial emotion of Yashoda for Krishna. However, in padavali the mental condition of Radha and Krishna in different phases of their love is described through conversation among their respective companions. Some songs are written in the form of an address of a particular 'sakhi' or group of 'sakhis'.

The imagination, experience and feelings of the

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medieval poets found expression in these poems. These songs were very popular because of their human appeal and musical quality. They also owe their popularity to their basic appeal to contemporary religious fervour.

J.B.M.

PADAVALI (GOPAL KRISHNA) (Oriya). An enormous amount of literature on the Vaishnava cult was written in Orissa as in other regions of India. A collection, entitled *Padavali* of Gopal Krishna (1785-1862), was first published in 1889-93. Many padavalis were written earlier in Oriya from the sixteenth century to the first part of the eighteenth. The poets who composed Krishna kavyas are Danai Das, Debadurlava Das, Upendra Bhanja, Bhupati Pandit, Vrindabati Dasi, Dinakrushna Das, Abhimanyu Samanta Sinhara, Brajanath Badajena, Bhakta Charana Das and Kavisurya Baladeva Ratha. Their padavalis were popular because of their emotional fervour which stirred the hearts of the common men. The poets depicted Radha and Krishna not as spiritual personalities but as ordinary human beings. Gopal Krishna Pattanayak adopted the style of Vaishnava padavalis which were both musical and lyrical. He not only composed a larger number of padavalis than his predecessors and contemporary poets did, but also depicted the lila of Krishna with all its variety and richness in his poems with great naturalness and artistic beauty. In his conduct and ideals he was a true Vaishnava, and his literature was part of his religious practice. He conceived Sri Krishna as Shringara incarnate and 'Paramananda svarupini' (supreme bliss). He considered singing and chanting the names of Radha and Krishna to be the supreme goal of his life. In his *Padavali* he worshipped them as his 'sakhi' (friend).

The *Padavali* of Gopal Krishna is based on the feeling of love-'shringara rasa'. Shringara is considered the basic element in the padavali literature, but the Vaishnavas call it madhura rasa. Gopal Krishna has portrayed both the union with and the separation from Lord Krishna, the 'purusha' *par excellence*. His depiction of pathos in the separation of lovers is very heart-touching. Gopal Krishna has depicted in many of his poems the tireless effort of Radha to attain the love of Krishna and the trial of her love in separation. For example, he says in one of the poems—'daya na karantu mu dasi sina re'. He has also invoked 'shanta' rasa in his chaupadis, entitled '*Manah* siksha'. His devotional poem, 'Anusarita Prabhu kalayaka gala sarita' is based on shanta rasa. He has also depicted 'vatsalya' rasa as in 'Uthilu ede begi kahinkine duhki dhana'. These padavalis were meant to be sung, and musical metres were followed while composing them. He has used ragas and raginis like ashabari, ananda bhairabi, kalyani, kedar, gandhar, bhaikhi, bangalashree, shankarabharana, etc.

Gopal Krishna, had a good command of Sanskrit, but his padavalis are wonderfully free from terse Sanskritised language. He has successfully used colloquial Oriya words and idioms and harmonised them with polished 'tatsam' (pure) words, Mayadhar Mansinha has compared Gopal Krishna's poems with the water of an autumn spring which flows scantily but is pure and tasteful. His poems need no commentary, as they convey eternal joy to both the learned and the ignorant.

A.P.

PADGAONKAR, MANGESH KESHAV (Marathi; b. 1929) is one of the most popular post-Independence Marathi poets. He did his M.A. in first division, winning Tarkhadkar and N.C. Kelkar gold medals. He heads the Marathi section at the U.S. Information office in Bombay. Earlier, he was Professor of Marathi, and thereafter, senior producer of the Marathi section at the All India Radio. He was also the co-editor of *Sadhana*, a Marathi weekly, for sometime.

As a poet, he acknowledges his literary debt to some senior poets like Borkar and Kusumagraj, who have left some mark on his style. *Dharanritya* (1950), *Gypsy* (1953) *Chhoti* (1957), *Sharmishtha* (1960), *Utsava* (1962), *Vatratika* (1963), *Mira* (1965), *Vidushak* (1966), *Bholanath* (1968), *Salam* (1978) and *Gazal* (1981) are his well-known collections of poems. His poems are expressive of different moods, ranging from devotion to introspection. *Chhoti* and *Bholanath* got the State Government awards. *Salam* was the Sahitya Akademi Award winner (1980). *Nimbonichya zadamage* (1950) is a collection of his short stories. He has done some translations also from English into Marathi.

La.B.

PADGHAVALI (Marathi) is one of the major works of G.N. Dandekar who describes it as a portrait, rather than as a novel, of a village standing on the brink of decline. Published in 1955, it pioneered the trend of regional novels in Marathi. *Padghavali* is the name of a village in the Konkan region round which the story revolves. It is, in fact, the village Padghavali itself which becomes the central character of the story which covers three generations of malgujars (village chiefs). The natural beauty of Konkan with its tropical flora and fauna, as well as its cultural life pattern, comes out vividly through the graphic details of the novel. The book offers a realistic portrayal of contemporary society woven through the fabric of characters and situations. It also raises pertinent questions about sex-based inequality and points out the glaring discrepancies in the prevalent social order, e.g. customs like child marriages and pitiable status of child widows in the family. The most engaging character of the novel is Amba who enters the family of the malgujars as an adorable child-bride and grows into a strong character

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playing the pivotal role of the first lady of the village. Firm and resolute, she ably deals with the challenges of time and tackles the problems facing not only her family but also the villagers. She leads them in their fight against socio-economic injustice.

The novel also deals with the problems posed by mechanical advancement, such as unemployment in villages and the not-so-happy consequences of migration. It also brings out the collapse of the prevailing value-system and the tightening grip of materialism. Amba tries her best to hold the village together, protecting the villagers from Vyanku, her villainous brother-in-law. Her husband has already fallen a victim to the evil designs of Vyanku and met his tragic death. Her efforts to maintain the dignity of the village win her the love and respect of the people. Finally, weary of unending problems and having grown old, she decides to leave the village to stay with her son at Bombay. The whole village fondly gathers at the jetty to bid her good-bye. She gets into the boat with a heavy heart, sails past a short distance, but then realizes that her attachment to Padghavali is too deep to be served.

The novel ends on a touching note, reinforcing the unbreakable bond between Padghavali and Amba. It was serialised on television in 1989.

Ur. J.

PADHIYAR, AMRITLAL (Gujarati; b. 1870 d.1919) was born at Chorwad in Saurashtra and had his education at Rajkot. From an early age he had a spiritualistic leaning, and was devoted to meditation and study of philosophical works. Nanalal, the famous lyricist of Gujarat, wrote a poem on him, entitled 'Saurashtrano sadhu' (Saint of Saurashtra). Though he did not renounce the world, he led a saintly life. He has written about twenty-two books, which comprise devotional poems, hymns, bhajans, fables, stories for children, illustrative stories, etc. His *Navayugni vato* (1911) is a book of short stories presenting social problems of contemporary life. *Dukhiane dilaso* (1918) shows an unhappy man's ways of shedding the gloom. His *Ishwarstuti* (1918) contains songs of obeisance to Almighty, *Bhajansagar* contains hymns of a devotee, *Harijan stotra* (1932) lays down the characteristics of a true devotee. *Dashtrasutriala* (1940) gives some practical suggestions regarding eradication of misery. *Bansiman Bhagivane sun gayun* (1948) gives in nutshell the teachings of Lord Krishna. *Balkoni vato* (1953) has humorous stories for children with a message.

He has written twelve books on the subject of heaven, such as *Sachnun swarga* (Heaven of truth, 1940), *Swargani kunchi* (Key to heaven, 1940), *Swargani sadak* (Passage to heaven, 1940), *Swargano prakash* (Light of heaven, 1940), *Swargni jindagi* (Life in heaven, 1940), *Swarga no anand* (Joys of heaven, 1941), etc. All these books contain directions for those who want to establish heaven on earth, each written from a different angle and the source being his rich spiritual experience.

C.M.

PADHYE, BHAU (Marathi) b. 1926) is a free-lance journalist. He was born and educated at Bombay and obtained his B.A. degree from the University of Bombay.

He shot into prominence in 1965 when he brought out his work, *Vasunaka*, a terse and true-to-life portrayal of hypocrisy in society. His earlier two works are *Dombury-acha khel* (1960), dealing with the life of workers, and *Vaitagwadi* (1964), a search into the futility of life, which received an award from the Maharashtra government. *Barrister Anirudha Dhopeshwarkar* (1969), got him the 'Lalit' award. He has written eight novels and one drama.

La.B.

PADHYE, PRABHAKAR ATMARAM (Marathi; b. 1909, d. 1984) was one of the foremost figures in the field of Marathi journalism and literary criticism during 1940-1980. He was a spirit of fire and dedication that strove to attain excellence in all his pursuits. As has been the case with most of the Indian intellectuals, his convictions were subjected to diverse pulls of the best in ancient Hindu tradition, western liberalism and the basic doctrines of Marxism understood in terms of humanism. Towards the end of his career, he was inclined towards a mixed creed in which liberalism, socialism and humanism co-existed in different proportions.

Padhye did his B.A. in Economics from the University of Bombay in 1932. He was carried into the stream of Marxist thought at that time. He was editor of the Marathi weekly *Dhanurdhari* between 1939 and 1945 and of the Marathi daily *Navashakti* from 1946 to 1953. He was Secretary of the Indian Committee for Cultural Freedom in the fifties. Between 1955 and 1967, he was Asian representative of the Congress for Cultural Freedom to which the ICCF was affiliated. He was Director of the Centre for Indian Writers, established in Pune towards the end of this period. He was President of the Gomantak Marathi Sahitya Sammelan held in Belgaum in 1950 and of the Marathi Patrakar Parishad at Kolhapur in 1952.

In 1935, Padhye wrote the book, *Aajkalcha Maharashtra*, in collaboration with S.R. Tikekar. It maps out the cultural, social, intellectual and political life of Maharashtra from the times of Shivaji to the period after the First World War. *Pakistan ki pannas takke* (1941), *Samajavadacha punarjanma* (1952), *Yugoslavia* (English, 1962) are some of his books commenting on the political developments between and after the two wars. In the reputed literary periodical *Pratibha*, Padhye wrote the feature 'Pashchimekadche ware'. He was particularly interested in the personalities of Bertrand Russell, Trotsky, Max Eastman, Waman Malhar Joshi and Jayprakash Narayan.

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A scholar of aesthestics, in his book *Kalechi kshitije* (1942), Padhye took cognisance of the ideas on aesthetics of several Indian and foreign scholars and raised fundamental questions about the nature of art. In the book *Mardhekaranchi saundaryamimansa* (1970) Padhye examines the aesthetic thought of Mardhekar in depth. He wrote another book on Patankar's theories of aesthetics, entitled *Patankaranchi saundaryamimansa* (1979). In *Saundaryanubhav* which won him the Sahitya Akademi Award (1982), Padhye propounds a new theory of the experience of beauty.

On this rather controversial issue, he suggests that it is 'interest' which supports all experience of beauty, and that every experience has two sides, one concerned with its means and the other with an ingrained 'rasa'. Much more debatable is the theory of 'reticular formation' which he ties up with the experience of beauty.

Three more works of criticism by Padhye are *Waman Malhar va vicharsaundarya*, *Aswad* (1977) and *Kadambarikar Khanolkar* (1977).

Padhye was deeply interested in alien cultures. He wrote interesting travelogues such as *Nave jag: navi kshitije* (1954), *Agastichya anganaat* (1958), *Udta galicha* (1959), *Tokonoma* (1961) and *Hirvi unhe* (1964). Padhye's position in the Congress for Cultural Freedom gave him a rare opportunity to mix with American intellectuals such as Herbert Passin, and to travel through westernised countries like Japan. This side of his life is reflected not only in the travelogues, but also in a novel, *Maitrin* (1961); its hero, torn between an indigenous set of values and morals, is typical of the dilemma which Padhye himself experienced in his later years. Padhye, though better known as a journalist and critic, was himself a creative writer. He has a few collections of short stories to his credit, viz. *Vyadhachi chandani* (1944), *Krishnakamalichi vel* (1945), *Ardha vartule* (1949), *Andharatil savalya* (1966), *Neele diwas* (1976) and *Sandhykalchya savalya* (1984).

Prabhakar Padhye will be long remembered for his distinguished career in journalism, for breaking a new path in travelogue writing, for ushering in the modern psychological short story, for his contribution to literary criticism and aesthetic theory, and above all for the sustained display of a dauntless spirit.

M.D.H.
Dy.N.

PADIKKASUP PULAVAR (Tamil; b. 16th cent.) was born in Kalandai in Thondai Mandalam. He was a devotee of Shiva and daily placed a gold coin on the step of the Lord's temple to help a poor brahmin priest who performed the 'puja' (worship) with empty stomach. Hence the Shiva of that sanctum came to be known as Padikkasuththambiran (Lord with coin on the step), an appellation that was applied to the poet as well.

He had composed sadhagams (hundred songs) and loose poems on several occasions on several topics. He composed three sadhagam works, namely *Thondai mandala sadhagam*, *Pullirukku veloor sadhagam* and *Thandalaiyar sadhagam*. *Thondai mandalam* covers the entire Pallava kingdom, and Pullirukku Vellor and Thandalai are famous sacred places with ancient Shiva temples. The modern name of Pullirukku Veloor is Vaidhessvaran Koil, and the ancient name of Thandalai was Thandalai Neel Neri. These three works contain a hundred songs each. Manikkavasagar's *Thirusadhagam* is the first work which contains a hundred songs sung by a single poet in a single poem.

The loose thirty-one songs of Padikkasup Pullavar are found in the collection of songs called *Thanippadal thirattu*. These songs are on deities, like Shiva, Parvati and Subramanya, and on kings like Ragunatha Sedhupati, and on popular individuals like Seedhakkadhi, Thirumala and Kumarendra Gangeyan. In the poem on Kumarendra Gangeyen, he refers to the sculptures of *Skandha purana* episodes carved out in the Shiva temples. In the poems on Shiva and Amba the experiences of devotees are mentioned with the simplicity of a child. In the poems on Seedhakkadhi, Padikkasup Pulavar hails the greatness of the man who was a strong supporter and admirer of Tamil poets and language. The famous poet Ottakkootar (the contemporary of Kamban), Villiputhoorar and Adhiveera Rama Pandiyan are some of the poets mentioned in these songs for their strong opposition to sub-standard poems. The works of Padikkasup Pulavar are written in a simple unadorned language.

U.Ja.

PADMA RAJU, PALAGUMMI (Telugu; b. 1916) is a noted Telugu novelist, short story writer and poet, popularly known as 'Papa' in literary circles. Born in a Brahmin family at Rayakuduru, he took his M.Sc. degree in Chemistry from the Banaras Hindu University in 1937 and taught in several colleges. Afterwards he entered the field of cinema in Madras. To him writing is not an end in itself but a means to cultural liberation. He was greatly influenced by Russian, English and French writers. In his early days he experimented with free verse. With 'Puriti pata' (Song of delivery, 1938) he made his debut as poet and his first poem was very much appreciated by the modernists.

Padmaraju's study of Marxism and his association with freedom struggle in the 1940's took him to radical humanism in political thinking and to a lively style in story-telling. Under the influence of his uncle, a Satyagrahi, he produced 'Galivana' (The cyclone, 1951) which won the second prize in the International short story competition conducted by the New York *Herald Tribune*. It deals with the life and values of the upper middle class. It is a good-humoured acceptance of the behaviour pattern of a

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woman living from moment to moment. Earlier, he published two outstanding collections of short stories, *Kuli janam* (The labourers, 1944) and *Papa kathalu* (Stories of Papa, 1945).

He made his short story a strong vehicle for the presentation of some living characters and their attitudes of life and environment. For example, in 'Padava prayanam' (Journey by boat, 1950) he gave vent to a personal middle class reaction to the totally rustic behaviour of a woman. His first novel *Bratikina kaleji* (Living college, 1965) was written in the style of Wodehouse, the English humorist. In it, the sense of the ridiculous matters more than the theme. His second novel *Bendava Asokuni munnalla palana* (The short-lived rule of Ashoka the Second, 1968) is a political satire written in the fashion of Steinbeck, the American novelist. *Nalla regadi* (The black cotton soil, 1970) is a tale of two families in feud. However, it has a romantic background.

Rama rajyaniki rahadari (The highway to the kingdom of Rama, 1971) is his own record of political events since 1930. He recollects a group of characters near Bhimavaram who came into the Congress Movement for a variety of reasons, individual and patriotic, and then got into a quarrel. His characters show a full judgement of life. In narration he combines pathos with humour. He also translated some Tamil plays into Telugu. *Rakta kanniru* (Tears of blood, 1971) and *Shanti nivasam* (A home of peace, 1973) are popular among them. He worked as script-writer for many successful films and All India Radio serials. The Andhra Pradesh Sahitya Akademi honoured him with an award for his novel *Nalla regadi*.

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S.M.K.

PADMABATI (Bengali) is a verse narrative by Alaol who was one of the most powerful poets in medieval Bengali. It was written sometime between 1645 and 1652. Alaol was a court poet of king Thosominter of Arakan (now in Burma). He wrote it under the patronage of Quershi Magan Thakur, an important officer of the king. *Padmabati* is a translation of Malik Muhammad Jaisi's *Padmavat*, composed in Awadhi-Hindi in 1540. But Alaol's work is much more than a literal translation. The story is briefly this. King Gandhrava of Sinhal had a very wise parrot. Padmabati, the daughter of the king, loved this bird. The parrot made a vow that it would go out and find her the best groom. It flew away but was caught and sold to a Brahmin of Chittor. The Brahmin sold the bird to Ratnasen, the young Rajput king of Chittor. The king came to know from the bird about the beauty of Padmini (Padmabati) and resolved to get her as his queen. The king went to Sinhal with his sixteen hundred followers, all disguised as saints. Ratnasen had to overcome many hurdles, and ultimately, with the help of Mahadeva, married Padmini and came back with her to Chittor.

Emperor Alauddin of Delhi learnt of the legendary beauty of Padmabati and besieged Chittor to secure her as his empress. He kept Chittor surrounded by his army for eight years but failed to conquer it. He then played a trick. He proposed a friendly treaty which Ratnasen readily accepted. They became friends. But while leaving, the Emperor suddenly arrested Ratnasen and took him to Delhi. Padmabati arranged to save his life and ensured his safe return with the help of Badal and Gora, two faithful and gallant warriors. Ratnasen came to know that during his absence Devapala, the king of Kuntalan, had tried to secure Padmini as his queen. He attacked Devapala and killed him. Ratnasen, who was fatally wounded, entrusted Badal with the responsibility of saving Chittor from the enemy. Both Nagmati and Padmabati followed their husbands to the funeral pyre. Emperor Alauddin attacked Chittor again, killed Badal and brought Chittor under his rule.

M.I.

PADMAGUPTA (Sanskrit; 11th cent.), alias Parimala or Parimala Kalidasa, was a Sanskrit poet. He was the son of Mrganka Gupta (or Datta), court-poet of the famous king Munja of the Paramara dynasty of Dhara (Malwa, Madhya Pradesh) and an ardent devotee of Shiva. He wrote the poem *Navasahasanka-charita*, depicting the marriage of his patron king Paramara Sindhuraja alias Navasahasanka (two of the many names borne by Munja) with the mythical Naga princess Shashiprabha. The princess finds her pet deer pierced by an arrow bearing the king's name; the king, pursuing the deer, finds a swan with a pearl-necklace with the princess's name on it; the princess's maid, searching for the necklace, meets the king; an interview follows. He is asked to invade Nagaloka, kill the demon Vajrankusha and fetch the golden lotus from his pleasure-pond. All this is easily accomplished and the lovers are united. The poem does not have much historical value. It is only a heightened fairy-tale. The narrative interest, however, is maintained in spite of some digressions. Padmagupta also seems to have written another poem, now lost, on the theme of the Tailanga king Baspa's expedition against Mularaja of the Chalukya dynasty of Gujarat. Padmagupta is quoted and praised by many later poet-critics. He admired and imitated Kalidasa so successfully that he is sometimes called 'Parimala Kalidasa'.

R.N.

PADMAKAR (Hindi; b. 1753, d. 1833) was a Telang Brahmin, born at Sagar in Madhya Pradesh. His father,

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Mohanlal Bhatt, a poet himself, encouraged his son to write poetry. The first to acknowledge his poetic gift and to reward him was Raghunath Rao Apa, the ruler of Sagar. However, there was some misunderstanding between the two, and the poet had to go back to his ancestral home at Banda. The rulers of Jaitapura and Sugra became his admirers. For the latter he wrote laudatory verses compiled as *Arjun Rayasa*. Then he went to the court of Datiya and received land as a gift for his poetry. Later, he visited Rajadhan and was able to please its ruler with his composition. From there he went to Satara, and its ruler, Raghunath Rao, gifted him ten villages and a cash of one lakh rupees. At Jaipur, he won over the heart of the king and was made court-poet. It was here that he wrote his famous book *Jagatvinod*, a book on rhetoric. He visited Udaipur and Gwalior too, and wrote *Alijaha prakash* in 1821 in honour of the ruler of Gwalior, Daulat Rao Sindhia. In 1826 Ratansimha was coronated at Charakhari, and Padmakar went to pay his respects to him but was rebuffed by the king. Taking this insult to heart Padmakar decided to pass the rest of his life on the banks of the Ganga.

Padmakar's original works include three types of poems: laudatory, erotic and devotional. The dominant note in the laudatory verses is the heroic sentiment. These verses are full of historical anachronism, yet for their effective language and use of figures they cling to our memory. His two works on rhetoric combine theory and practice. After enunciating in brief the canons of poetry, he writes artistic verses to serve as illustrations and dwells mainly on the delineation of the erotic sentiment. His *Padmabharan* is a good book on figures of speech. The images are, by and large, erotic in nature. Musical syntax, polished vocabulary and racy style characterize his poetic diction. These qualities drew the attention of many a poet who wrote under his influence. Gwala and Lachhiram are notable among those who followed Padmakar's diction and style.

De.S.

PADMAKUMAR SINGH, KANGHAM (Manipuri)
See under KANGHAM PADMAKUMAR SINGH

PADMANABHA (Gujarati/Rajasthani; 15th century) was an eminent poet of old Gujarati and Western Rajasthani, famous for his only available work, *Kanhadade prabandha* (1456). The work extols the heroic fight of Kanhadade (a Rajput prince of the Chauhan dynasty ruling at the fort of Jalore in western Rajasthan) against the invading armies of Sultan Alauddin Khilji of Delhi. Kanhadade did not allow the army of the Sultan to pass through his territory when the latter invaded Gujarat, and looted his army while he was returning to Delhi. That was how the struggle started and lasted for twelve years. The events described by this heroic poem took place in the first decade of the 13th century.

The poet Padmanabha was a Nagara Brahmin from Visnagar in north Gujarat and was the court-poet of Akheraja, the contemporary ruler of Jalore and a descendant of Kanhadade. The saga contains over one thousand verses in four parts in addition to some prose. Evidently it ranks foremost in literary merit among the longer heroic poems of old Gujarati and Rajasthani literature. All the characters of the poem are historical except, perhaps, Piroja, the princess of Alauddin, whom the poet has introduced to describe her tragic love for Virama, the son of the hero.

The chief merit of Padmanabha's work lies in its diction, realistic descriptions and characterization. It also gives a vivid picture of the social conditions of Gujarat and Rajasthan.

The poet was perhaps the last representative of the joint family of Rajasthani and Gujarati. His knowledge of Sanskrit and Indian scriptures was profound, a fact apparent at several places in *Kanhadade prabandha*. The classical style of epic poetry, handed down from Sanskrit through various Prakrits and Apabhramsha, was thoroughly mastered by him. He was imbued with patriotic fervour—the spirit he reveals in his depiction of the Chauhan's fight against the aggressors. He was, indeed, an inspiring poet of great calibre.

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B.J.S.
R.D.S.

PADMANABHA KURUP, AZHAKATTU (Malayalam; b. 1869, d.1931) belonged to the illustrious family of Azhakattu at Chavara, a few miles to the north of Quilon. He had little schooling in the modern sense of the term, but had enough of a rigorous, traditional type of education, involving the study of advanced Sanskrit kavyas, shastras and some texts of astrology under the supervision of able preceptors. Later, he acquired some proficiency in Hindustani also. His official life, as a Malayalam Pandit in the Government High School at Chavara, was short (1918-1924), but inspiringly brilliant as attested by no less a person than Suranad Kunjan Pillai, one of his well-known disciples.

Though highly talented, Kurup did not write anything worth noting until he was 22, owing mainly to his household duties and litigation. His first contribution is *Gandharva vijayam* (1891), an attakkatha with some highly readable passages. His contributions in the form of translation, 'samasyapooranam', etc, began to appear in the same year in periodicals like *Vidya vinodini* (Trichur) and *Manorama* (Kottayam). In 1894, there came

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Meenaketanacharitam, a drama in seven acts. This was followed by a series of translations from Sanskrit. Kurup's claim to fame rests chiefly on his *Ramachandra vilasam*, which took him amidst his multifarious preoccupations nearly eleven years to finish (1894-1905). It is the first typical mahakavya in Malayalam, written in strict accordance with the rules laid down by Dandin, the great Sanskrit writer on poetics. It has twenty-one cantos and 1833 stanzas in different Sanskrit metres, and covers the story of the *Ramayana* from the birth of Sri Rama to his coronation as king of Ayodhya. There is one whole canto (8th) in the 'yamaka' style and there are stanzas embodying 'chitras' or figures and those written using only one or two letters of the alphabet in another canto (20th). All these feats Kurup has accomplished not with an overdose of Sanskrit words as done by some of his successors in the field, but mostly with the help of Malayalam words. So the work is regarded not only as one of the best mahakavyas, but also as one of the great poetical compositions in Malayalam on the *Ramayana* story. His 'Prabhu shakti' (1914), a narrative poem, is another notable contribution.

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K.S.N

PADMANABHA PANICKER, MULLUR S. (Malayalam; b. 1869, d. 1931), a native of Tiruvalla, was brought up by his father Mullur S. Sankaran Vaisyan, a Sanskrit scholar and physician. His father and some village teachers taught him Sanskrit texts like *Kumarasambhava* and *Naishadha*, as well as Ayurveda. He started writing poems at the age of thirteen. Though he studied Ayurveda, he did not practise it. He concentrated on literature and social work. Being a member of the Ezhava caste, he became a disciple of the great Narayana Guru. Panicker wrote many poems even in his younger days, and the work entitled *Asanna maranachinta shatakam* (Thoughts of the dying man, 100 verses) won him a prize at a competition held by the famed Bhashaposhini Sabha. He was involved in many activities relating to literature and social problems. Padmanabha Panicker wrote about twenty works, including original poems, translations, etc. *Sri Parikshidudbhavam*, *Nalacharitam*, *Krishnarjuna vijayam*, *Kiratam*, and Ammana pattu works, *Kotiyaviraham*, some portions of *Vishwagunadarsha champu*, etc. are translations from Sanskrit. *Padadoshaprakaranam* is on poetics, *Krishnarjuna vijayam* is an attakkatha, and *Sanmargachandrika* is a didactic poem comprising four hundred verses. Panicker also wrote in different forms of verse such as stotras, lullabies, unjal pattu, vanchippattu, etc. There are some prose works as well. Kerala Varma Valiyakoil Tampuran, the father of modern Malayalam, honoured Panicker with the title 'Sarasakavi'. The works of Padmanabha Panicker show the poetic merits of a disciplined poet.

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V.S.S.

PADMANABHA PILLAI, KAINIKKARA (Malayalam; b. 1878, d. 1976), the eldest of the 'Kainikkara brothers', was a noted dramatist in Malayalam. He inherited literary and histrionic talents from his father and began writing at an early age. After graduation, he became a teacher in the N.S.S. High School at Changanacherry and later became the Headmaster of the N.S.S. School at Karukachal. He was appointed Inspector of N.S.S. Schools, and earned reputation as an orator and actor. He was elected to the Travancore Legislative Assembly, and later entered Government service and occupied several high posts. After retiring from Government service, he devoted his time to literary and journalistic activities.

Padmanabha Pillai is one of the most powerful dramatists of Kerala. His first published play *Velu Tampy Dalava*, based on the life and death of the earliest freedom fighter from Kerala, Velu Tampy, created a big sensation when it was staged by a group of talented amateur actors including the author and his younger brother, Kainikkara Kumara Pillai. His second play *Kalvariyile kalpapadam* on the life of Jesus Christ was also a big hit in which he played the part of Jesus Christ to perfection. His play *Swati Tirunal* won the Kerala Sahitya Akademi Award in 1966. Besides nine plays, he has written five novels and a number of short stories and essays. His prose is highly powerful and poetic. He is rightly considered one of the pioneers of the Malayalam prose drama.

N.R.S.K.

PADMANABHA PILLAI, SRIKANTHESVARAM (Malayalam; b. 1863, d. 1946), was a well-known lexicographer and scholar. His dictionary of the Malayalam language is a standard work in popular use. Besides his contribution to this field, he has authored several works in a variety of areas. His main works are *Kanakalatasvayamvaram* (A play, 1892), *Pandavavijayam* (A play, 1893), *Kishanighantu* (A pocket dictionary, 1905); *Madanakamacharitam* (A musical play, 1906); *Sahityabharanam* (A biographical dictionary, 1934); *Shabdataravali* (A dictionary, 1941); *Amarakosham* (Sanskrit lexicon with commentary). Altogether he wrote about seventy works. *Shabdataravali*, however, is the basis of his lasting fame.

K.R.P.

PADMANABHAN, NEELA (Tamil; b. 1938) is a novelist, a short story writer and a poet, working as an Assistant

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Executive Engineer in Kerala. His novels have earned him good recognition. His novel *Talaimuraikal* (1963) is a realistic study of the conflict between two generations in a Chettiar family—a study of failure in human relationships. Theravi, symbolising the new generation, reacts to Sivanathaperumal's injustice to his wife, Nagu, who is his sister. The attempt of an individual to define himself fails somehow. *Pallikondapuram* (1970) also deals with a similar theme. Anandan Nayar's wife Karthikayani runs away with a Tahsildar because of the husband's brutal behaviour coupled with his sexual inadequacy, and Anandan's attempt to take revenge on her fails. In all his novels, the emphasis is on human ties (or 'Uravukal', the title of another novel) which are now crippled by sex-consciousness in a sick society. His later novels, like *Min ulakam* (1976), *Files* (1973) and *Vattathin veliye* (1980), portray the life of an average man in a society caught in the circle of bureaucracy against which runs the family life with its more positive rhythms. In all his novels, the realistic dialogue with a regional flavour plays a major role; in *Min ulakam*, the technique of a telephonic dialogue is exploited to portray existentially the predicament of the modern man. *Talaimuraikal* has been translated into English as *The Generations* by Ka. Na. Subramaniam, and *Pallikondapuram* has been chosen by the National Book Trust of India for translation into Indian languages. *Uravukal* has earned the writer the Rajah Annamalai Chettiar Award (1977). His other novels include *Yathirai* (1965), *Anubavankal* (1972), *Samar* (1973), *Udayatharakai* (1970), *Ithayame alinthu po* (1964); and *Netru vanthaval*.

He has published quite a few short stories also which have been anthologised as *Moham muppathu andu*, *Sandaiyum samadhanamum* (1972), *Moonravathu nal* (1974) and *Irandavathu mukam* (1978), the most important of them all. All his stories give us flashes of reality and a sense of ordinariness and incompleteness of life. Psychic sickness is often portrayed in stories like 'Kadi koram' and 'Veedu'.

K.C.

PADMANABHAN, T. (Malayalam; b. 1937) is a well-known writer of short stories. He started his career as a lawyer and practised for over ten years in Cannanore. Now he is an officer in the F.A.C.T., Alwaye. Unlike the renaissance writers, who gave importance to incidents, characters and day-to-day problems, Padmanabhan adopted an entirely different approach to short story. The flight from the mere narrative to the highly imaginative is obvious in his stories. His stories have also a poetic quality about them. More often than not he employs a modified version of realism utilizing a technique of quick, vivid scenes, while characters and incidents come to represent something beyond themselves, a pattern suggesting a dark, pessimistic vision of life.

Padmanabhan started writing in 1948. He was selected for the Kerala Sahitya Akademi Award for his collection *Sakshi*, though he declined it.

FURTHER WORKS: Prakasham parattunna oru penkutti (1955); *Oru kathakrittu kurishil* (1956); *Makhan singhinte maranam* (1958); *Sahrudayanaya oru cheruppakkarante jeevitathil ninnu* (1961).

M.M.B.

PADMANABHAN UNNI, D. (Malayalam; b. 1886, d. 1962) was an outstanding critic and essayist. After taking his M.A. degree in Malayalam, he became a lecturer and finally Professor at the Union Christian College, Alwaye. His contribution to literature includes some historical novels and dramas, but his fame rests mainly on his critical essays.

Padmanabhan Unni's seven critical appraisals of *Charudatta* by A.R. Rajaraja Varma, *Jyotishmati* by K. Narayana Kurukkal, *Nalini* and *Leela* by Kumaran Asan, *Kesari* by Vengayil Kunhiraman Nayanar, *Heera* by Ulloor, *Bhootarayar* and *Bhaskara Menon* by Appan Tampuran, and *Urubhanga* by Bhasa have been brought out in the volume *Mandana manjari* (1928). *Sahityasarani* (1948) contains his essays on the study of literature in relation to other forms of art, life and society. His critical studies on the contribution of Thunchat Ezhuttachhan, Naduvat Mahan Nambutiri, Chandu Menon, C.V. Raman Pillai and Appan Tampuran have been compiled in *Sahityarangam* (1949).

Padmanabhan Unni has written some poems, collected in *Sri Chitrodayam* (1938), two plays, *Antiyamantranam* (1932) and *Aniyara* (1954), and three novels, *Sirajdaula* (1920), *Ashaphalam* (1931) and *Pratapasimhan* (1954). His essays on scientific topics have been published in two volumes, viz. *Shastra sopanam* (1937) and *Atbhutayugam* (1942). He has also translated *Dutachatol* (1950) and *Abhijnanashakuntalam* (1957).

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T.R.R.N.

PADMANADIR MAJHI (Bengali) is a novel by Manik Banerjee, published in 1936. Some parts of the novel had been serialised two years before its publication in a monthly magazine.

Padmanadir majhi is perhaps the most popular novel by Manik Banerjee. It deals with the life of fishermen who live near the Padma, a river in East Bengal. The Padma is a great river which rises in high spate during the monsoon and devastates the country. The story centres round Kuber, a poor fisherman, his crippled wife Mala, and their children. Kuber, who at the beginning of the story seems

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to be a simple man, acquires complexity as the story progresses. He is torn between emotional conflicts. First, he feels an irressistible attraction towards Kapila, his wife's married sister. Secondly, he is deadly afraid of Hossain Mia, who was previously a fisherman. He is rich and lends the poor fishermen money when they are in need. But in return he wants them to leave their occupation and settle in Maynadweep, a foresaken island which he has bought and which he considers his kingdom. The fishermen, in spite of abject poverty, have no desire whatsoever to settle in Maynadweep. They nevertheless are mortally afraid of Hossian Mia, whom they consider to be as powerful as God and as evil as the devil. In the course of the story, a fierce storm destroys Kuber's dwelling place, and his daughter Gopi breaks her leg. The problems of Kuber increase; he is forced to borrow money from Hossain Mia to build his hut again. He is also forced to spend a night with Kapila when they take Gopi to town for medical treatment. Kuber's love for his wife and his occupation on the one hand, and his irresistible lust for Kapila and the lure of Hossain Mia on the other, which are continuously in clash throughout the story, relentlessly drive him to make the final choice at the end when Kuber, in order to evade the false charges of theft, leaves his wife and family and sails for Maynadweep with Kapila accompanying him.

Padmanadir majhi ranks high among the novels of Manik Banerjee. The characters speak a dialect of East Bengal which provides a contrast to the literary language of the narrative passages. There is the same authenticity in the minute description of the dwelling places of Kuber and other fishermen as in the delineation of their characters. The structure is closely knit and the author's fine sense of balance prevails throughout the work. He seeks to reduce life to bare facts looking for the essentials. The novel has been translated into English, Russian, Chinese and several other foreign and Indian languages.

Ja.C.

PADMANJI BABA (Marathi)

See under MULEY BABA PADMANJI

PADMA-PURANA(Assamese) must not be confused with the *Padma-purana*, a 'mahapurana' in Sanskrit. The Assamese work deals with the worship of Manasa or Padma, the snake goddess, and her conflict with Chandradhara, the merchant-prince of Champaka Nagar. The birth of Padma, her exploits and her long-drawn conflict with Chandradhara are depicted in detail by Sukavi Narayanadeva, a poet of the seventeenth century. Two of his predecessors, Mankar and Durgavara, had also written on the same theme, but those works, smaller in scope and fragmentary in treatment, are not called Purana. Mankar's work describes the genesis of the world, the marriage of Shiva and Parvati, the birth of Padma and her suzerainty over the snakes. The latter's conflict with Chandradhara is absent in Mankar's work. Durgavara's narrative, on the other hand, relates the conflict of Padma and Chandradhara to its bare outline. In contrast to the two preceding works, Sukavi Narayanadeva's book is a voluminous work which incorporates several puranic episodes and ultimately culminates in the conflict between Padma and Chandradhara. Incidentally, it brings into focus the chastity and the steadfast love of Behula or Beula for her husband Lakhindar, the youngest son of the merchant. The early part of the work describes the genesis of the world, the quarrel between Kadru and Vinata, the birth of Aruna and Jatayu, the churning of the ocean, the sacrifice of Daksha, the immolation of Sati, the marriage of Shiva and Parvati, the birth of Kartikeya, the killing of Tadakasura by Kartikeya, the birth of Manasa or Padma, her marriage with Astavakra, the birth of Astika, the snake sacrifice of Janamejaya, the rebirth of Usha and Aniruddha as Beula and Lakhindar and a few more incidents. The mythological incidents are followed by a series of episodes in which Padma subdues her opponents and establishes herself as a deity. Finally, she comes into conflict with Chandradhara, a devout Shaiva, who refuses to recognise her as a goddess. In her revenge Padma kills his six sons one after another, rendering their wives childless widows. As this did not move the merchant, he was harassed and his seven boatloads of merchandise were sunk in the sea. He was imprisoned but remained unmoved. Manasa finally decided to kill Chandradhara's surviving son Lakhindar after his marriage with Beula. On the nuptial night he was bitten by a snake and killed. Beula with the corpse of her dead husband went down the river on a raft, and ultimately reached heaven. Pleasing the gods with her dance, song and supplication and with her promise to persuade her father-in-law to worship Padma, she succeeded in bringing her dead husband back to life. The remaining part of the story depicts the gradual softening of Chandradhara's attitude towards Padma after his daughter-in-law had brought back his seven dead sons alive.

Had the work been written in Sanskrit, it would certainly have been recognised as a sub-purana. Written after the puranic model, the work contains many digressions. Although apparently it is a religious work, secular elements pervade it. The book is also important from the literary point of view. Further, it reflects the customs, ceremonies and life, in general, of the Assamese society of the seventeenth century. It reveals in flashes a sense of the poetic in the writer and his ability to draw characters. The mythological characters are, however, painted without orginality, a weakness on the part of the author, though some behave more as human beings than as gods. The mortal characters such as Chandradhara, his wife Soneka, and Beula are sharply drawn.

Interspersed in the book are humour, and sentiments

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of love, wonder and anger, and pathos (the predominant mood). Humour is occasionally coarse and erotic and sometimes degenerates into obscenity.

The *Padma-purana* is an admixture of songs (or lyrics) and narrative verse. Every chapter is prefixed with a refrain followed by narrative verse. The emotional situations are depicted with songs tuned to classical *ragas* (melodies).

The available versions of the *Padma-purana* contain interpolations by later 'ojhas' who, while reciting and singing the verses, used to interpolate their own compositions. Sukavi Narayanadeva's *Padma-purana*, compiled and edited by the late Daivachandra Talukdar, was published by the Lawyer's Book Stall, Gauhati, in 1965 but the version is not authentic inasmuch as it contains material derived from the oral tradition. Two complete versions in 'sachi' bark are preserved in the manuscript section of the Gauhati University library.

S.S.

PADMARAJAN, P. (Malayalam; b. 1945). Born at Muthukulam in Alleppey district, Padmarajan took his degree in science and started his career as producer in All India Radio. After working there for twenty years, he voluntarily retired in 1986 to join the fraternity of full-time screen playwrights and cinema directors. Now he is better known in the film-world than in the realm of letters.

Padmarajan's contribution to the literary field is by no means negligible. He started as a short story writer, and has to his credit two collections, both published in 1970, which saw the publication of one more book by him containing three novelettes. His novels include *Nakshatrangale kaval* (Oh stars, be guards, 1971), *It a ivide vare* (Here thus far, 1972), *Vatakakku oru hridayam* (A Heart to let, 1975) and *Savavahanangalum tedi* (In search of coffins, 1975), in all of which the author has depicted the resurgence of lust and violence in modern society and the philosophy of the new generation that rejects everything.

He won the Kerala Sahitya Akademi Award for the first novel cited above and the national and state awards, more than once, for direction of films and script-writing.

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T.R.R.N.

PADMAVAT (Hindi) by the Sufi poet, Malik Muhammad Jayasi, is the first authentic epic in Hindi literature. It runs into 59 cantos and has a total number of 653 stanzas. The first part of the story deals with the love affair of Ratansen and Padmavati and runs into 37 cantos. The rest of the story deals with Alauddin's longing for Padmavati and the tragic end of the heroine.

Jayasi begins his epic with the praise of the Almighty, the Prophet Muhammad, the four Khalifas, the contemporary ruler Shershah Suri, his religious guide Mehdani Sheikh Burhan of Kalpi, followed by a mention of the year of the poem's composition, i.e. Hijri 947 (AD 1540) and the theme of the epic.

Padmavat is an admirable blend of imagination and history, folklore and legend. Such an impressive synthesis of fact and fiction is unique in the history of Hindi literature. The poet has very ably exploited the traditional epic motifs and expressed divine love through the medium of a popular love tale. We should, however, bear in mind that the poem is not an allegory, not even an 'anyokti' or 'samasokti', but an epic, and in its form and structure we find a coordination of the norms and conventions of the classical epic, the 'charit kavya' of Apabhramsha (the 'Karvakant Chatta' technique) and the Persian 'masnavi style'. This composite technique of Jayasi reflects his basic attitude to Indian culture in the contents of *Padmavat.*

Jayasi's philosophy of life is based on the ideology of love. Love to him is a means as well as an end. The means may be temporal, but the end is divine. It is love which exalts human life and makes it worth living. In the poet's concept of love we can see several trends mingling together: 'Shraut' (Vedic), 'Shraman' (Buddhist and Jain), and the Sufi tradition. Jayasi gave due weightage to all these traditions. The philosophy of non-dualism preached by Id-ul-Arbi, Vedanta's 'Advaitvada', the basic concept of 'Tauheed' and the 'An al haq' of the Sufi seer Mansoor Halaj are all harmonised in Jayasi. He insists on the suppression of the ego and the exaltation of the human soul through love. He writes in *Padmavat:* "Love the adhesive solution prepared in blood, the thicker it is, the more lasting it becomes. May this love tale live long in the world and may the readers remember me through it."

Besides spiritual love, Jayasi has depicted in *Padmavat* physical love, both in union and in separation. The portrayal of love-lorn Nagmati in the absence of her husband has received unique praise from critics. Love is most poignant when blended with tears. Jayasi expresses this through the traditional technique of 'Baramasa', i.e. monthwise description of Nagmati's restiveness and mental agony. Jayasi has used in this context apt images and symbols from nature and rural life.

The depiction of the physical charm of Padmavati is also impressive. The poet has described the physical beauty of the heroine from head to toe in the convention of 'nakh-shikh' description. Padmavati is, indeed, a source and a touchstone of beauty on this earth. This description is full of beautiful word-pictures, replete with colours and sensuousness. Besides, Jayasi also writes about the eternal quality of Padmavati's beauty. She symbolises the Supreme Beauty in creation.

As regards the beauty of Nature, Jayasi has described it in different forms, soft as well as dreadful. It provokes varying emotions in different situations. The poet has also

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personified nature; she is sentient and living, like a human being. Finally, the beauty of nature makes us think about her creator. Here his poetry becomes mystical and follows the Persian tradition. Padmavati the female represents the Almighty, and Ratansen the male symbolises the human soul.

Padmavat is written in Avadhi. The poet has made adequate use of Sanskrit, Apabhramsha, Prakrit, Persian and Arabic words, where necessary. He has also used words of Rajasthani, Braj, Bundeli, Bhojpuri, Khariboli etc, and in this way added to the richness of Hindi vocabulary. Further, Jayasi was a pictorial artist who could combine the effects of colours and sensuousness through evocative images. And he could also produce the effect of sounds of static (or non-living) as well as living and dynamic objects. In richness of craftsmanship, only the modern Chhayavadi poetry can equal *Padmavat*.

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D.L.S.

PADMINI-UPAKHYAN (Bengali) or the saga of Padmini is a poetical work by Rangalal Banerjee. The story was taken from Tod's *Annals and Antiquities of Rajasthan.* Rangalal almost faithfully followed Tod in his narrative.

Padmini was the daughter of King Hamirsankha Ray of Ceylon. She was exceedingly beautiful. She was married to Bhim Singh, the guardian of Lakshman Singh, the Rana of Chittor, who was a minor. Her devotion to her husband was as matchless as her beauty. The fame of her beauty spread far and wide, and ultimately it reached the Sultan of Delhi. Sultan Alauddin Khilji set out for Chittor with an army. On the way he wrote to Bhim Singh asking for only a glimpse of Padmini. To save Chittor from a holocaust, Padmini agreed to allow him a glimpse of her reflection in a mirror. Alauddin agreed. But when he saw her reflection he was so infatuated that he broke his promise and took Bhim Singh a prisoner. Padmini, with the help of her soldiers disguised as women attendants, freed Bhim Singh and outwitted the Sultan. A battle followed and after the death of his sons, Bhim Singh at the behest of Padmini himself went to the battle-field to die. The proud queen performed 'jaharbrata' and sacrificed her life at the burning pyre.

The work is a long narrative poem in the current payar, tripadi and maljhanp verse forms. Rangalal lent payar a new freshness. The sequence of events is arranged under suitable captions.

U.B.

PADYA (Sanskrit). The term 'padya' in general means a verse or a stanza. This term became a synonym of 'shloka', which also means verse. Derived from the root 'shloka', the term means 'to praise or extol in verse' or 'a stanza/verse in the anushtubh metre', which is also otherwise called shloka metre. In analogy with the first meaning of shloka, the term 'padya' also means a praise or a panegyric. Gangadasa's *Chhandomanjari*, a treatise on metrics, takes 'padya' as a technical term and defines it as a verse 'consisting of four padas' (*padyam chatushpadi*), where 'pada' means a pāda or 'a quarter' (i.e., one-fourth). Thus a padya or a stanza is said to be consisting of four lines or quarters. As the word pāda also means 'foot', its synonym 'charana' also came to stand for one of the four lines of a standard stanza. Hence, a stanza may be said to be consisting of four feet (i.e., four charanas or padas). The favourite stanza, in both Vedic literature and classical literature, was of four lines, "usually equal and varying in length from eight to over twenty syllables."

In the Vedas there are stanzas with three or five lines also. Of the three-lined stanzas, one couched in the gayatri metre is most common. Each line of the gayatri metre contains eight syllables. The celebrated gayatri mantra is given in this metre:

> Tat savitur vareniam bhargo devasya dhimahi dhiyo yo nah prachodayat. (*Rigveda*, 2.62.10)

(Let us think of the lovely splendour of god Savitri that he may inspire our minds.)

But most of the Vedic hymns contain stanzas of four quarters. The commonest four-lined stanza is said to have the trishtubh metre where each of the four lines contains eleven syllables. Another four-lined metre having twelve syllables in each line is called jagati. In the later hymns of the *Rigveda* a four-lined metre having eight syllables in each line became more popular. This is called anushtubh. A celebrated hymn called Purusha-sukta (*Rigveda* 10.90), couched in the anushtubh metre, begins with the following oft-quoted stanza:

> Sahasra-shirsha Purushah
> sahasrakshah sahasrapat
> Sa bhumim vishvato vritva
> atyatishthad dashangulam.

From the anushtubh of the Vedas developed the shloka metre of the Puranas, the *Ramayana* and the *Mahabharata*. This is the shortest metre most commonly used in classical Sanskrit literature, while of the more commonly used longer metres, sragdhara, having twenty-one syllables, is the longest. Text books on metrics define over hundred metres having four lines with names which smack of a highly poetic taste, e.g., tanumadhya (the girl with a slender waist), vasantatilaka (the bride of spring), charuhasini (the sweet-smiling one), and so on. Of the

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numerous metres, only twenty or thirty were more popular.

Some of the verses having four lines also have lines conforming to more than one metre, having equal number of syllables. In that case the metre is called upajati. Some metres again have lines of different length because of unequal number of syllables. There are also padyas or verses couched in a type of metre where the length of line is not measured by the number of syllables, but by the sum total of the morae. Such a metre is called matrachhandas.

The term padya is not applied to the Vedic stanzas, which are generally called 'mantras'. Stanzas taken from the *Rigveda* are particularly called 'riks'. Only the stanzas belonging to creative classical Sanskrit literature are called padya. A stanza dealing with some technical subject in classical Sanskrit literature is called a 'karika'.

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M.M.S.

PAGADI, SETUMADHAVRAO (Marathi; b. 1910) was born at Nilanga in the Hyderabad State. His family belonged to a well-known house of local landlords, following the Vaishnav cult. Kannada and Marathi were the languages spoken at home, but he received elementary education in Urdu in which, later, he achieved proficiency. Owing to stringent financial conditions, he could not continue his studies at his home town and went to Banaras to joint the Banaras Hindu University, where he completed his college education entirely on his own resources. Finally, he did his M.A. in Politics from the Allahabad University with a first class. He wanted to start his career as a lecturer in Politics, but entered the State service in 1933 as a Tahsildar. He rose steadily to various positions in government service, reaching the rank of a Secretary. He retired in 1969 and settled down in Bombay to devote himself to studies and research.

His main work lies in the field of Maratha history in the writing of which he leaned heavily on the source material obtained from Urdu and Persian works. He also studied the life of the Gond tribe. He has been responsible for introducing Urdu poetry to Marathi readers and was also interested in the mystic tradition of the sufis. His important works include: *Maratha-Mughal Relations* (1680-1707); *History of Freedom struggle in Hyderabad* (1800-1970); *Eighteenth Century Deccan; Grammar of Kolami Language; Grammar of Gondi Language; Marathe va Nizam* (Marathi); *Panipatcha sangram* (Marathi); *Motal Maratha sangharsha* (Marathi).

M.D.H.

PAGI (Rajasthani), published in 1978, is an experiment in new poetry by Chandraprakash Dewal. As the title of the book indicates, the poet is in search of new modes of expression and technique, and non-traditional metaphors, similes and phraseology.

This small book contains 28 topics, covering 82 pages. The overall impression one gets from the first reading of the poems is that of an unconventional outlook on life and its values, which emphasises the need to cast off religious taboos and blind beliefs, to shun the feudal and capitalistic pattern of society, to honour hard labour and sincerity of purpose, to root out the decaying order, and to usher in new ideals and fresh values. The book won the Sahitya Akademi Award in 1979.

R.D.S.

PAGPHERO (Rajasthani) is a collection of poems (1974) by Mani Madhukar, which won the author the Sahitya Akademi award in 1975. Being a committed writer, Madhukar decries the feudal and capitalistic elements in society and depicts the miserable lot of the afflicted and exploited masses. The poet has a good command of language and a keen insight into the life of the common people. The book has 83 poems in all, most of them containing only a few lines each. Usually, his subject is well-defined, but even when he deviates from the committed path, as in his three-line poem 'Chumo' (kiss) which reveals his romantic sensibility, he is an accomplished poet. The title of the book *Pagphero* means 'auspicious or inauspicious arrival.'

B.L.M.

PAHARE (Punjabi), a poetic form based on a unit of time, is derived from 'pahir' which means the eighth part of a day and night. A day or night has four pahirs, each consisting of three hours. In Punjabi, many poetic forms are there pertaining to the unit of time, e.g. 'din rain' (day and night), 'satwara', 'athwara', 'barahmaha', etc. This form, which was popular in the medieval age, has special significance. Pahare signifies the different stages of the life of a human being, viz., the period during the pregnancy of the mother, the childhood, the youth and the old age. Human life is like a night where one has to stay for four pahars, i.e. one has to pass through the four stages of life. Like a merchant, he has to go abroad for earnings. He has to keep vigil on his merchandise. In the morning (after death) when the night of ignorance vanishes, he will realise the hard realities. Such is the central theme of pahare.

Though pahare orginated as folk-form, the folk pahares are lost in oblivion. There are four hymns in *Adi Granth*, entitled 'Pahare' in Tukhari Rag—two are by Guru Nanak, one by Guru Ram Das and one by Guru Arjan Dev. This form has attained a special mystical

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significance. In pahare, the Gurus have signified the physical world as night, and its four pahares are the pre-natal stage in the mother's womb, childhood, youth and old age, and suggest to the seeker of truth to keep himself aloof from worldly activities which are transitory, and devote himself to meditation. The 'jivatma' (soul) is like a merchant who is wandering abroad and will have to return home ultimately after harvesting good or bad deeds. But in Tukhari Rag, the main symbol used by guru Nanak is that of a Jiv as wife and God as husband. Being a devoted wife, she should subdue herself completely to His will.

S.S.W.B.

PAI, NARASIMHA NARAYANA (Konkani; b. 1879, d. 1959) had very little formal education. He studied instrumental music and took great interest in drama, 'bhajan' and 'kirtana'. From 1891 to 1927 he worked in different fields, as teacher in a school, as Superintendent at Cochin Harbour, as 'devaswam Parapadhakari' at T.D. Temple (Cochin) and also as building contractor and draftsman. He was also an author and editor of a large series of musical polyglot orchestration. He compiled anthologies and 'Harikathas' and wrote a few books on economics. On their publication he spent a large part of his savings and had to put up with a number of hardships.

He was an ardent lover of Kathakali and many plays were performed at his own house. In all those plays he used to play different roles.

He worked for the progress of his community and established many organisations, such as 'Gowda Saraswath Seva Sangh'. Though he faced all sorts of problems, his deep faith in Lord Krishna and his self-education helped him write beautiful literary works.

He composed a Harikatha on Bhakta Kuchela under the name *Kuchelopakhyanam* in Konkani. He wrote a 'Katha Kalakshepam' in English entitled *Refutation of Bhishma's Vow*. He has to his credit the following works: *Challaya charitram* (1926), *Prahlada charitram* (1927), *Bhagavad-geetasara* (1947), *Sathyavan Savitri* (1951). He also composed some Kathakalakshepas, namely *Krishna leela*, *Janma saphalya* and *Santhanagopala*. He has to his credit bhajanas such as 'Shri Krishna bhajanam', 'Shiva bhajanam', 'Shri mahamaya kirtanam', 'Shri Krishna arati'. He also published in simple and lucid Malayalam chellaya charitram in the year 1926.

M.P.M.

PAIALACHHINAMAMALA (Prakrit) is the earliest work on Prakrit lexicography by Dhanpala in the tenth century A.D. In the existing Parkrit literature we find only two lexicons, this being one of the two. It contains words which were used at that time by common men in their everyday conversation. It can, therefore, be easily called a lexicon of colloquial words. Actually it was written by the author to teach his younger sister the meaning and usage of Prakrit words. The lexicon consists of 275 gathas, and is a small collection of 998 words.

Most of the early lexicons of classical Sanskrit are of two types: one pertaining to synonyms and the other pertaining to homonyms. But *Paialachhinamamala* contains both types of words. We get so many synonyms for one word; for example, we are given the following words for a black bee: fullandhua, rasau, bhinga, mahuara, alino, indindira, dureha, ghuagaya, chhappaya and dharma. Likewise, an elephant is refered to by several names: piloo, gayo, mayagalo, mayango, sindhuro, karenu, doghatto, danti, varno, kari, kunjaro and hatthi. The six words for 'row' are mentioned as follows: oli, mala, rai, rinchholi, avali and pantti.

It seems that the tradition of 'Namamala' (garland of names) is an ancient practice. There were many lexicographers in Sanskrit and Parkrit. Hemchandra refers to earlier compilers in his *Desi-namamala*, viz. Dhanpala, Devraja, Gopal, Drona, Abhimana-Chinaha, Padaliptacharya, Shilanka. We know their names only, as their works are lost with the exception of *Paialachhinamamala*.

The importance of Prakrit lexicon for studying Desya words is, indeed, very great. In *Paialachhinamamala* the proportion of Desya words, however, is quite small as compared to 'Tadbhava' words. The following are a few Desya words available in this lexicon:

Kumpala	(Tendril)	Pilu	(Elephant)
Oli	(Row)	Chhalli	(Bark)
Mukkha	(Foolish)	Guchchha	(Cluster)
Tunda	(Tummy)	Gunda	(Gum)
Mandukka	(Frog)	Kidi	(Pig)
Biralio	(Cat)	Chandam	(Boiled rice)
Khaiya	(Moat)	Bukka	(Fist)
Lancha	(Bribe)	Lattham	(Beautiful)
Mattha	(Lazy)	Jauna	(Yamuna river)

New derivative suffixes and their meanings are also mentioned at the end of the lexicon, e.g.

(i) Possessive	:	Illa, Itta, Aala.
(ii) Habitual	:	Ira.

A majority of these words are not known through other sources. In this lexicon we also find some words that are popular in the new Indo-Aryan languages. For instance, Prakrit 'Mattha' is 'Moth' (dull) in Kashmiri; in Lahnda 'mattha' (lazy); in Nepali 'matha' (slow); in Assames 'math' (slow); in Bengali 'matha' (slow); in Oriya 'matthar' (slow); in Bhojpuri 'matthar' (slow); in Gujarati 'mathu' (bed); in Marathi 'math' (dumpy).

Take another word 'Chhalli' (bark) which is supposed

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to be of non-Aryan origin. We have the same word in Pali-Parkrit, and it has practically the same meaning in several languages: in Kumaoni 'chhal' (skin); in Nepali 'chhali' (skin on milk); in Assames 'chhali' (bark); in Bengali 'chhal' (bark); in Oriya 'chhala' (bark); in Bihari 'chhal' (leather); in Maithili 'chhal' (skin); in Bhojpuri 'chhal' (bark); in Hindi 'chhal' (bark); in Gujarati 'chhal' (bark).

D.S.

PAINNAGA (Prakrit) or 'Painna' is a generic term for the miscellaneous works of the Jaina canonical order. The Sanskrit term for it is Prakirnaka. The number of these texts varies from time to time, but according to the final classification of the Jaina Shvetambara canonical texts ten is ordinarily the accepted number. According to Nandisutra, most of these ten Prakirnakas are included in the sub-class called Ukkaliya (Utkalika) of the Angabahira (Angabahya) class, viz., Devindatthao (Devendrastava), Tandulaveyalia (Tandulravaicharika), Chandavejjhaya (Chandrvedhyaka), Ganivijja (Ganividya), Maranavibhatti (Maranavibhakti), Aurapaccakkhana (Aturapratyakhyana) and Mahapaccakkhana (Mahapratyakhyana). Out of the generally accepted list of the ten Painnas, Chausarana (Chatuhsharana), Bhattaparinna (Bhaktaparijna), Santhara (Sanstaraka) and Gacchayara (Gacchachara) are not mentioned here. Maranasamadhi and Maranavibhakti may be identical. It may be noted that Chandravedhyaka and Virastava are accepted in the alternative list of ten, dropping from the general list Maranasamadhi and Gacchachara. There is also another alternative for these ten. This shows that there was no consensus regarding the authenticity of the Painnas, and it is quite clear from the fact that the Jaina Shvetambara Sthanakavasi and Terapanthi sects dropped all of them from their list of the canonical texts.

Some of the Painnas are attributed to an author like Virabhadra who wrote *Arahanapadaya* in A.D. 951 but others say that he was a direct pupil of Mahavira.

Maranavibhakti, Aturapratyakhyana, Mahapratyakhyana, Chandravedhyaka, Sanstaraka and Bhaktaparijna deal with the problem of death and how to be ready for it without fear. Tandulaveyalia deals with the science of embryology. Ganividya is concerned with aspects of astrology, such as auspicious and inauspicious days. Devendrastava is in praise of the 32 Indras of heaven and their heavenly quarters.

Chausarana deals with the four-fold refuge, viz., Tirthankara, Siddha, Sadhu and Dharma. Gacchachara deals with the rules of conduct for monks and nuns who belong to a gaccha, the community of ascetics.

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D.D.M.

PAIS (Marathi) is a collection of literary essays written by Durga Bhagwat on miscellaneous themes. These essays, thirteen in number, were published earlier in different periodicals. *Pais* got the Maharashtra Government Award (1970) and the Sahitya Akademi Award (1971). Durga Bhagwat is a renowned scholar and anthropologist, and has done her research in folk literature. The first essay 'Swachhanda' is written in the spirit of introspection, tracing the development of her creative process as a writer. Her approach is disarmingly simple and honest. 'Paisacha Khamb' is philosophical in mood, marking her loud thinking on some aspects of *Jnaneshwari*. 'Pandharicha Vithoba' offers a new introduction to Vithoba, the presiding deity of Pandharpur. In 'Jogwa' she records her impressions on the tradition of prostitution. 'Dwarakecha Rana' and 'Yamuna Kalindi' are her reflections on the life of Krishna and river Yamuna respectively. 'Maheshwarchi Mahashweta' is her tribute to Ahilyabai Holkar. 'Dongarmathyawari', as the title suggests, is written in appreciation of the beauty of nature. 'Oonpalakhi' is her appreciation of Ajanta caves. 'Asannamaran kali rani' and 'Buddha pralobhana' are her musings on the life and philosophy of Buddha written in a meditative mood.

Her essays are marked by refinement of perception and subtlety.

A.De.

PAKA (Sanskrit). In the Nyaya-Vaisheshika systems of Indian philosophy, the term 'paka' is used to connote a specialized method. According to *Tarkasamgrahadipika* of Annambhatta, 'paka' means contact with 'tejas' ('pakastejah samyogah'). Further, Govardhana Mishra comments in his *Nyayabodhini* (commentary on Annambhatta's *Tarkasamgraha*) that it means application of external heat ('Pako nama bijatiya-tejahsamyogah').

Annambhatta writes in the twentythird section of his widely-studied work, *Tarkasamgraha*, "The four qualities, beginning with colour, are products of heat and are perishable in the earth-substance, that is, 'pakaja'. Elsewhere these are 'apakaja', that is, natural (not produced by heat) and either imperishable or perishable. Those inhering in eternal (imperishable) things are eternal, while those inhering in non-eternal things are non-eternal." ('Rupadichatushtayam prithivyam pakajamanityam cha. Anyatrapakajam nityamanityam cha. Nityagatam nityam. Anityagatamanityam'). We may as well refer here to two particular aphorisms in the *Nyayasutra* (iii. 2.48.49) and also to the commentary on it by Vatsyayana. Besides, there are *Nyayavarttika* of Uddyotakara, *Nyayavarttikataparyatika* of Vachaspati Mishra and *Vritti* of Vishvanatha.

From Annambhatta's commentary, i.e. *Tarkasamgrahadipika*, we come to know that of the nine substances recognised in the Vaisheshika system, earth possesses four

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specific qualities, viz. colour, taste, odour and touch. These are both eternal and non-eternal; these are sometimes produced by heat, while sometimes they are natural. They are said to be produced by heat and are consequently non-eternal, but elsewhere they are natural and are both eternal and non-eternal. The eternal is confined to the eternal atoms, while the non-eternal belongs to non-eternal products. From a further explanation, we may say that in the Vaisheshika school, water possesses only colour and taste; tejas has only colour and touch, while air possesses only touch. But *Tarkasamgraha* points out that there is a basic difference between the position of the above-mentioned four qualities in the earth-substance as these or some of these are found in other substances. In the case of the earth-substance, the four qualities are induced by 'paka' or heat, while in other cases, this is not so. That is why the four qualities found in the earth-substances are perishable. *Bhashaparichchheda* (105 Karika) has also stated: 'Etesham pakajatvam tu kshitau nanyatra kutrachit'.

Thus the distinction between 'pakaja' and 'apakaja' appears to be that earth can change its qualities by the application of heat, while none of the other three substances, viz., water, tejas (light) and air, can change them. It does not mean that water and air, having contact with heat, cannot become hot but in their case the touch of heat cannot affect the material since it partakes of light which is blended with them. Annambhatta elaborates the notion of 'pakajaguna' or heat-induced qualities and introduces the doctrinal differences between the schools of Vaisheshika and Nyaya regarding the objects which undergo transformation of qualities under the influence of heat. The Vaisheshikas are called 'Pilupaka-vadinah' since they explain the transformation of colour in the unbaked jar by the separate baking of individual atoms. On the other hand, the Nyaya school is known as 'pitharapakavadinah' because they thought the change of colour was accomplished in the jar itself.

If we take these effects into consideration, they may be described as of various kinds, viz. one changing colour only as in a baked jar; another changing colour, taste and odour as in an artificially ripened mango, and so on and so forth. In the definition quoted above, the word 'vijatiya' excludes a change by heat in metals because these, being 'tejas', are 'sajatiya'. According to the Vaisheshik School, the old black jar is destroyed just when it is baked and its several compounds are also destroyed. They argue that the action of fire produces red colour in separate atoms; then these are joined by the same action of fire into new compounds, and consequently a new red jar comes into existence. It is pointed out that such a complicated process of dissolution and reconstruction of the jar is essential if all the atoms in the jar are to be fully baked. Because if the jar remains in tact, the fire can never penetrate to the interior portion to bake the atoms positioned there. However, since the process of dissolution and reconstruction occurs in great rapidity, we cannot perceive it. Many a philosopher of this school has sought variously to compute the time consumed in that process; some have computed nine moments, others ten or eleven, and a particular school five only.

Some modern scholars have raised a point or two regarding the very important process of 'paka' itself. Though it means 'contact with heat' and 'pakaja' means 'heat-induced', they argue that from the Vaisheshika viewpoint, heat is a quality of 'tejas' and is not itself anything of the nature of a 'substance'. Therefore, literally, the term 'pakaja' would mean 'induced by contact with tejas' and not 'induced by heat'.

At any rate, it seems that 'paka' is a process of chemical change, and thus here we have a glimpse of the keen observation of the ancient Indians. It also appears that science and philosophy joined hands in the *weltanschauung* of the Vaisheshika system. According to this school, things directly affected by 'chemical change' are only the ultimate or atomic constituents of an earth-substance in its grosser form. The tejas particles induce motion in the earth atoms and thereby bring about a separation of the two atoms which had formed a binary particle ('dvyanuka'). Then the binary particle disintegrates and causes the destruction of the tertiary particle ('tryanuka') which was formed out of the conjunction of these binaries. Thereafter, the destruction of the tertiaries leads to the destruction of the jar through similar phases. The jar is nothing but the ultimate effect in this casual series which started with the earth-atoms. Therefore, it is the atom's 'paka' or contact with tejas which finally culminates into the destruction of the unbaked jar. The earth-atoms freed from their binary particles change their colour from black to red under the identical influence of heat and through the same process.

The Nyaya School, i.e. the 'pitharapakavadin', raises objection on the ground that the identity of the jar can never remain in tact if the first jar is destroyed and a new one is substituted. They argue that one can recognize the jar to be exactly the same jar as before and one can also observe it through all the stages of baking. Moreover, other pots placed over it do not tumble down which ought to have happened if their support were destroyed even for a moment. Besides, the Nyaya theorists argue: how do the number, the shape, and even the lines on the jar remain the same? These strong objections notwithstanding, the Naiyayikas had also to answer some counter-questions. The followers of the school accept the simpler and arguably the more reasonable theory of the transformation of colour being accomplished without total dissolution and reconstruction of the jar. However, the Vaisheshikas have also tried to counter the aforesaid position of the Naiyayikas. Thus the controversy between the adherents of the theories of 'Pilupaka' (i.e. baking of atoms) and 'Pitharapaka' (i.e. baking of the pot) has been ever raging in Indian philosophy. The twofold doctrine

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about 'paka' has, however, become one of the most reliable tests to distinguish a genuine Vaisheshika from his Naiyayika rival.

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Ta. B.

PAL, BIPIN CHANDRA (Bengali; b. 1858, d. 1932), a patriot, orator, teacher, preacher and critic, born in the district of Sylhet, now in Bangladesh, rose to eminence in the days of the Swadeshi Movement. Early in life, he took to journalism and teaching. In 1886, he joined the Congress. Later, he went to England and the U.S.A. for giving talks on religion, temperance and India's political aspirations. When he returned in 1900, he joined the Swadeshi Movement. He was imprisoned in 1907 for contempt of the Court. Soon he became critical of the methods of the Non-cooperation Movement and dissociated himself from the mainstream of the Nationalist Movement.

He was a thinker and a prolific writer. He contributed on various topics to numerous periodicals and journals, both English and Bengali. He was the founder-editor of the *New India* (1901), an English weekly, the *Bandematram* (1906), an English daily, the *Hindu Review* (1913), an English monthly. He professed the cult of 'composite patriotism', and the doctrine of 'passive resistance' and the theory of 'federal imperialism'. He was a versatile writer and a man of wide interests which is evident from his writings on various subjects.

His first publication *Shovana* (1884) is a Bengali patriotic novel. His other noteworthy works in Bengali are: *Jailer khata* (Prison diary, 1910), *Satya o mithhya* (Collection of short stories, 1916) *Markine charimash (1955), Nabayuger Bangla* (1955), *Rastra-niti* (1956), *Charit-chitra* (1958), *Sahitya o sadhana*, Vols I & II (1959, 1960), *Sattar batsar* (1962). These last six had appeared first in periodicals in his lifetime and were published in book form after his death. His works in Englsih include *The Basis of Political Reform* (1883), *The New Spirit* (1907), *An Introduction to the study of Hinduism* (1908), *The Soul of India* (1908), *Nationality and Empire* (1916), The *World Situation and Ourselves* (1919), *The New Economic Menace to India* (1920), *Memories of my Life and Times*, Vols. I & II (1932, 1951), *Bengal Vaishnavism* (1933), *Writings and Speeches* (1954), *Swadeshi and Swaraj* (1954), *Character Sketches* (1957).

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Sh.C.

PALA PALA JO PARLAU (Sindhi) is a collection of selected poems by Hari Dilgir, published in 1977. It received the Sahitya Akademi Award in 1979.

The collection contains various forms of poetry such as wai, troilet, geeta, rubai, bayt, ghazal, free verse, etc. During his long career as a poet, Dilgir proved his mastery over various metres. This compilation also proves that various forms included in it are perfect in themselves.

Pala pala jo parlau in Sindhi means sounding of each moment. As such the poems included in it depict various moments when the poet hears the echo of life in everything around him and imprisons it in verse beautifully. During these moments the poet observes many natural situations as well as conditions created by the people in this world.

We find the description of bird, pond, seasons, etc. which are full of natural beauty. At the same time abstract objects like death, faith, time-span, smile, laws, change, shadows also present the philosophy of the poet whereby he describes that life is a prison in this world and is waiting for freedom from imprisonment after which it will enter the realms of happiness where it will establish oneness with God.

We also find that the poet is very much alive to the socio-economic changes taking place in the present-day world. He has tried to present certain solutions. In the present-day world of perpetual war, he invites all to a life of peace. Today when people in authority have become inhuman, the complaints of the common man who suffers fall on deaf ears. The vicious circle moves like wheels within wheels whereby caste, creed, religion, colour, sex, etc. play an important role to make the mighty more mighty and greedy. The sycophants make gods of ordinary people and when they obtain a tall stature they turn against those very people who have created them.

All said and done, the poet is, however, not dejected and suggests that life is really worth living in this world. We cannot escape the situation as it is. Hence we must live the life laughing heartily instead of showing resentment and bitterness. The poet claims in its preface that in spite of all sorrows and sufferings, he looks upon the world as full of sweet songs; it is an ocean of lyrics, the music emanating continuously from it. He would like to live in it laughing.

M.D.B.

PALAMOLI NANOORU (Tamil) is a work which contains four hundred songs on four hundred proverbs, popular among the masses. *Palamoli nanooru* is one of the eighteen collective works called *Padhinen kil Kanakku.*

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The author of *Palamoli nanooru* is Munthurai Arayanar which means the lord of Munthurai. Munthurai is one of the sacred places of Shiva.

Like all other works, *Palamoli nanooru* also starts with a prayer song. This very first poem talks about the greatness of the devotees who had shed all the impurities (malas) and acquired the wisdom to have a vision of the feet of God. Such 'nirmala' souls are described as jivan muktas. This very first poem expresses the philosophy of Shaiva Siddhanta that leads to the feet of God. The other three hundred ninety- nine poems are on thirty-four topics of some social values and guidelines.

The four hundred proverbs are explained with examples. The events in the life of kings and heroes, and puranic episodes are referred to as examples for these proverbs. The Chola kings Sembian, Manuneedhi, Karigal, Valavan, the Pandiya kings Porkaip-pandiyan, Seran Senguttuvan, Pari, Pegan and daughters of Pari, are mentioned in these poems. The great king Mahabali's offering everything to Vamana, the Mudhukaitapa's failure in killing Vishnu, Pandavas' escape from the wax house burnt by Kauravas, Yudhishtira's gambling with Shakuni are also referred to in these poems.

In one of the songs, the Chola king Sembian is praised with the deed of Tripurai (Shaiva) who burnt the three castles flying in the air.

An introductory poem by a Jain is added to *Palamoli nanooru* which could have been a later addition.

U.Ja.

PALASIR JUDDHA (Bengali), which means the battle of Plassey, is a verse narrative by Nabinchandra Sen. It was probably the first poem in Bengali which was based on an event in the recent history of Bengal. The story recounts the events of the last days of Sirajuddaulah, the last independent Nawab of Bengal. The vicissitudes of the Nawab form the main content of the five cantos into which the poem is divided. The poem begins with the conspiracy afoot to dethrone the Nawab. Jagat Seth, Mir Jafar, etc. are the villains of this conspiracy. It was because Clive got the help of these traitors that he could with only a handful of soldiers easily defeat the Nawab's army which was much larger in number. The poem ends with a description of the defeat and the murder of the unfortunate Nawab and the victory celebrations of the British. Mohanlal, a faithful soldier of the Nawab, is depicted as a burning example of patriotism. The thoughts of the patriotic Bengal of that time find an echo in the pathetic dying words of Mohanlal.

The work exhibits Nabinchandra's patriotic fervour. A few historical inexactitudes here and there do not detract from the intrinsic artistic merit of the work.

C.L.

PALLAV (Hindi) is a collection of poems by Sumitranandan Pant, published in 1926. It includes the poems written during 1918-1925, published earlier in *Saraswati* and *Sharada*, the two leading Hindi journals.

The poet's own introduction to *Pallav* is as significant as the poems themselves. It is an important document of literary theory in modern Hindi poetry. In it Pant presents his theory of diction, pleading for the rejection of the traditional Brajboli as the language of poetry and the acceptance of Khariboli in its place. He also speaks of the theme and content of the traditional poetry in Braj and Avadhi, rejecting them summarily. He finds this poetry rather repetitive and full of stock expressions and images, as also replete with excess of sensuality and decadence. He finds certain qualities of Sanskrit language and its poetry useful in his effort to launch 'new' poetry. The significance of Pant lies in his ability to achieve a breakthrough in Hindi Poetry.

As regards the poems themselves, there is a tendency in *Pallav* to avoid the use of verbs, and therefore these lyrics look like Sanskrit compositions. Further, there is a certain quality of incantation about them. Instead of the speech syntax found in a poet like Prasad, we find in Pant the setting of words like diamonds. What he wrote about Sanskrit diction in his Introduction applies to his own practice: "Each word has an independent heart-throb, distinctive gesture and respiration".

Pant has a fine sensitivity for sound effects and has created a new word music. He is able to produce in his poems the effect of symphony, changing his metres with the change of moods or emotions. This gives his poems a tremendous operatic tonality, though it deprives them of the conversational rhythm. But Pant, perhaps, regarded conversational rhythm as something prosaic. Being primarily a lyrical poet, he seeks refinement, replacing the familiar words with chaste Sanskrit equivalents.

Pallav abounds in images of the changing sights of nature. No other poet in modern Hindi has presented such ever-changing forms of the sky and the mountain during the seasonal changes. *Pallav* sharpened the appetite of the reader for the beauty of nature as an end in itself. Even when nature is used as a backdrop for human drama, the backdrop holds our attention much more than the human drama itself.

Pallav gave a distinct identity to Hindi poetry. It laid the foundation of the new lyric and made the forging of a new idiom possible even for the epic. Artistically, these lyrics are emblems of beauty, and yet one may hear in many of them a gentle moral voice, a voice of inner discipline, though dissolved in the music of poetry. The publication of *Pallav* is, indeed, a literary event of great significance in the history of Hindi poetry.

J.S.

PALLIYELUCHCHI (Tamil). It was Tontaratippoti Alvar, a devotee of Lord Vishnu, who first sang a

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'palliyeluchchi' on Him, a type of prabandha in Tamil, during the eighth century A.D. The theme of this genre of prabandha deals with the waking up of the Lord from His sacred couch.

The palliyeluchchi was evolved from the nucleus of a poetic element called 'tuyil etai nilai' mentioned by Tolkappiyar in his grammar. By this, a poet praised the king or his patron by way of awakening him from his slumber. This belongs to one of the branches (turai) of Purattinal.

The palliyeluchchi consists generally of ten poems in the metre called 'enchir achiriya viruttam'. Each stanza will have eight four-foot lines; the poem will end with the words 'palli eluntarulaye', i.e. 'please awake from your couch'. This is a way of pleading for the grace of the Lord.

One of the ten verses of Tontaratippoti Alvar in the 'Tiruppaliyeluchchi', which incidentally is a part of the collection *Nalayira divya prabandham*, runs as follows:

> The sun has reached the eastern peaks!
> The great darkness is gone and the time is dawn!
> Honey is flowing from the beautiful flowers!
> Along with them come the herds of dark elephants,
> Which together with the she-elephants and the drums
> Clamour like the ocean waves everywhere!
> O, Lord of Tiruvarangam! please awake from
> your sacred couch!.

In the next century, the Shaiva saint Manikkavachakar sang an 'awakening song' in praise of Lord Shiva which also is in ten verses. This has been translated by K.M. Balasubramaniam and also by some others.

Sivappiraksar of Turaimankalam, who is famous for his purana work *Pirapulinka lilai*, has also written a palliyeluchchi on his mentor, Shivagnana Baliah Desika Swamigal. This work contains just four poems; the rest might have been lost. The poet belongs to the Virashaiva cult.

Ramalinga Swamigal alias Vatalur Vallalar of the nineteenth century sang a palliyeluchchi in praise of Lord Nataraja of Chidambaram temple.

Poet Subramanya Bharati has written a palliyeluchchi on Bharat Mata (Mother Bharat), soliciting her to wake up to establish a new India.

V. Muthusami Iyer's 'Tiru Anechar tiruppalliyeluchchi', K. Balasundara Mudaliar's 'Tiruvenkatavan tiruppalliyeluchchi', Perunchitranar's 'Tamilar tiruppalliyeluchchi' and A.K. Parantamanar's 'Tamilpperuntevi tiruppalliyeluchchi' are some of the modern palliyeluchchi poems written by contemporary poets of the day.

In one of his collections, the poet Kannadasan has written a palliyeluchchi addressed to Lord Narayana in prose.

R.K.

PALLU (Tamil). Tamil is rich with a large number of prabandha works which are usually called chirrilakkiyam (minor literature). They are ninety-six in number. One among them is Pallu prabandam. Pallu is a literary genre in verse dealing with the life of peasants—the people who belong to the fertile region called marutam (pastoral region).

Pallu is generally addressed to a god or a benefactor. The best of the pallu works, *Mukkutar-pallu*, written as early as the seventeenth century by an unknown author, stands as a typical example of this literary form.

Pallu has invocation songs in the beginning. Then comes the Kattiyakkaran who announces the arrival of the other characters. He acts more or less as a 'sutradhara'. We have the elder palli (the first wife of the pallan), the younger palli (the second wife of the pallan) and the pallan (a tiller) as the central figures of this literature.

The pallan is very much infatuated with the younger wife and neglects both his first wife and the farm work. The pannaikkaran (the landlord) searches for the pallan after the fresh rains have come. Learning from the elder palli that he is staying in the house of the younger one, he goes over there, scolds him and orders to commence the work at once. The pallan once again fails, drinks and stays with the younger palli. Enraged by this, the landlord brings him again and puts him in fetters. The elder wife who is behind this move at first is later moved and pleads for his release. All the work in the fields is attended to by the pallan and his men and women, the result of which is a bumper crop. The paddy is distributed among the tillers and others. There erupts a wordy duel between the two wives—one belongs to the Vaishnava sect and the other to the Shaiva sect—which ends in reconciliation.

Pallu is in verse with songs set to music; it is also at the same time a dance-drama. Since it is enacted on the threshing floor of the fields and since it contains colloquial words and phrases, pallu is usually classified as a folk play.

The verses are beautiful and rhythmic in the *Mukkutar pallu* in which the life, habits and customs of the peasant community of the seventeenth century are very well portrayed. Full details regarding the cultivation of the farm, the kinds of bulls, the varieties of paddy and also those of fish are given in the work.

The rural background and atmosphere, the popular style of language, the music and the dance, the humour and the pathos, the religious bent of mind of the pallan and others all go together to make the work quite interesting and realistic.

Gnanappallu, *Katraimalaippallu*, *Tantikai Kanakarayanpallu*, *Chenkottuppallu* and *Mokanappallu* are some of the notable works of this genre, all of which have the same stereotyped story element, but differ mostly in religious view and presentation technique.

R.K.

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PALOOR, M.N. (Malayalam; b. 1932), born at Parakadavu in Ernakulam district, is one of the post-modern poets in Malayalam. He had no formal education at home. Passionately interested in Kathakali, he learnt the art form for four years, but later he got trained in motor mechanism and became a car driver in the Indian Airlines at its Bombay office.

A gifted poet with a simple and straightforward style, Paloor started writing very early. He has written more than a hundred poems. His first collection of 22 poems was published in 1962 under the title *Petittondan* (Fool or a coward). There is a poem with the same title in the collection. In it Paloor imagines God as a coward because He keeps Himself inside for fear of human beings. The poet says that the only way left to God to get out of this awkward situation is to incarnate Himself as a human being on the earth. Certainly Paloor is not an atheist. Perhaps it is the innocent humour of the Nambuthiri tradition that motivated him to write the poem.

In another poem 'Vimanattavalattil oru kavi' (A poet at the airport) he says that the modern man has made anacin the main food in order to get relief from the chronic headache caused by city life.

Even though Paloor can laugh at the helplessness of God, he is not able to bear with the transformation in the 'awakening country', where all the merits of the countryside are disappearing. He says that just by mentioning T.S. Eliot men pose as scholars. The pity is that the poet has to live among such hypocrites with all his suffering and anguish.

Tirthayatra (Pilgrimage, 1972) is a collection of Paloor's twenty poems. The poem 'Tirthayatra' in it is his imaginary voyage together with the Muse. He fears whether he and his poetry can make the journey safe where the great poets fear to tread. 'Valiya Hotel' (Big hotel) included in this collection is a very interesting piece.

Bhangiyum abhangiyum (Beauty and ugliness, 1987) is another collection. It contains thirty-two poems. Most of the poems in this group show the poet's deep feelings on the cultural heritage of India and human wisdom. Among them 'Adhikaprasangam' (Irrelevance) and 'Oru kattu' (A letter) express the poet's approach to life.

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T.R.R.N.

PAMPA (Kannada; b. 902 A.D.), known as 'Adimahakavi', is the first great poet in Kannada. In his two celebrated works the 'champu' form, an admixture of prose and a variety of verse, is found fully developed. The poet avers that his works eclipsed all the previous ones and that no poet depicted the *Mahabharata* story as he did. For about three centuries Pampa was the model and standard for composition in the champu form. This period is, therefore, known as 'Pampayuga'.

Tracing his genealogy, Pampa tells us that his great grand-father's father Madhavasomyaji of Shrivatsa gotra was a versatile brahmin who was a 'Sarvakratuyaji' (one who had performed the Sarvakratu sacrifice). It was Pampa's father (son of Komarayya) Abhiramadeva who had embraced Jainism. Pampa, who had great respect for brahmins, was no religious fanatic, though he was a devout follower of Jainism.

Attracted by Pampa's poetic genius and heroic nature, Arikesari II (925-955 A.D.) of Vemulavada Chalukya dynasty, invited him to his capital Bodana to accept the honoured place of a court-poet and conferred on him the title of 'Kavitagunarnava' after his own title 'Gunarnava'. At the instance of the prince, Pampa composed two works, *Adipurana* and *Vikramarjunavijaya*, popularly known as *Pampa Bharata*. From the details found in *Vikramarjunavijaya*, it appears that the poet and his patron admired each other. The poet saw in his patron the noblest virtues of the legendary heroes of the *Mahabharata*. With love and respect for him, the poet composed his *Bharata* identifying Arikesari II with Arjuna, immortalising the name and fame of his patron. Pampa, as an army-commander, took active part in the battles and put his enemies to flight. With his exquisite qualities as poet and warrior, he came closer to his patron and they became ideal friends.

Pampa seems to have had his education under the venerable preceptor Devendramuni of Kondakunda. He studied the *Ramayana*, the *Mahabharata* and other great epics in Sanskrit and Prakrit. He specialised in all the branches of knowledge, viz. poetics, grammar, prosody, music, dance, architecture, medicine, economics, politics, astronomy, mathematics, art and technique of war. Devendramuni, according to the Shravanabelgola inscription, had settled in Shravanabelagola, and Pampa probably, came to stay with him for education. During this period, perhaps, he came in contact with the beautiful regions of Danavasi.

In the poet's plan, *Adipurana* is an 'agamika'—a religious work—and '*Vikramarjunavijaya*' a 'loukik'—a secular one. The plan of producing two works of this character had been established as a tradition among the Jaina epic-poets long before Pampa. The fact that *Adipurana* was written first within three months, and later, *Vikramarjunavijaya* within six months, testifies to his unfailing poetic inspiration. He completed *Adipurana* in 941 A.D. or, according to some, in 942 A.D. at the age of thirty-nine as per calculation done on the basis of the details furnished by the poet in his *Adipurana*. Later, he took up the writing of the greater epic *Vikramarjunavijaya*. Pampa chose for the epics great themes from Sanskrit works, one from the *Purvapurana* of Jinasena, and the other from the *Mahabharata* of Vyasa. Though adaptations of the great Sanskrit classics, the two epics

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have the distinctive stamp of the style of Pampa. Besides, the *Purvapurana* and the *Mahabharata* are in verse, whereas these two works are in the champu form in which the poet wields a masterly hand. In these two works, especially the *Vikramarjunavijaya*, the poet exhibits exceptional ability as an epic-poet in his skilful manipulation of plot-construction, his vivid characterisation with extraordinary insight into the human heart, his exquisite handling of nature, and above all in his marshalling of human conflicts and problems. Jaina literature too has a Bharata story as part of *Harivamsha*, but Pampa chose to adapt his *Vikramarjunavijaya* from the *Mahabharata* of Vyasa, which is a testimony to his liberal attitude as a true poet. On the celebrated release of the epic *Vikramarjunavijaya* (about 950 A.D.), Arikesari II showered honours on Pampa with rich presents and donations inclusive of a special copper-plate grant of an 'agrahare'.

It must be conceded that in both his compositions Pampa wrote under constraint—in the *Adipurana* the constraint imposed by the need to conform to the dictates of a religion, and in *Vikramarjunavijaya* the constraint imposed by the indentification of his hero with his patron. But yet he has given two great works and influenced subsequent poets profoundly. He has a total vision of the great potentiality of human life which informs the two epics. He has profound respect for mankind—in one place he asks, 'Manushya jaathi thaanondevalam?' (Is not all mankind one?)—and, even as he recognizes the evanescence of earthly existence and glorifies renunciation and 'tapas', can recognize the beauty of this life and the richness of human relations. He creates vivid and living characters and memorable situations. As his description of 'kavya' testifies, he had a sense of architecture and the organic nature of poetic composition. His language is the elitist language of the 'Puligere' area of Karnataka, but he can use colloquial language appropriately. Restraint, dignity and a sense of propriety characterize his style. Occasionally (particularly in his first work), there is excessive use of Sanskrit. But on the whole it is majestic language, and, as he himself said, 'hita, mitha and mridu' (pleasing, economic and gentle).

Pampa has been an acknowledged model for succeeding poets. Ranna, Nagachandra, Durgasimha, Rudrabhatta and a host of later poets have paid high tributes to his achievement. He has influenced Kumaravyasa, and his influence has been recognized in Nanniah Bhatta's *Bharata* in Telugu.

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S.R.M.

PAMPA YATRE (Kannada), written by V. Sitaramiah (pseudonym, Visi), is a travelogue describing the author's brief excursion in the company of four elderly friends to the ruins of Hampi, once the seat of the glorious Vijayanagar Empire. The author's first work and the first of its kind in Kannada, its literary quality won immediate recognition and set up a standard in that form of writing. Written about sixty years ago, the work continues to claim appreciation by virtue of qualities that transform it into a work of art which otherwise would have been only a catalogue of description of places and things.

A travelogue for all its details and accuracy would not be different from a guide book if it were not to record the author's individual responses to the places visited and the sights seen; and equally, an excursion would be less than interesting if it were not full of intensely engaging experiences. The place the good companions chose to visit was difficult to reach and devoid of convenience. The sights to be seen had historical associations and architectural attractions; and the companions were men with distinct temperaments and aptitudes. All this made for a combination that could be trusted to yield experiences both rewarding and trying. These evoke from the author, a man of poetic sensibilities, responses that light up the pages of *Pampa yatre*.

The vista was magnificent even in its ruin. The extensive landscape, divided by the river and bordered by rocky hills, was studded with temples, palaces and royal courts in ruins—all in various stages of dilapidation. The place was strewn over with sculpture disfigured by relentless vandalism. The builders never seemed to know doing things small. If in one temple only the feet of the deity remained, as if all that could be vouchsafed to man at best was Lord's feet, in the famous Vitthala Temple, the sanctum sanctorum was empty as if the presiding deity, unable to bear the surfeit of architectural grandeur, had migrated elsewhere. The temple with its imposing facade, spacious halls in the middle and on the sides lined by columns of sculptured stone, with guarding angels and mythological figures carved all over on pillars, cornices and ceiling, was like a piece of magnificent music frozen into stone, mutilated by the predator's hammer, yet bearing mute witness to the glory that it once was.

The palaces were full of associations. Here was the abode of Vidyaranya who inspired the founding of the empire, and there the birth-place of Hanuman. Farther away and beyond the river, Sabari waited for Sri Rama and nearby spread the placid waters of the famous lake whose beauty kindled in Rama's heart longings for his lost love and brought tears to his eyes. Not far away was the spot where Vali and Sugriva had fought for Kishkindha. History, legend and mythology seemed to have acquired an endless lease of life in the midst of those ruined monuments.

These elevating experiences were, however, preceded by an almost sleepless night for fear of oversize scorpions

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and their kin. Subservience to the austere and abstemious regimen of personal cooking by the revered eldest of the group meant little or no coffee, but doing instead the unwelcome jobs of cleaning up. The guide slipped away and joined only after the party had lost and found its track through bush and bramble; and, at dusk, overtaken by darkness and driving rain, the group, struggling with upturned umbrellas and broken mud-heavy chappals to the chagrin of some and the amusement of the rest, heaves back to the comfort and safety of the night's shelter. The experience was not less memorable than the sights of succession of dreams. Elaborate preparations were made for ceremonial worship at the temple. Soon Krishna-devaraya with his royal entourage arrived in pomp and splendour, worshipped the deity and returned. Next it was the royal harem where damsels of enchanting beauty were either sporting or singing or displaying their charms to catch the king's eye. The scene of riotous loveliness shifts to the royal court in magnificent assembly. The last of the monarchs, stiff and roused in spite of his years, sounds a clarion call against the threatened Muslim invasion. The vision melts into another full of wails and cries and confusion in the midst of fire and destruction all round. With this most eloquently described dream sequence which recaptured the vanished glory of the empire, the travelogue concludes and the companions bid a tearful farewell.

V.M.I.

PAN LAKSHAT KON GHETO (Marathi) is one of the most popular social novels written by the famous Marathi novelist, Hari Narayan Apte (1864-1919).

The novels before *Pan lakshat kon gheto* were broad tales, simple in conception and composition. Their aim was entertainment and instruction. They told an unending story to satisfy the curiosity of an average reader wanting to know what happened next. The story was arranged in a strict chronological order. Haribhau's novels marked a sudden and significant development in the form and purpose of the novel. Haribhau Apte wrote this novel to expose the contemporary social problem of child-widows. The novel is not merely the tragic tale of a woman called Yamu, but it is a story of the sad plight of a typical middle class Maharashtrian family and a cluster of such families.

These families are different from one another. Through this difference the novelist throws light on the different aspects of the institution of marriage. Haribhau is equally interested in individual characterization as well as realistic portrayal of the situations.

The novel opens at a point when Yamu's family is under great tension as her father is facing a serious charge. He works as head-clerk in the office of the Collector, getting a salary of Rs. 150/- per month. The tension is described from the little Yamu's point of view. The family shifts to Yamu's grandparents in a village near the town. The grandparents are a little queer and their relation with their son is rather peculiar. Both the families try to cope with the crisis in their own ways. Other neighbouring families too come into the picture by and by. Life for Durgi's family is much more tragic. Haribhau follows the course of fortunes of these two families through a tragic sequence of events. The family of Yamu's husband is described in minute details. All the members of this large complex family are presented with deep understanding and skill. To live in such a family is a sad, frustrating experience for young Yamu.

The story of the novel covers a period of fifteen to twenty years. The number of characters is nearly forty. Incidents happen at several places. There are many ups and downs, and many passions and moods are aroused. It would be really difficult to maintain unity of purpose and impression in an extensive narration of this kind, but Haribhau has succeeded in maintaining it in spite of the inevitably sprawling nature of the narrative.

In those days, child marriage was a popular practice. The childhood of girls was abruptly cut short; they were deprived of education and rushed into marriages. They were saddled with motherhood and other domestic responsibilities at a young age. Many became widows and were blamed for the untimely death of their husbands. They were condemned to lead a life of mute suffering and suppression, made unseemly by the practice of their heads being tonsured. The joint family was a collection of individuals with diverse tendencies and dispositions, forced to live together and tread on the toes of one another. The elderly women took sadistic pleasure in humiliating tender aged daughters-in-law and widowed girls in the family. The women in general were subjected to all kinds of humiliations and deprivation. All these aspects are forcefully revealed in the novel.

The novel uses modes of expression and language which are characteristically feminine with its appeal bordering on sentimentality. On the whole it is realistic in its approach and in spite of its expansiveness it has an ability to make the ordinary life of the ordinary men vividly alive.

M.D.H.

PAN PHUL (Hindi), published in 1954, is the first collection of short stories by Markandeya. It has historical importance in the development of the Hindi short story in as much as it expresses the sentiments of the common massess in a new idiom in short stories.

There are twelve stories in this anthology, such as 'Vasavi ki maa','Sangit', 'Ansu aur insan', 'Ramlal', 'Rekhayen', 'Kahani ke liye nari patra chahiye'. They attract the reader not only because of their technique but also because of their being free from artifice. The events and situations are not imposed from outside but are an integral part of the plot. So are the characters who seem to emerge from situations.

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The writer has drawn situations from his familiar rural setting and atmosphere. Earlier, Premchand had also written stories on rural situations, but his strength lay in the narrative element. Markandeya mingles 'atmosphere' with the 'narrative'. The minutest details of human relations are knit so finely with the atmosphere that Markandeya is said to have prepared the ground for the 'Nai kahani' movement which started in 1955.

Markendeya has the art of weaving the narrative with the most tender feelings of the human heart. The stories 'Gulara ke Baba', 'Sabaraiya', 'Pan phul' and 'Sat bachchon ki maa' are specially worth mentioning from this point of view. The experiences of rural life and the workings of human psyche have been presented with natural ease. What is important is that the author does not go to the rural characters out of any intellectual curiosity. They seem, rather, to be part of his personality. From this point of view the approach here is different from that in Phanishwarnath 'Renu'. Renu to some extent is sentimental towards rural life, but Markandeya goes to the rural reality with a feeling of austerity. The reality presented here is based upon the honesty and authenticity of living experience.

These are two factors which make these stories so living and aesthetically appealing. Their language has a local colour which helps create a typical atmosphere. Secondly, they present a stark human reality which is able to communicate social inequity and personal suffering. In some stories the author even tries to present the psychoanalysis of characters. The stories of the collection have often been discussed in the context of the 'Nai kahani' movement. Markandeya has, indeed, given a new dimension to the tradition of Premchand and his impact on the later writers of short stories has been quite considerable.

K.P.

PANA (Malayalam) is a ritual performed in connection with the worship of the goddess Kali in Kerala. The hymns employed in pana are called 'panattottam' or 'panappattu'. Some of these pana hymns are considered the earliest specimens of Malayalam poetry. Changes might have crept into them during the oral transmission from one generation to another of the illiterate professional caste who practised them. One of the Kali songs known as 'Darukavadham' is assigned to the 5th or 6th century A.D.

Pana hymns are also found in the literature of the Sanghakkali. This semi-religious, comic stage performance of the Shastra Nambutiris (a subcaste of Nambutiris who had renounced Vedic studies in favour of the science of weapons) is very ancient. Historians have assigned the origin of Sanghakkali to the period 300 B.C.—800 A.D. The songs associated with it, especially the nalupadam, which have a religious significance, might be as old as the pana hymns. In Sanghakkali also there is an item called pana. Pana hymns are also common to 'tiyyattu', another ancient form of Kali worship performed in Kerala.

Pana also indicates the metre, viz. 'drutakakali', which is employed in many of these hymns. It may be that from the ritual the name was transferred to the metre of those songs. Most of the later pana songs had no connection with the pana ritual. But pana or drutakakali, because of its melodious charm, has become one of the most important and widely used metres in modern Malayalam poetry. This metre is allied to 'kaliviruttam' in Tamil poetry. The most famous among the pana songs in Malayalam is the 'Jnanappana' (song of wisdom) of Puntanam Nambutiri. The following lines show the construction of the metre.

Innaleyolamentennarinheela,
Ini naleyumentennariveela
Innikkanda tatikku vinasavu-
minna neramennetumariveela.

Some other pana songs are 'Parvatiswayamvaram', 'Krishnalila,' 'Santanagopalam,' 'Gurudakshina,' 'Dutavakyam,' 'Nalacharitam,' 'Sundarakandam', 'Bhadravataram' and 'Misihacharitram puttanpana'.

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T.R.R.N.

PANCHADASHI (Sanskrit). About the authorship of the *Panchadashi* there is a controversy among scholars. It is traditionally believed that it was written by Vidayaranya Swamin and Bharatitirtha, but the riddle of the identity of Vidyaranaya and Bharatitirtha is still unsettled. However, it is an acknowledged fact that the *Panchadashi* is a post-Shankara Advaita Vedanta classic of great celebrity. It is so named because it consists of fifteen (Panchadasha) chapters which have been named as follows: 1. Differentiation of the real principle (tatvavivekah); 2. Differentiation of five elements (mahabhuta-vivekah); 3. Differentiation of the five-sheath (pancha-kosha-vivekah); 4. Differentiation of duality (dvaitavivekah); 5. Fixing the meaning of the great sayings (mahavakya-vivekah); 6. Lamp of the picture (chitradipah); 7. Lamp of perfect satisfaction (tripti-dipah); 8. Lamp of Kutastha (Kutasthadipah); 9. Lamp of meditation (dhyana-dipah); 10. Lamp of theatre (natakadipah); 11. Bliss of yoga (Brahmanande yoganandah); 12. Bliss of self (brahmanande atmanandah); 13. Bliss of non-duality (brahmanande advaitanandah); 14. Bliss of knowledge (brahmanande vidyanandah); 15. Bliss of object (brahmanande vishayanandah).

The author has grouped all these chapters into three quintads, viz. 'Viveka-panchaka' dealing with the discri-

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mination of the real from the non-real; 'Dipapanchaka' expounding the nature of the self as pure consciousness; 'Anandapanchaka' dealing with the bliss-nature of the Brahman. It has been stated that the above mentioned three quintads have for their theme the three aspects of Brahman, 'sat' (existence), 'chit' (consciousness) and 'ananda' (bliss) respectively.

The central objective of the *Panchadashi* is to provide guidance to the seeker of truth through instruction. This object of the book has clearly been specified by the author at the very beginning of the work. He says. "This discussion about the discrimination of truth (Brahman) from untruth is being initiated for the easy understanding of those whose hearts have been purified by service to the teacher." Thus the subject matter is the identity of jiva and Brahman and the attainment of supreme bliss and destruction of nescience. But for the understanding of the supreme truth it has adopted a different approach. Unlike other logicians, the author of *Panchadashi* has full faith in the words of the scriptures. He preaches that in Vedanta the nature of the truth is sought to be expounded on the triple basis: scripture, reasoning and experience (*Shrutyukti-anubhutibhyah,* Vol. 56, XI 89).

Besides, in this work various methods, by means of which discrimination could be achieved, have been discussed at length. One important method discussed here is the vivarana view of Vedanta which explains the three states of experience, viz. waking, dream, and deep sleep. As a reuslt of this analysis, one realizes that even in our dreamless condition, there is no moment when there is no consciousness, i.e. the self persists in all states while the objects vary and are inconstant. The ever present and unchanged light of consciousness is, therefore, to be regarded as ultimately real. Moreover, explaining the nature of self it states that it is pure consciousness, constitutes one essence and does not undergo any change. Also it is non-dual, self-illuminous intelligence (Samvidekarupa na bhidyate, 1. 4; nodeti nastameti-eka samvidesa svayamprabha, 1.7). Time can bring no change in it, nor can space. The self is indivisible, the plurality of objects cannot split it. The analysis of five sheaths (pancha-kosha, ch.3), viz. the physical (anna), the vital (prana), the mental (manas), the intellectual (vijnana), and the blissful (anandamaya) also brings us to the same conclusion.

Futher, *Panchadashi* tries to explain the state of consciousness through the analogy of a lamp in a dramatic performance (nataka-dipaka) or a lamp and a painting (chitra-dipa) in which various animate and inanimate objects are painted. There the white canvas stands for the pure Brahman, the white paste for the inner controller (antaryamin), the dark colour for the dispenser of the crude element (sutrataman) and the coloration for the dispenser of the concrete elemental world (virata); and all manifest figures are the living beings and objects of the world. According to this and other explanations presented on the various aspects of 'maya' it is pointed out that all objects of the world are but a complex of it. The existence or being of all things is the Brahman and all that appears identified with it is the Maya. The false appearance of the individual selves is due to the false identification of subjectivity–a product of maya with the underlying pure consciousness, i.e. Brahman.

The bliss-nature of the Self, Brahman, has been explained in great detail in the last five chapters. The teaching of Yajnavalkya to Maitreyi in the *Brihadaranyaka-upanishad* constitutes the basis for explaining the bliss-nature of self, though he profusely quotes from other *Upanishads* as well.

"The chief and important feature of Vidyaranya's *Panchadashi* is the continual repetition of the well established Vedantic principles in a clear, popular and attractive way, which is very helpful to those who wish to initiate their minds into the Vedantic ways of self realization" (Dasgupta).

D.D.S

PANCHALI (Bengali). The term 'panchali' in Bengali signifies a type of literary compostion in pre-modern Bengali literature which is genetically connected but chronologically separated. Its early type is now better known as 'Mangala' poetry; these poems are long narratives, to be chanted or sung, or both chanted and sung-poems which extol some popular deities and puranic gods. The later type, known as 'panchali' is of much shorter length; these poems are also sung and chanted (or more sung than chanted) but vary in content. Some, like the panchali of the older type, extol popular deities and puranic gods, others deal with amusing subjects from life and society. The manner of performance is also different. The early type, the mangla, has a ritualistic flavour, and in the early days, that is from the fifteenth century to the eighteenth century they were chanted and sung as part of a religious celebration. The later type was performed as addendum to religious ceremony, or entertainment for social gatherings and private assemblies. The pattern of music was also different. The early panchali followed the style of the 'kirtana', while the later panchali freely used both the kirtana and the non-kirtana styles.

The word panchali came from Sanskrit 'panchali, and 'panchalika', meaning a doll (puppet) as well as a style of music. There was also a literary style, named panchali, recongised by the medieval literary critics of Sanskrit and Prakrit poetry; but here the term is probably territorial like Vaidarbhi and Lati. Originally such poetical and musical performances were accompanied by puppet-shows and were sometimes named panchali or panchalika. Actually we find narrative poems with this name in Avahatta as well as the old Gujarati and Rajasthani in the fifteenth and later centuries. In Bengali, panchali or

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panchalika poems have been known since the last decade of the fifteenth century. It may be noted that the actual title of such Bengali poems contains the name of the deity or god extolled, followed by the word 'vijay' (victory) or 'mangala' (benediction), but the genre is always mentioned as panchali or panchalika.

From the very beginning the panchali compositions were also of two varieties according to the content. The older variety was concerned with the popular puranic stories of Krishna, Rama, and other deified lovers and heroes. The earliest specimen known to us is Jayadeva's *Gita-govinda*, and from the *Brihad-dharma-purana* we know that its performance was accompanied with puppet show. The author also has named it a mangala work. The story of Krishna was always popular for the early and late forms of Bengali panchali. The reason was no doubt the immense influence of Vaishnavism initiated by Chaitanya and his followers.

The other group of panchali poems belonged to the Manasa and Chandi cults. The earliest poem on Manasa was written by Bipradas, a Brahmin. He had started writing around 1494 when Hussain Shah was on the throne of Bengal. Bipradas was followed in the sixteenth century by Narayana Dev, a Kayastha, whose family had migrated to East Bengal from Radha (West Bengal). The Manasa panchali became very popular in East and North-East Bengal and a host of writers followed Narayana Dev. In West Bengal the most successful writer of the genre was Ketakadas Kemananda who belonged to the middle of the seventeenth century. North Bengal had a slightly different version of the Manasa story and the most notable writer was Tantra Bibhuti; Jagajivan Ghosal and Jiban Maitra followed Tantra Bibhuti.

The best, and one of the oldest, panchali (mangal) poem was written by Mukunda Kavikankar who had started writing it about 1555. He is by far the most outstanding poet in pre-modern Bengali. Other well-known poets are Madhava from East Bengal and Manik Datta from the North. They belonged to the late sixteenth or seventeenth century.

Dharma-mangala panchali did not originate before the seventeenth century.The oldest and best known poet was Ruparam who had given up his soical status and formed a troupe of his own for the performance of his composition. He wrote his poems in the mid-seventeenth century when Suja was the Governor of Bengal.

Of all the panchali poems on the Rama story, Krittibasa's work has put in the shade the works of others. His poem is still very popular in panchali performances, but there is no real evidence to assign the poet to a period before the middle of the seventeenth century.

For Bharata panchali poems on the theme of the *Mahabharata*, Kashiram'a work has overshadowed all attempts by others, but we are not sure whether Kashiram wrote the entire poem. It should be noted that the *Mahabharata* was never popular for panchali poetry and Kashiram's poem was never sung as such. The earliest panchali poem on the *Mahabharata* was written in the first half of the second decade of the sixteenth century by Parameshwara Das. His patron was a general of Hussain Shah.

It is also notable that most of the writers on the *Mahabharata* story were not Brahmins. 'Krishnamangala panchalis', from the very beginning, followed the *Bhagavata-purana*, but the narrative rarely proceeded beyond the killing of Kansa and the rescue of Devaki. The oldest such work is *Sri Krishnavijay* of Maladhar Basu, a revenue officer of Bengal, upon whom the court had bestowed the honorific title of Guniraja Khan (i.e., Lord Virtuoso.) He was not a Brahmin and wrote the poem between 1473 and 1480. He followed the story as narrated in the *Bhagavata-purana*. Basu's poem became very popular among the Vaishnavas of the upper classes and, around the beginning of the sixteenth century, the poet's village became a centre of Vaishnavaim.

In the sixteenth century two or three good poets wrote Krishna mangala poems which were more lyrical than Basu's. It is evident that they had followed closely the kirtana tradition. Shyamadasa and Madhava are the outstanding poets of the genre in the sixteenth century. As the performance of such poems was not always strictly connected with a ritual, they became more popular and were frequently performed so that the other forms of the ritualistic panchalis began losing popularity owing to the seeping influence of the kirtanas. So, it gradually became shorter during the subsequent centuries, turning into the typical later Bengali panchali, called 'Krishna mangal jatra'. In the performance of the former generally one character, the singer, played also the role of other characters whereas in the performance of the latter at least three actor-singers were necessary; the Intermediary (duti)– also the lead– was often the only singer, two boys playing (some time mutely) Radha and Krishna and the theme, often an episode, came from the love story of Radha and Krishna.

From the middle of the seventeenth century there appeared a tendency to write very short poems extolling the graciousness of some domestic and popular deities who had never been honoured by an elaborate mangala or panchali poem. Among such deities by far the most eminent was Satyapir or Satyanarayana. He was the united Hindu-Muslim conception of the supreme God-Narayana of the Hindus and the omniprudent Allah of the Muslims, appearing as an angel or saint (Pir). The fashion of writing short, often very short, Satyanarayana or Satyapir panchalis remained unabated until the middle of the eighteenth century and it was stopped only by the popularity of Rameshwar Chakrawarti's work which appeared repeatedly in print. Rameshwar belonged to the later half of the eighteenth century.

The best writer of the popular varities of late Bengali panchali was Dasarathi Ray (d. 1857). He was one of the

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best composers of the early nineteenth century and the melodious compositions created by him were highly appreciated. They influenced Tagore in his early age. After Ray some credit for works in the panchali genre may be given to Rasikchandra Ray with whom panchali poetry and music as productive artistry died in the closing decades of the century.

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Su.S.

PANCHALI SAPATHAM (Tamil) or 'Draupadi's vow' was described by its author Bharati as a translation of some episodes from Vyasa's *Mahabharata*. It is a modern version of the episode wherein the writer highlights its contemporary significance. Avoiding the pedantry of the existing epic style in Tamil, Bharati chose "simple phrases, simple style, easily understood prosody, and rhythms liked by the common man" for his narration. The first part of *Panchali sapatham* appeared in 1912 and was hailed as a poem of great significance. But the second part was published only after the author's death. The poem concentrates on a single crisis in the *Mahabharata*, yet this is the pivot of Vyasa's epic. All the earlier events lead the reader to the terrible moment when Duhshasana rises to disrobe Draupadi. The heroine invokes a superhuman power and the miracle occurs; Panchali utters the terrible vow that leads to the destruction of the Kauravas.

The characters of Duryodhana and Draupadi stand out in sharp focus. The former is verily a son of darkness, the blind Dhritarashtra, the latter a child of light, the sacrificial fire tended by King Drupada. At the critical moment Draupadi's voice rises in a mighty crescendo of prayer, piercing through the dense fog of evil. Bharati's words seem to carry the weight of the sorrows endured by woman through the aeons past, calling for an end to the tyranny of man, power-mad, lustful, egocentric. Draupadi's uncompromising vow forecasts a new chapter for Indian womanhood when every woman would become a Mother Power, the human representative of 'Mahashakti'. *Panchali sapatham* is also a projection of Draupadi as Mother India, now in shackles, but containing the will-power to destroy the foreign aggressor.

P.N.

PANCHARATRA (Sanskrit) is a play attributed to Bhasa, the renowned Sanskirt dramatist, who is said to have belonged to the fourth century BC.

Pancharatra (The five nights) is a play in three acts, and is a 'Samavakara' according to the traditional classification of drama into ten varieties. *Pancharatra* deals with an episode from the 'Virataparva' of the *Mahabharata*, but Bhasa has taken many liberties with the epic story. The play presents a highly dramatic situation. Twelve years have elapsed after the exile of the Pandavas, who now live incognito in the city of Virata. The play opens with King Duryodhana after the performance of a sacrificial rite. Drona, the preceptor, requests Duryodhana to settle the quarrel between the Pandavas and the Kauravas, and offer half the kingdom to the Pandavas. After much deliberation, Duryodhana agrees to the request on condition that the identity of Pandavas is revealed within five days (Pancharatra)—this 'catch' gives the play its title. Meanwhile, tidings from Virata city arrive that Kichaka and his brothers have been killed single-handed by an unknown person. Bhishma, suspecting Bhima's hand in the killing, incites Duryodhana to raid Virata's cattle. The incidents that follow—the cattle raid, Prince Uttara's taking up the challenge to fight the Kauravas, accompanied by Brihannala, the disguised Arjuna, and the overpowering of the Kauravas—closely parallel those of the epic story; but Bhasa deviates from the epic to include Abhimanyu in the Kaurava camp. The disguised Bhima bodily lifts Abhimanyu and brings him to the Virata court. Here Bhasa has introduced a touching scene between Arjuna and Abhimanyu, though spiced with humour and comic irony.

Meanwhile, Prince Uttara reveals the identity of the Pandavas, and King Virata is overjoyed. He desires to give his daughter Uttara in marriage to Arjuna, but Arjuna accepts her as daughter-in-law. The news of the Pandavas ultimately reaches the Kaurava court, but since the condition of five nights has been fulfilled, Duryodhana gives half of the kingdom to the Pandavas.

In *Pancharatra*, Bhasa has presented the character of Duryodhana in a favourable light, as a king with heroic and noble qualities. The humour in the play gets expressed in radically comic situations, when Abhimanyu is brought to Arjuna. The irony arises from the fact that the son fails to recognise the father, and mistakes Arjuna's merry banter for sarcastic taunts. For example, when Arjuna asks him about his mother's well-being, Abhimanyu retorts: 'Are you King Dharmaja, Bhimasena or Arjuna that you act like a father, and ask about the ladies in my house?' Next Arjuna asks about 'Keshava, the son of Devaki', which infuriates Abhimanyu, who sarcastically replies that if Krishna happens to be his (Brihannala's) friend, indeed, he must be doing well. Bhasa also depicts a scene of low comedy in the interlude of Act II, in the merry-making of the cowherds who indulge in singing and dancing.

Pancharatra depicts Drona as a catalyst to effect a truce between the Kauravas and the Pandavas, and by contriving a happy ending, Bhasa has omitted the Kurukshetra war which is the pivotal incident in the epic *Mahabharata*. It is possible that Bhasa consciously devi-

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ated and gave his own dimensions to the epic story, but it is also possible that several versions of the Mahabharata story were current at the time when he wrote his plays and that he based this play on one of the existing versions.

Su.G.

PANCHASAKHAS (Oriya; 16th c.), the five saintly poets who had appeared in the sixteenth century at different places in Orissa, initiated a religion of devotion and thereby enriched Oriya literature. In the first decade of the sixteenth century Sri Chaitanyadeva of Nadiya visited Puri and was accompanied by his disciples, Rupa Goswami and Jiva Goswami among them, who propounded a Vaishnava philosophy that preached 'samkirtana'.

At that time Sanskrit was favoured as a medium for literature and theological discussions but the five saints Balarama Dasa, Jagannatha Dasa, Achyutananda Dasa, Yasovanta Dasa and Ananta Dasa, began to teach 'bhaktidharma' and 'grihasthadharma' in Oriya instead of Sanskrit. They undertook to translate the religious books into Oriya and to communicate the profound significance of the Vedas, the Vedanta and the Upanishads to the people. The 'bhajanas' of the Panchasakhas in honour of Sri Jagannath, Sri Krishna and the Sunybrahma were almost similar to those of Sri Chaintanya's samkirtana. Sri Chaitanya was greatly moved by the devotional work of his five associates. The wonderful 'shastric' knowledge of Balarama Dasa, his keen devotion to Lord Jagannath and his unprecedented popularity among the common masses created a sensation among the Sanskrit pandits of Puri as they struck at the root of their false reputation. He composed books against untouchability and the existing shams and took up the cudgel for women against all social evils. Sri Chaitanyadeva was extremely pleased with the work of Balarama as a devotee and social reformer and accepted him as his preceptor.

Jagannatha Dasa will always be remembered as another stalwart of the Panchasakhas for his translation of the *Bhagavata* into Oriya with expository comments. Son of Bhagavana Dasa (a Puranapanda), he was a great devotee of Sri Jagannath.

Sri Chaitanyadeva bestowed upon Jagannatha Dasa the epithet 'Atibadi' (greatly great) in recognition of his saintly character and high spiritual qualities. He left behind a 'math' at Puri and the Atibadi sect, glorifying the Oriya Vaishnavite thoughts, mostly centring round Lord Jagannath. Jagannatha Dasa composed his songs in both Sanskrit and Oriya with the intention of educating the common people against religious fanatics who created confusion in the name of religion. His writings like *Tulabhina, Jnanasaragita, Bhaktichandrika, Brahmanda bhugola*, etc. express his ideas in a very simple and lucid manner. He accepted Balarama Dasa as his spiritual mentor. Since there are many similarities of thought in most of their writings, they are considered two pillars of Oriya Vaishnavism.

There are few books in the whole of Indian literature which compare in terms of depth and pervasive influence with the Oriya *Bhagavata* of Jagannatha Dasa. B.C. Majumdar in his introduction to *The Typical Selections from Oriya Literature* says, "I cannot too highly speak of what Jagannatha Dasa has done to raise his countrymen to a higher level of moral existence. No poet of old time enjoys so much popularity as poet as Jagannatha Dasa does."

The third Panchasakha was Achyutananda Dasa. Born in a Gopala family, he was devoted to Lord Jagannath from his childhood. He was living at Puri when Sri Chaitanyadeva went there in AD 1509. His *Harivamsha*, like the *Ramayana* of Balarama Dasa and the *Bhagavata* of Jagannatha Dasa, is almost an original work. This book describes the life-story of Krishna, the Lord of the Gopala community. It was probably his intention to bolster the social status and social consciousness of the cow-herds of Orissa, of whom he still remains the patron saint. Through this book he made all the esoteric teachings accessible to the common Oriya who had no knowledge of Sanskrit. He also wrote *Gurubhakti gita, Surya samhita* etc. He advocated the worship of Surya and the Alekha and laid emphasis on discovering the 'Lord of the world' in the Self. Against the social evils of the age, he wrote bhajanas bringing out the transitoriness of human life. In these he advises people to be extremely devotional in their attitude towards friends, acquaintances and preceptors. The establishment of a 'math' at Nemal in Cuttack district is a measure of his popularity among the masses of Orissa.

Yasovanta Dasa, the fourth of the Panchasakhas, composed books like *Loi gita, Premabhaktigita, Brahmagita, Govindachandragita* which became very popular. In *Govindachandragita*, he stressed the transitoriness of the world and the worship of Parameshwara. In his *Atmaparachegita* Yasovanta emphasised the importance of realising one's own self and held that performing one's duties was of utmost importance. He also composed a number of bhajans for edification.

Ananta Dasa, the last of the Panchasakhas, composed books like *Bhajanatattva* and *Anakarashabda* eulogising Sri Krishna and the Sunyabrahma. The five associates appeared between the second half of the fifteenth century and the early years of the sixteenth. Together the five made a unique band of writers in the Oriya language. They wrote ballads to carry their message of ideal living and right attitude to life even to the illiterate people in the remote parts of the state. They were akin in their spirit and goal for which they were designated Panchasakha. All that is moral, cultural or holy in rural Orissa even today owes its origin largely to the missionary work of these five friends. The seventeenth century devotional poet Baligaon Dasa mentions in his book

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Bhavisyamalika that the five bhaktas were close associates having Lord Jagannath as their presiding deity.

Ni.M.

PANCHASTIKAYASARA (Prakrit) is the oldest and the most comprehensive work on Jaina metaphysics. The text is ascribed to a great saint, Acharya Kundakunda. Among his twenty-two works, *Panchatthiyakaya sangaha sutta* is a key to the understanding of the basic principles of Jaina philosophy. It is not a mere compilation but includes some of the finest compositions of the author. It was published in Roman script in the Giornale della Societa Asiatica (Italiana) in 1901 by P.E. Pavolini. The text comprises 173 verses in lucid language.

The work mainly deals with six 'Dravyas' and five 'Astikayas'. 'Dravya' denotes an existence which persists despite changes. It is permanance in change. In modern thought, Hegel introduced such a conception of reality.

The Dravyas are six in number: (i) Jiva or soul, (ii) Pudgala or matter, (iii) Dharma or the media of motion, (iv) Adharma or the media of rest, (v) space and (vi) time.

The author also describes the three characteristics of Dravya: (i) quality of sat or existence, (ii) quality of permanence, (iii) substratum of attributes and conditions. Though there is a difference between substance and its mode in terms of significance, quality and utility, one cannot exist separated from the other as the difference is not fundamental. Dravya or substance has the quality of identity and difference. The relation between Dravya and Paryaya is the same as the relation between matter and form. Dravya is capable of taking different forms. No matter is without form and no form is without matter. Dravyas can live in the same place. They can also occupy the same space because of their mutual accommodating nature. These six build up the cosmos.

The 'Astikayas' are described in these words: "Those things which have the essential nature of manifesting themselves severally through their numerous qualities and modes are the Astikayas". In other words, they have an existential nature as well as a spatial quality. There can be no quality without substance or substance without quality; the two are inseparable in their nature. Hence an Astikaya is a substance which has the characteristics of existence as well as that of a body composed of pradeshas. The substance Kala (time), though it has the characteristics of existence, is not included amongst the Astikayas, because it does not have many pradeshas. Pradesha is the unit of space occupied by one indivisible atom of matter and capable of being occupied by other fundamental particles. The time consists of units which never mix with each other but are always separable. The whole universe (excluding the pure space) is full of grains (like heaps of jewels) of time; no part of the space within it is without them. Time has no spatiality or extensive magnitude. Since the five entities mentioned above are capable of occupying space, they are called 'kayas' (corporeals); the term kaya implies relation to many spatial points. Existences that can be so related to space are called by the author, Astikayas. Since these are real, they are 'asti'. Since they constitute the world they have the space quality, hence they are kayas.

Since time has neither potentiality nor reality, the possibility of such space relations is denied the name Astikaya. It is purely an entity of a mono-dimensional series. Though it is not Astikaya, it does not cease to be a real entity; after all it is a reality and not a form of experience. This view is more or less akin to the idea of Realism linked with Bertrand Russell.

The whole text deals with Reality. The substance and its mode are described in the seven forms of prediction about reality. The Dravyas are further distinguished for their qualities and modes. After describing them in general the author examines them in detail. First of all, he explains Jiva. Jiva has the following attributes: life, consciousness, upayoga (knowledge and perception). It is potent, performs actions and is affected by their results. The spiritual qualities of Jiva are infinite. It assumes different forms through the manifestation of the infinite attributes. Jivas are of two kinds: (i) the incarnate of the world and (ii) the liberated of heaven. Sansari Jivas are again two-fold: Trasa (moving) and Sthavara (fixed). Vitalised by Jivas are the following bodies: earth, water, fire, air and even vegetation.

The second book mainly treats the nine padarthas: (i) Jiva or life, (ii) Ajiva or non-life, (iii) Papa or sin, (iv) Punya or virtue, (v) Asrava or flow-in of Karmas, (vi) Samvara or the prevention of the incoming Karmas, (vii) Nirjara or eradication of Karmas, (viii) Bandha or bondage and (ix) Moksha (liberation) or emancipation.

Before introducing the other padarthas the author emphasizes the fact that consciousness should not be associated with Ajiva or non-life. Space, time, matter, the media of motion and rest have no life in them. They are absolutely without consciousness.

Though matter in the form of Karma and non-Karma is intimately related to Jiva, it is quite distinct in nature. Form, structure, colour, taste, touch, smell and sound are the physical attributes. Each of these is again of various kinds.

Asrava means the fountain source of righteousness or sin. In a Jiva who has noble desires and thoughts based on love and sympathy and who is free from evil impulses the pure Karmic matter flows as conditioned by springs of righteousness. Evil thought and sin are the cause of misery as they lead to suffering, but action which leads to pleasure and stimulates desire is also a hindrance to self-attainment and therefore must be avoided. It is possible only in the state of meditation. Meditation on the self is therefore shown as the main condition of 'Nirjara'. It

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leads to the state of emancipation which is the inner perfection of the soul (Bhava Moksha).

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D.S.

PANCHATANTRA (Sanskrit) is a collection of animal fables and tales known for its antiquity and importance. From the literary point of view it is the most important and interesting work in this branch of literature. It has travelled throughout the world, and has gone through various phases in its long course over centuries.

We do not know for certain at what time the text of *Panchatantra* (it can better be called a sequence of texts) assumed definite shape. The text of *Panchatantra* existed in the first half of the sixth century AD, as it is known to have been translated by the orders of King Khosru Anoshirvan (531-79 AD) into the Pahalvi language, the literary language of Persia at that time. A considerable time must have elapsed before it became so well-known that a foreign king desired its translation. As early as AD 570 a Syriac translation from Pahlavi was ready. The fifth century AD can, therefore, be set as the lower limit for the *Panchatantra*. The date and the authorship of this work are no doubt uncertain but it is generally assigned to the third century BC. Hertel, who has done a monumental work on *Panchatantra*, is in favour of assigning the first composition of the *Panchatantra* to the second century BC. According to Winternitz it is one of the oldest works of Indian ornate poetry. He thinks that the date of writing of the *Panchatantra* can be approximately between 300 and 400 AD, but he agrees that the age of the primary constituent of the *Panchatantra* has to be placed earlier than that.

The authorship and the original name which the first text of the (so-called) *Panchatantra* bore is also uncertain. Vishnusharman, the proposed author of the text in the existent work itself, appears to be as much a fictitious name as King Amarashakti of the city of Mahilaropya in South India for whose spoiled sons the author is said to have composed this series of moral tales. Whosoever was the author of the original text, which is unfortunately lost, it is certain that he was a man of taste and aware of the literary genres of his time, although he perferred simplicity for his prose. He was an author gifted with a rare sense of humour and wit.

In the preliminary stanzas, at the opening of the first book, the author has expressed his veneration for the gods, the teachers and the masters of politics—Manu, Vachaspati, Shukra, Parashara, Vyasa and Chanakya 'the great'. After that, it is said that Vishnusharman, the author of the *Panchatantra*, collecting the essence of all the *Arthashastras* existing in the world, composed these five books comprising delightful lessons in polity.

Benfey had suggested a Buddhist origin of the fables and tales included in the *Panchatantra*. Macdonnel says that the original book of the *Panchatantra* must have been called after the two jackals of Book 1, namely Karataka and Damanaka, for the title of the Syriac version is *Kalilag and Damanag*, and that of the Arabic translation is *Kalilah and Dimnah*. Hertel, however, thinks that the original title was only *Panchatantra*. *Tantrakhyayika* is supposed to be the oldest recension, but it is doubtful whether the original name was *Tantrakhyayika*. The meaning of the word 'Tantra', suffixed or affixed in the various current names of the text, is in itself inexplicable.

The *Panchatantra* developed, existed and survived in a number of recensions, some of them lost. These versions have been classified into the following five heads:

(1) The *Tantrakhyayika*: It is preserved in two recensions, the older and the younger.

(2) The text translated into Pahlavi in the sixth century: Both the original and the translation have been unfortunately lost. The translations from the Pahlavi translation into Syriac and Arabic languages do throw some light on the original and its first translation.

(3) The Kashmiri version as preserved in the recensions of the *Brihatkatha* in Kshemendra's version *(Brihatkathamanjari)* recounts the *Panchatantra* tales briefly without interruptions, while Somadeva *(Kathasaritsanara)* has added a fool's story at the end of each book. The form in which these versions of the *Brihatkatha* preserve the *Panchatantra* appears to be at a great disagreement with the original in its objective and treatment, as it has been transformed into light literature. These versions of the *Panchatantra* do not have any independent value.

(4) The South Indian *Panchatantra:* It is an abridged selection 'for the instruction of the boys who have learnt little', based on a north-western abridgement made after the seventh century (according to Hertel). The text preserved is close to the *Tantrakhyayika*, hence it is quite valuable as it can be used for the reproduction of the original text. A large number of recensions were produced on the basis of this abridgement, many of which are still extant, contributing thus towards the circulation and popularity of this work.

(5) A Nepalese selection of the stanzas very close to the South Indian *Panchatantra* goes back to the north-western text.

Hertel has made comparative studies of all available recensions of the text falling in the above five groups. The source of the *Tantrakhyayika* and of the two Jaina versions is common. The source of the Southern *Panchatantra*, the Nepalese version, and the *Hitopadesha* is also common. Of all these versions the *Tantrakhyayika* is the oldest. Hertel has rightly traced all extant versions to a common source and from the correspondence among them, he draws the conclusion that the *Tantrakhyayika* provides the best picture of the original work and it can be

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said to stand next only to the original *Panchatantra*. S.K. De, however, finds Hertel guilty of exaggerating the claims of *Tantrakhyayika* and is of the opinion that none of the versions entirely represents the primitive text.

The *Panchatantra* was originally designed to teach polity, statecraft and the fundamental principles of 'Arthashastra' and 'Nitishastra' to the youngsters, but this fact does not mar its achievements and beauty as a book of fascinating stories, which essentially it is. Each of its five parts dealing respectively with the themes of separation of friends (mitra-bheda), winning of friends (mitra-prapti), war and peace (samdhi-vigraha), loss of one's gains (labdha-nasha) and hasty action (aparikshita-karaka) is a narrative unit in itself; but taken together, they all form a perfect whole fitting into the frame of introduction, occurring at the beginning of the work. The stories are told in rapidly moving narrative and the language used is particularly suitable to the plan of the work; it is simple and chaste but elegant. Even the inclusion of verses occurring at the beginning, the middle and the end of the stories does not hinder their progress or the increasing tempo in the technique of story-telling. The well-known characteristics of the narrative art are (i) the use of a basic narrative frame in which other stories are fitted, (ii) interlocking of tales, mixing stories within the stories, (iii) mixture of prose and verse, where verses are adopted to underline the moral, (iv) stanzas introductory to the coming story, and recapitulatory stanzas, summing up its moral which, in most cases, is identical with each other.

The original plan of the work must have been conceived by a genius, for in the realm of the ancient Indian literature it is perhaps the only work that achieves a miraculous effect in transferring human nature and human affairs to the animal world, making the text evince a piquant and deeper sarcasm. We find a donkey lecturing scholastically on sexual art and sex as the fundamental basis of life and, next, meeting his death from a lion, when a jackal lures him away under the temptation of arranging a meeting between him and a beautiful she-ass. The story becomes very piquant when we find that the donkey, seeing that there is a lion in the guise of a she-ass, runs away, but soon he is trapped again by the same jackal and killed by the same lion. There is also the story of another donkey, who feels like singing on a full-moon night, while eating secretly at a farm with a friend. He is advised by the latter not to practise his art, lest the owner of the farm should wake up and kill them, upon which the donkey takes him to task for having no taste for music and art and, as soon as he begins braying the owner of the farm is awakened by the noise and, consequently, the donkey is beaten mercilessly by him. More delightful is the story of a puppy of the jackals, found deserted, brought up and raised by a lion-family. When he is grown up, he regards himself as the elder brother of the lion cubs which had just come after him. Once the sons of the lion had begun to roar they were ready to attack an elephant, but the son of the jackal ran away out of fear. The lions, seeing their 'elder brother' run away, also withdrew. Afterwards, when the son of the jackal began to complain before his adopted mother, the lioness, against his younger brothers' daring in roaring before such a mighty thing as an elephant, the lioness thought it proper to disclose his identity, and advised him to leave the place and join his own community.

Not only the political motives, crookedness and foolishness are attributed to the animals but the world of the animals itself is built up with a wider perspective. The tenderness, wisdom and sympathy of human nature is delineated in a touching manner. In the second book, dealing with the winning of friends, the characters of the crow, the mouse, the deer and the tortoise are very lovingly portrayed, showing their affection for each other, their endurance, their patience and a subtle sense of humour and understanding of human affairs. Equally moving is the tale of their woes and their sharp intellect which saves them from fatal calamities.

One of the interesting features of *Panchatantra* is that it does not move in the narrow circle of fables only. There are several stories of our world, the world of mortal men, characterised by a penetrating insight into human affairs and a deep sense of humour. There are pictures of Indian rural life, portrayed authentically. There is a tale of the washerman, who is unable to feed his donkey properly, so he lets him eat in disguise at the farms of other men. There are several stories revealing the social consciousness of the author. Devasharman, the master of a monastery, sells the clothes donated by saints, and thus becomes very rich. Finally, he is deceived by Ashadhabhuti, a very cunning man, and is deprived of his wealth. Some of the stories deal with love affairs and woman's treachery.

A greater effect is produced by interlinking and mixing the tales of human beings and animals, in which the different species are brought into contact with one another. A man who is saved from death by some wild animals like the bear is deceived by his fellows. There is a very intelligent story of a she-rat, transformed into a beautiful girl and raised by a sage. When she reaches the marriage age, the noble sage is at a loss to find a suitable husband, as she rejects everyone. Ultimately, she selects a mouse for her husband and, luckily for her, the sage again turns her into a mouse. By bringing the humans and the animals together the *Panchatantra* gives new dimensions to the interpretation of life and the world.

There are also several very simple stories which appear to have been framed only to teach some moral. Such is the story of a foolish monkey, trying to warm himself by the light of the glow-worm and killing the bird which had tried to bring him to his senses; or the story of the greedy jackal, nibbling the bow-string, and getting transfixed; or the story of a wise hare, sent to a lion as his food by the community of hares which had agreed to send one hare every day to the lion to prevent him from

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promiscuous carnage. The hare arrives very late and excuses himself by saying that he ran into another lion. Outraged that he has to fight a rival, the lion jumps into a well and meets his death. In a good number of stories the rogues are brought to book, or are able to deceive the simple who fall into their trap. Some of these stories are current even now: for example, the story of the three rogues befooling a brahmin carrying a calf. A person, however small his or her stature be, can solve the worst of the problems by applying his wisdom and talents. Some of the fables bring this out brilliantly. A crow, whose eggs are eaten by a snake, steals a necklace from the royal palace and drops it in the serpent's burrow. The attendants of the king find the jewel and kill the snake.

The *Panchatantra* has enjoyed immense pupularity in India and abroad. It has been taught in the traditional curricula of the pathashalas (schools) for centuries and even now it is prescribed for various Sanskrit courses up to the University level. It is considered an essential text to attain maturity, worldly wisdom and knowledge. The *Simhasandvatrinshika* says that a minister to a king should read the *Panchatantra* along with the works of Chanakya and Kamandakiya. Also, among the world classics the *Panchatantra* scores the highest number of translations. Hertel has recorded as many as two hundred versions of it in fifty different languages. We can hear its distant echo in La Fontaine's charming fables written as late as the seventeenth century. It had started travelling beyond the Indian frontiers from the fifth century and Benfey, in the most elaborately prepared introduction to his translation of the *Panchatantra*, shows how it had impregnated the literatures of three continents for many centuries and particularly influenced the European narrative literature of the medieval period. Besides the two very old versions in Arabic and Syriac referred to above, another Arabic translation of AD 570 by Abdallah Ibn Almoqaffa, with the title *Kalila and Dimna*, is important because it was this source which led to the numerous translations of the *Panchatantra* into European and Asian languages and also to the very foundations of comparative literary history. At the end of the eleventh century it was translated into Greek by Symeon, and several translations—one by Giulio Nuti into Italian (1563), two into Latin, one into German and several into Slavonic—were based upon it. More important is the Hebrew translation of Rabbi Joel of the twelfth century. In about 1480, editions of a Latin translation, based on it, appeared. In 1483 a translation was repeatedly printed for a German edition.

The importance of the *Panchatantra* can also be appreciated from the high tributes paid to it in different ages. The Pahalvi translation has a statement indicating that King Anoshirvan, who had ordered the translation, passionately wished that this book be not only the root of all culture, the sum total of all wisdom and a guide to every kind of profitable work, but also serve as a guide to the journey to the other world. Ph. Wolff, the German translator, remarked that the *Panchatantra* was, 'probably next to the Bible, translated into the largest number of languages in the world', and called it a book 'that inspired the entire mankind and held in reverence by kings and princes.' The observation of Max Mueller is perhaps more to the point: 'The history of the march of Indian tales from the east downwards the west is indeed wonderful, more wonderful and more instructive than many stories themselves.'

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R.T.

PANCHOLI, MANUBHAI RAJARAM (Gujarati)

See under DARSHAK

PANDA, ANANTAPRASAD (Oriya; b. 1906), novelist and short story writer, was born in a village called Kalyani in the district of Balasore. His childhood was spent in his ancestral home amidst rural surroundings. After doing his B.A. with Honours in English from Ravenshaw College, Cuttack, he became a Sub-Deputy Collector. Later, he worked for the State Cooperative Department and finally became its Joint Registrar. In 1953, he went abroad, travelled widely and on his return, wrote *Pashchatya anubhuti*, in which he recounted his experiences abroad.

Anantaprasad's first short story, 'Atripta basana' appeared in 1925 in *Utkal sahitya*. His next story, 'Basanta tripti', also appeared in it. The story created a sensation and from that moment he never stopped writing. He wrote one story after another which were compiled later in such collections as *Trin guchcha*, *Sabhyatar tale*, *Manas bhuta*, *Barmaja*, *Naisha-sundari* and *Joga-rahasya*. He also wrote novels which included *Bhagyachakra*, *Nua dunia*, *Kuli* and *Mukta akashar bihanga*.

For his subject Anantaprasad turned to the cross-section of life in Oriya villages. His broad theme is the varied, and sometimes contradictory, popular response to feudal exploitation and oppression. His stories are remarkable for their precision and centrality and the kindness with which their author treats every individual. In the stories such as 'Sagada' (The bullock cart), 'Raj bhag' (Royalty), 'Goposahoor dokan', 'T.T.I', 'Station Master' and in the novels like *Bhagyachakra* (1928), the simple men and women folk of rural Orissa come to life in all their vividness and variety.

G.M.

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PANDA, RAJENDRA (Oriya; b.1944), a poet-administrator, is profoundly contemporary in his poetic creation. He started writing in the mid-sixties and several volumes of his poems have been published since 1975. They are rich in quality and provide a substantial structure to the new poetry in Oriya. His representative volumes are *Gauna devata, Anabatara o anya anya, Nija pain nana baya, Ghunakshara, Satadru aneka, Chaukathare chira kala, Shaila kalpa* and *Anya*. All the collections are characterized by innovations in both form and subject and set a pattern for experiments in style and versification.

Rajendra's poetry can be broadly divided into two groups, metaphysical and socio-political, and his subjects range from love to joys and sorrows of life. He concentrated on philosophy and mythology in the first few volumes, while the later volumes, by and large, take up the themes of despair and hope. In the first four collections he interweaves his philosophic notions and myth into most of the poems. Initially, he was interested in the presentation of Advaita philosophy, the concept of 'Shunya Brahma' as depicted in poetry by Bhima Bhoi (1855-1894) and the mystical experience of God which surpasses all other earthly experiences. He gives a feeling of the ultimate union of the soul with God, and seems to have affinities with the English metaphysical poets.

In subsequent collections he is more interested in the presentation of contemporary social themes. They disclose the predicament of man and express disgust at the hollowness of modern society. But he can also be optimistic and think of a solution to the individual's problems. As a whole, hope, despair, failure, fear and death are the major themes in his poetry. Fear of death is a recurring theme. At the very moment of his perception of beauty, he seems to be haunted by death.

What most attracts attention in Rajendra's poetry is its form. It is partly lyrical and partly dramatic. In some poems there is a rhythmic pattern; in others only a few lines bear musical quality. In most of his poems he prefers free verse to the regular, and a significant feature is the sudden emergence of short lyrical lines after long prosaic ones. He has at his command the choicest words which are really used everyday. As his thought became matured, he felt it necessary to use traditional language and go back to ancient literature like *Charya pada, Rudra sudhanidhi* and *Madala panji* for inspiration. Besides, he has used words out of their ordinary run and from dialects, and has even invented strange compounds. The use of myth and symbolism is an integral part of his poems, while his images are pictures rather than descriptions. As a poet he seems to have been influenced by ancient literature, Sanskrit classics and western myths.

P.C.P.

PANDAV YASENDU CHANDRIKA (Rajasthani) was composed by Swarupdas, a follower of Dadu sect, during the year 1835. The poet states in one of the 'duhas' in his *Hrinnayanjan* that for ingenuity of expression one should see his *Pandav yasendu chandrika*. This goes to explain the validity of the book's second title, *Ukti chandrika*. The book consists of 3000 shlokas, telling the story of the *Mahabharata* in brief. At the very beginning of the book the poet briefly discusses the various elements of poetry, such as rasas, figures of speech and metres. His poetry is very simple and presents a good combination of the loftiness of subject and the beauty of sentiments. It also reveals his mastery over the language. The poet has rightly observed that he has composed the poem in a mixed language, containing Pingal, Dingal and Sanskrit words, so as to reach out to a larger reading public. The book was very popular in Rajasthan and Gujarat in those days, and was published thrice from different places, Indore, Bombay and Delhi. It has had three commentaries too, one known as 'Rasal', two copies of which have been traced at the Indragarh Pothikhana (State Library); the second written by Jiyabhai Gajabhai and Doleji Misan of Gujarat; and the third, a Gujarati commentary, published by Rajkavi Sankardan of Limbadi.

BIBLIOGRAPHY: Motilal Menariya, *Rajasthani bhasha aur sahitya* (Prayag, 1978); *Pandav yasendu chandrika* (Delhi, 1933). *Sammelan patrika*, Vol. 49, Nos. 3-4; Vol. 50, Nos. 2-3 (Prayag).

Hi.M.

PANDAVODYOGA VIJAYAMULU (Telugu) are the most popular plays in Telugu written by Tirupati Venkata Kavulu, i.e. by the twin writers Diwakarla Tirupati Sastri (1872-1920) and Chellapilla Venkata Sastri (1870-1950) The plays brought name and fame not only to the writers but also to the artists who enacted them.

Tirupati Venkata Kavulu wrote, in all, eleven dramas of which the plots of six are based on the story of the Pandavas. It appears that Tirupati Sastri wrote *Pandava vijayamu* in 1903 and published it in *Saraswati patrika*. When staged, the play received applause from the spectators, but the artists had to withstand the strain of acting throughout the night. Venkata Sastri wanted to reduce the size and by adding some more acts he converted it into two plays viz., *Pandavodyogamu* and *Pandava vijayamu*. There are six acts in *Pandavodyogamu* and eight in *Pandava vijayamu*. It may be noted that the second and the third acts in *Pandavodyogamu* and all the acts except the first one in *Pandava vijayamu* were written by Tirupati Sastri and the rest by Venkata Sastry. Diwakarla Venkatavadhani rightly remarks that it is immaterial to know who has written which act, since the readers get the impression that all the acts in both the plays are written by a single individual. It was possible because both the poets had the same command of subject, character-delineation and language.

It may be interesting to note that *Pandavodyoga*

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vijayamulu were a source of inspiration for evoking the spirit of patriotism in those days. Ponangi Srirama Appa Rao, in his article 'Natakalu', rightly remarked that the Swaraj resolution passed at the Calcutta Congress in 1907 had its impact on Telugu drama for the reason that writers even in their historical or puranic plays like *Rasaputra vijayamu* and *Pandavodyoga vijayamulu* indirectly propagated patriotism.

The plays are aptly named *Pandavodyoga vijayamulu*. In *Pandavodyogamu* the efforts for war and peace are effectively described. In *Pandava vijayamu* the victory of the Pandavas is well dipicted. The source of the plots is the *Mahabharata* itself, with slight modifcations here and there to suit the requirements of drama. The imaginative skill of the poets is well established when they made Hidimba utter the words 'Ashwatthama hatah kunjarah' imitating the voice of Dharmaja. 'Vira' (valour) is the main 'rasa' in *Pandavodyoga vijayamulu*, the other rasas being 'karuna', 'hasya', 'shanta', 'roudra', 'bibhatsa' and 'bhayanaka'. Tirupati Venkata Kavulu are second to none in characterisation. They gave graphic descriptions of the individual qualities of Krishna, Dharmaja, Bhima, Arjuna, Duryodhana, Karna, Ashwatthama, etc.

The poems in *Pandavodyoga vijayamulu* are simple but effective. It may not be an exaggeration to say that there is no Telugu man, whether literate or illiterate, who cannot recite at least one or two poems from these dramas.

All the plays written by Tirupati Kavulu were comedies. They did not follow the technique of dividing the acts into scenes. As per the established rules of drama, scenes of war were not staged. So, at several places they gave the details of war either through a prologue or through characters like Karandaka and Bakotaka. They maintained uniformity in diction irrespective of the status of characters. The dramatic discourse in *Pandavodyoga vijayamulu* is so effective that even today these plays are staged regularly.

BIBLIOGRAPHY: Diwakarla Venkatavadhani, *Tirupati Venkata Kavulu* (Hyderabad, 1973); *Telugu vani* (Hyderabad, 1975); Sista Lakshmikantha Sastri, *Tirupati Kavulu sahitya samiksha* (Vijayawada, 1963).

R.S.R.

PANDAVPRATAP (Marathi) is a long narrative poem by the noted poet Shridhar. In the history of Marathi literature, the period from 1680 to 1800 was a period of long narrative poetry. Though the rule of the Peshawas gained in stability, poetry showed a certain sluggishness. The spirit which moved the Bhakti poetry of the earlier age was lost sight of, and poets of the period wrote only bulky volumes of narrative poetry. Shridhar exemplifies this tendency, though with a difference.

Before Shridhar, poets like Vishnu-Nama and Mukteshwar in the sixteenth century had translated the Sanskrit epics into Marathi. Mukteshwar's *Mahabharata* with its scholarship, intensity and embellished style was widely acclaimed. It was a classic in epic composition and the first of its kind in Marathi poetry. It ushered in a new form for the Pandit-poets.

Shridhar's *Pandavpratap* belongs to this kind of narrative composition of enormous length. It contains 64 chapters and nearly 13397 couplets. The poet repeatedly declares that his model is Vyasa's *Bharata*. We find him imitating the narrative devices used by Mukteshwar especially in his rendering of 'Adi', 'Sabha', 'Van' and 'Vrat' cantos. On the one hand, Shridhar upholds the tradition of Sanskrit poetry, on the other he imitates the Prakrit narrative tradition. *Pandavpratap* is not an epic in the proper sense of the term. It is a compilation of stories about Pandava's valour and heroism. The book mainly narrates how the Pandavas got out of the calamities successfully and showed their bravery in the war against the Kauravas. Krishna-worship is one of the significant themes of the book. The Pandavas' devotion to Krishna and Krishna's guidance to them are the highlights of the book. Consequently, it is as much a record of the Pandavas' valour as a record of Krishna's miraculous feats. It is Krishna who seems to be the prime mover in *Pandavpratap*.

Mukteshwar reduced his *Bharata* to a compact form, doing away with various sub-stories and philosophical commentary. Shridhar carried this art of condensation even further by avoiding exaggeration and restraining amorous descriptions.

The Prakrit adaptations of *Bharata* made before and after Shridhar's time received a set-back in spite of their literary excellence. *Pandavpratap*, however, is an exception. It survived, partly because of the intimacy it established with both the urban and the rural societies. Even today *Pandavpratap* is recited in the temples of towns and villages alike. Shridhar's narrative skill, which is reader-oriented, is the secret of the book's popularity. By bringing the Pandava story down to the level of day-to-day life, the poet brings it closer to people. But at the same time he keeps us aware of the uncommonness of the story by presenting the marvellous deeds of the Pandavas. It has a special entertainment value. Further, describing the Pandavas' unflinching devotion to Krishna and Krishna's deep love for them, Shridhar makes it an occasion of Krishna-worship. Another reason for its popularity is its simple and natural style. No where do we find the poet making a parade of his scholarship. He communicates with the masses in their own language and his narration has a rare emotional appeal.

S.I.

PANDE, RUDRARAJ (Nepali; b. 1900, d. 1986) worked

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as Head Master, Durbar School, Kathmandu, for sometime. Later, he worked at Trichandra College (Kathmandu), the first undergraduate college in Nepal established in 1919.

Rudraraj Pande's first literary contribution had been poetry for *Suktisindhu*, an anthology of poems published in the early part of this century. The anthology included twenty-three other contributors and all exhibited a sudden break in thought and theme, if not in form, in their introduction into Nepali poetry the idea of eroticism.

The emergence of *Sarada*, a literary magazine, in 1934 in Kathmandu heralded a new era in Nepali literature. An altogether new kind of stories, poems and essays began to appear in its pages, and was patronised by the Nepali writers in Nepal and India. This issue of the periodical included Rudraraj Pande's 'Krishna Kumari', a short story founded on the annals of Mewar, and 'Ramechhapko kenchha magar', a story in the nature of a folktale. About forty-four different short story writers contributed stories that were social, historical, psychological and humorous and sometimes based on legends and folktales. An intellectual awakening and a preoccupation with socio-political problems, reform and intellectual development moulded the contributions in this periodical.

It was in 1934 that *Rupmati*, a social novel by Rudraraj Pande, appeared. It was published by the Nepali Bhasa Prakashini Samiti of Nepal. In his foreword to the book Balakrishna Sama, the noted writer and playwright, said that this novel really augured a new era in the Nepali Novel.

Rupmati depicts the life of a middle class household in Nepal under the Rana regime. In fact, the writing of this novel may be considered a bold literary work which appeared in the face of political and social strains. The principal character is Rupmati, an ideal daughter-in-law who survives in spite of the nagging and irritating behaviour of her mother-in-law and other relatives. It is a social novel with a realistic approach to a traditionally superstitious society.

Pande's second novel *Chappakaji* (1936) exhibits the same preoccupation of the novelist with social problems. It tells the story of a rich man who falls into the hands of undesirable people who lead him to a life of vice and the protagonist in the end has to suffer the consequences of living an immoral life. The message in the novel is given to the parents of children and they are advised to bring up their children with care, inculcating in them a sense of moral values.

Prayaschit (Repentance, 1938) is Rudraraj Pande's third novel which is concerned with the moral and spiritual development of an individual in society. As Pande wrote in his preface to the novel, it is concerned with the presentation of what is real in life and society but it is also necessary, at the same time, to eradicate the evils of life for the advancement of man as an individual. *Prem* (1948), the fourth novel by Pande, also deals with society at large and discusses the place of women at home and the necessity of educating them for the eradication of superstition. As a writer of social novels Rudraraj Pande thus made a valuable contribution to the Nepali novel.

R.P.L.

PANDEY, BECHAN SHARMA UGRA (Hindi)
See under UGRA

PANDEY, CHANDRABALI (Hindi; b. 1904, d. 1958) was born at Sathiaon in district Azamgarh (Uttar Pradesh). A critic and researcher, he was a staunch protagonist of Hindi, and Varanasi was primarily the centre of his literary activities. He did his M.A. from the Banaras Hindu University in 1931 and came into close contact with Acharya Ramchandra Shukla and Maulavi Maheshprasad who inspired him to undertake further study and research. From 1931 to 1934 he studied Sufi literature. He had a good knowledge of Sanskrit, English, Urdu, Persian and Arabic. The problems of Hindi as a language and Nagari as a script engaged his attention and he spent most of his time in propagating their cause. He was elected President of Hindi Sahitya Sammelan (Allahabad), and served as Chairman of Nagari Pracharini Sabha (Varanasi) for many years. He was a man of strong convictions and wrote with zeal and fervour, and his style was sharp and analytical.

His better known works are *Bhasha ka prashna* (1939), *Urdu ka rahasya* (1940), *Rashtrabhasha par vichar* (1945), *Tasawwuf athva Sufimat* (1954), *Keshav Das, Tulsi ki jivan-bhumi, Nagari ka abhishap, Nagari hi kyon, Shudrak, Sahitya-sandipni, Anurag bansuri.* His book *Swapana-sidhanta* was published posthumously in 1977.

Sur.G.

PANDEY, MUKUTDHAR (Hindi; b. 1895, d. 1989) was born at Balapur in district Bilaspur, Madhya Pradesh. He started writing poems and essays at an early age under the inspiration of his elder brother, Lochan Prasad Pandey. His early anthologies *Puja ke phul* (1916) and *Kanankusum* (1916) bear the marks of 'Chhayavad' and 'Rahasyavad'. He laid more emphasis on human values than on preaching morals in his writings, and tried to awaken the inner sensibilities of his readers by emotive means rather than by mere reporting or narration. His poems foreshadow the chhayavad movement since they inhere elements of self-revelation, suggestiveness, lyricism and spiritualism. Most of his poems are, indeed, lyrics. This prompted Acharya Ramachandra Shukla to call him the harbinger of a new trend (chhayavad) in Hindi poetry. Mention may also be made of his other works like *Shailbala* (1917), *Samaj-kantak, Lachchhama* (1918), *Parishram* (1919) and *Hridayadan.* Mishrabandhus have referred to two more books by him, *Kartika mahatamya* and *Italiya yuvak.*

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The articles he wrote at the advent of chhayavad throw much light on the nature and characteristics of this movement of which he was a pioneer.

Gov. R.

PANDEY, RUP NARAYAN (Hindi; b.1884,d. 1958) was born at Ranikatra, Lucknow (Uttar Pradesh). He was long an editor of *Nigamagam Chandrika*, *Nagari Pracharak*, *Indu* and *Madhuri*. At first he wrote poems in Brajbhasha, but later in Khariboli under the influence of the 'Dwivedi Age'. In his anthology of chhayavadi poems, *Parag*, he moved away from the didacticism of his times and expressed his inner feelings in an emotive language. His *Van vaibhav* is an anthology of lyrics of new poetic sensibililities. His *Van vihangam*, *Ashwasan* and *Dalit kusum* are quite popular works. To him goes the credit of translating into Hindi the plays of Dwijendra Lal, the Bengali playwright. His important works are : Poems : *Parag* (1924), *Van-vaibhav*, *Shrikrishna-charit;* Plays: *Murkh-mandali* (1918); *Khan Jahan* (1924), *Samrat Ashok* (1939); Translations : *Durgadas*, *Us Par*, *Nurjahan*, *Sita*, *Pashani;* Novels : *Rama ya pishachpuri* (1905), *Bhayanak bhul* (1906); *Kamala* (1932), *Kapati* (1934); Miscellaneous: *Ekanki samalochana rahasya* (1913), *Guru-vakya* (1914).

Gov. R.

PANDIDURAI THEVAR (Tamil; b. 1867,d. 1911) was the founder of a Tamil Sangam in Madurai. His father Ponnusamy Thevar was himself a leading luminary in the promotion of the study and development of Tamil language and literature. He died during the early childhood of Pandidurai. Equipped with a profound knowledge of religion, philosophy and music, Pandidurai was an ardent student of Tamil literature and a connoisseur of arts, with a deep attachment to the philosophy of Shaiva Siddhanta.

At the Madras Presidency Political Conference, held at Madurai in 1901 under the presidentship of P. Anantacharlu, Pandidurai Thevar expressed his desire to establish a Tamil Sangam at Madurai. The establishment of the Sangam was acclaimed as the Fourth Tamil Sangam by those present. Simultaneously came into being the Setupati Sentamil College, the Pandyan Library and Research Centre. In 1903, the monthly journal *Sentamil* made its debut and carried research articles of a very high order. For printing the literature of the Sangam, a printing press was also set up. A first class library was built, as also a collection of palm leaf manuscripts of inestimable value.

Pandidurai Tevar also gave scholars financial assistance. But for him, Singaravelu Mudaliar's *Abhidhana chintamani*, an encyclopaedic work, might not have seen the light of day. Tamil research was put on solid foundation because of his zeal and energy. Steeped in scholarship himself, he could have authored many works, but he kept himself in the background by inducting scholars drawn from all parts of the Tamil speaking world to contribute their mite to the field of Tamilology. Besides being a promoter of Tamil studies, he was a good speaker and scholar, with a sound knowledge of philosophy, religion and literature.

K.C.K.

PANDIT, BHAVANI SHANKAR SHRIDHAR (Marathi; b.1906, d.1978) was an eminent critic and poet. He graduated from Morris College, Nagpur in 1929, and did his M.A. in Marathi from Nagpur University in 1931. He started his career as a teacher at Nagpur and Chandrapur, and later taught at Hislop College (Nagpur), Vidarbha Mahavidyalaya (Amaravati) and Nagpur Mahavidyalaya (Nagpur). He headed the Post-graduate Department of Marathi at Nagpur University since its inception in 1958. He was President of the Vidarbha Sahitya Sammelan held at Khamgaon in 1953. He delivered six lectures in the N.C. Kelkar lecture-series at Pune University in 1968, which were published in book form under the title *Maharashtrachya jivanatil sthityantare* (1969). He was well versed in different languages and literatures such as Marathi, Sanskrit, Hindi, Urdu and English.

He started as a poet in the tradition of the well-known Marathi poet B.R. Tambe. His *Kusum-karandak* (1958), *Shri Kabir-vachanavali* (1961) and *Meghdut Marathi chhaya* (unpublished) belong to this period.

His first collection of poems, *Pichalela pava*, was published in 1933. He also wrote essays. In the later phase of his writing he distinguished himself as a researcher, editor, and critic of modern Marathi poetry. His books of criticism are *Adhunik Marathi kavita* (1952, 1968), *Samagra Keshavsut* (1961, 1970, 1978); *Keshavsut panch chintanika* (1961); *Sant-samagam* (1961); *Sannichaya* (1972); *Tambe yanche gitikavya* (1972).

His other important works are: Poetry: *Pichalela pava* (1933), *Unmesh ani udrek*, *Suvas ani ras* (1953); Prose: *Adhunik Marathi kavita* (1952, 1968), *Santsamagam* (1961), *Sanchaya*, *Maharashtrachya jivanatil sthityantare* (1969), *Adhunik kaviteche pranete*, 2 vols. (1971); Children's poetry: *Bijechi kor*, *Pournimeche chandane*, *Sadaphuli*, *Aiklelya goshti* (1957).

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V.B.P.

PANDIT, BHUPATI (Oriya). During the sixteenth and seventeenth centuries there was an outburst of poetical compositions dealing with the love of Krishna and Radha.

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These poetical works were genuine expressions of the devotional feelings of the Vaishnavites. Bhupati Pandit was a bhakta poet. His *Prem-panchamrita* is an outstanding 'kavya' dedicated to the portrayal of 'rasalila' of Radha and Krishna and to the exposition of the theological import of Vaishnavism. He classifies the Gopkanyas as Vedkanya, Devkanya, Munikanya and Gopkanya, and their number is estimated at sixty-four thousand. Apart from its thematic importance, the chief merit of the work lies in its use of simple, chaste and elegant Oriya idiom in the manner of the *Bhagavata*, the classical work of the great saint poet Jagannath Das. Bhupati Pandit came from northern India on a pilgrimage to Puri and met the king of Orissa, Sri Dibyasingh Dev. Dibyasingh Dev granted him some land. This may be the reason why Bhupati Pandit preferred to stay in Orissa and settled in a place called Rathipur, situated between the present Bhubaneswar and Jatani. Bhupati was initiated into Vaishnavism by Chaitanya Das, a devout Vaishnava in the line of Gopibhava. Accordingly, Bhupati wrote *Prema-panchamrita* highlighting the significance of Gopi worship and composed several 'chautisa' and 'chaupadi' lyrics. It appears that *Prema-panchamirita* was completed in 1699, the eighth year of the rule of Raja Divyasingh Deva.

G.M.

PANDIT, DAMODAR (Marathi)
See under DAMODAR PANDIT

PANDIT, PRABODH BECHERDAS (Gujarati; b. 1923) is a linguist of international repute. He had some sort of apathy for grammar during his school days, but his mother reminded him that he was the son of a grammarian, and must therefore, strive to become an eminent linguist himself. He lost one year of his graduate studies when he participated in the freedom movement of 1942 and was jailed for six months. He did his B.A. in 1944 with Sanskrit and Ardhamagadhi as his subjects, securing a first class, and his M.A. in 1946 in Sanskrit and Linguistics. Later, he went to London and worked on 'Shadubashyak-balanubodh' under the guidance of the distinguished linguist, Ralph Turner, for his doctorate. His interest in linguistics brought him into contact with Jules Bloch who inspired him to study various dialects.

After returning to India, Prabodh Pandit joined L.D. Arts College, Ahmedabad, as a Lecturer in Sanskrit. In 1957 he shifted to Gujarat University as Reader in Linguistics until he moved to Delhi University as Professor of Linguistics.

His area of research was historical linguistics, dialectology and phonology, and he later turned to sociolinguistics, applied linguistics, etc.

He published ten books in Gujarati and a number of research papers in journals in India and abroad. His important works are *A and O in Gujarati* (1955), *Nasalization, Aspiration and Murmur in Gujarati* (1957), *Historical Phonology of Gujarati Vowels* (1961), *Borrowing: A Study of Linguistic Expression of Social Distance* (1961), *Phonemic and Morphenic Frequencies of the Gujarati Language* (1968), *Some Observations on Perception Studies in Speech Analysis* (1971), *Language in a Plural Society* (1976).

Prabodh Pandit was the recipient of many honours. His book *Gujarati bhashanun dhvaniswarup ane dhvaniparivartan* received the Sahitya Akademi Award in 1967, and the prestigious Ranjitram Gold Medal was awarded to him in 1974 for his contribution to the study of Gujarati language and linguistics.

Y.V.

PANDIT, RAGHUNATH VISHNU (Konkani; b. 1917) is a photographer, journalist and poet. He graduated from the University of Poona in 1941. He began his career as a journalist-cum-photographer and won several prizes in All India photography competitions. He edited *Bharati*, a Marathi magazine devoted to Inter-provincial amity (1952-54). After Goa's liberation (1961) he devoted himself to writing poetry. His main collections of poems are: *Ailem tashem gailem* (I sing as I please), *Mhajem utar gavdyachem* (I sing like a Gaudo), *Urtalem tem rup dhartalem* (What remains will take shape), *Dhartarechem kavan* (The song of the earth), *Chandravall* (Moons—all in 1963); *Lharam* (Waves), *Reventlim pavlam* (Footprints on the sand), *Nach re mora* (1975). He edited an anthology of Konkani poetry, *Ratnam-har* (Necklace of jewels, two volumes, 1976) and an anthology of Goan poetry in English (1976, two volumes). Some of his poems have been translated into English, Hindi and Kannada. His poetry written in free verse brought novelty and freshness to Konkani literature. He received the Sahitya Akademi Award in 1979 for collection of his poems entitled *Dorya gazota*.

M.S.

PANDYA, CHANDRASHANKAR N. (Gujarati; b. 1884, d. 1937) was a writer and orator. He did his B.A. from Bombay University in 1906 and LL.B. in 1913. Around 1906, he took up the editing of a literary magazine, *Samalochaka*. He was the founder of a literary institution, 'The Union', which was later named 'Gurjarasabha'.

Active both in literature and in politics, he was a much sought-after speaker. His opinions about Gandhiji's life and work were controversial.

Pandita Gurudatta vidyarthinum jivancharitra, a biography of an Aryasamaja leader, was his first published work. *Snehankura* and *Kavyakusumanjali* are the two collections of his poems and *Pancha premakathan*, a collection of his short stories. Most of his prose writings still remain unpublished.

D.B.M.

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PANDYA, CHHAGANLAL HIRALAL (Gujarati; b. 1859, d. 1936) was a scholar and translator. He did his B.A. in 1880. After working as a teacher in government schools, he was appointed Director of Education, Junagadh State. He was a scholar of Sanskrit and English. In his time, he achieved a unique position as a translator of classics into Gujarati. His prose, though Sanskritised, is easily comprehensible.

His Gujarati version of *Kadambari*, a composition of the Sanskrit poet, Banabhatt, is considered authentic and reliable. Likewise, his *Bal-kadambari*, meant for children, also became equally famous and popular. Other major translations done by him are *Sankshipt kadambari* and *Vasavdatta*, rendered from Sanskrit into Gujarati.

His other works include a number of translations published under various titles, the original subject-matter having been selected either from English novels or from prose-writings. They are: *Christ-nur anukaran*, Vols. I and II (1915), *Ek apporva lagna* (1916), *Manoranjak vartavali*, Parts 1 and 2 (1918); *Corbettno updesh* (1918), *Vishuddha sneh* (1919). These works acquired a tremendous popularity among contemporary Gujarati readers mainly for their variety of themes and styles.

B.J.

PANDYA, DOLATRAM (Gujarati; b. 1856, d. 1916), a Sanskrit scholar and poet, born and brought up at Nadiad, had his higher education at Ahmedabad. Impressed by the qualities of Sanskrit epic, he undertook the task of writing an epic in Gujarati, conforming to the characteristics of the classical epic. For his theme, he chose the episode of Indrajit, the son of Ravana, who was a great warrior and a person of extraordinary ability. Indrajit's assassination is the central incident around which the edifice of the epic has been constructed, and hence 'Vira' rasa is the pervading sentiment in the epic. The poem is divided into twenty-six cantos (sargas), and gives us vivid and picturesque descriptions of cities, seas, mountains, seasons, gardens, water sports, and love sports. There is a variety of metres, each metre being appropriate to the delineations of the subject concerned. The poet excels in depicting the lament of Sulochana, the wife of Indrajit, on the death of her husband.

Dolatram has also written a novel on the model of Banabhatta's *Kadambari*, named *Kusumavali* (1889). Here also one can see the influence of Sanskrit classics on the author. His collection of poems *Sumanguchha* (1899) contains descriptive and reflective poems, depicting various emotions. He has tried his hand at drama also. His *Amarsatra natak* is a historical play.

Dolatram will, however, be best remembered for his innovative attempt at writing an epic.

C.M.

PANDYA, KANTILAL CHHAGANLAL (Gujarati; b. 1886, d. 1958), nephew of the eminent novelist, Govardhanram Tripathi, was a biographer of repute.

He did his graduation in Science (1904), followed by a Master's degree in 1910 and later a Ph.D. degree. After working at various educational institutions, he joined the famous St. John's College of Agra as Professor of Chemistry which he served long until his retirement. He settled at Nadiad after retirement.

His book, *Shriyut Govardhanram* (1910), is a biography of Govardhanram Madhavram Tripathi, author of the great epic novel *Saraswatichandra*. In this biography, he has presented in an impartial manner the events and episodes of the life of Govardhanram, based on documentary materials. A perfectly logical and authentic narration, without slipping into eulogy and exaggeration, is the special feature of this biography. Another peculiarity of this eminent biographer is the way in which he has abstracted the inspiring and supporting forces responsible for moulding the personality and the thinking processes of Govardhanram.

B.J.

PANDYA, NATWARLAL (Gujarati; b. 1920) is better known by his pen name 'Ushanas'. He taught Gujarati literature at several colleges and later worked as Principal of an Arts College in Gujarat. He inherited his love of poetry from his parents, and cultivated his literary taste by reading classical literature. He is known both as poet and as critic, but he is more impressive as a poet. He is an outstanding sonneteer, though no verse-form is alien to him. His metrical experiments are well-known. The Sanskritized diction of his poetry has its own charm, though at times it is marred by uncouth phrases. His verbal coinages, however, are noteworthy. He was awarded the Ranjitram Suvarna-Chandrak and the Sahitya Akademi Award for poetry (1976). In the first phase of his creative life he published four books of poems. *Prasun* (1955) contains some striking poems on nature and the cycle of seasons. 'Valavi ba avi' is the best known sonnet of this book and depicts the agony of a lonely mother. *Nepathye* (1956) is a collection of eight narrative poems, seven of which treat mythological themes in a language rich in dramatic nuances. One of the poems, 'Anurahasya', treats of the war-theme in the modern context. *Manomudra* (1959) presents complex facets of life. *Ardra* (1960), though it does not strike any new poetic note, contains some descriptive verses on seasons. The sonnet sequence on Indian places and persons is another feature of the book. *Trunno graha* (1964) marks the beginning of a newer phase of creative writing. A series of sonnets in this book centre round the themes of life, death and unfulfilled love. 'Vali pacha vatanama' is the best known sonnet sequence of the volume, depicting the metamorphosis of time. Like a

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blade of grass, time vanishes but it reappears. His next major work is *Spanda ane chhanda* (1968). In this book 'Anhadni sarhade' is a memorable sonnet sequence—an excursion in time. The pilgrim finds himself between the stars and the grass. *Bharat darshana* (1964) is a notable collection of poems. *Kinkini* (1971) is a collection of the poet's representative songs, while *Asvattha* (1975) is a highly acclaimed anthology of poems which received the Sahitya Akademi Award in 1976. *Rupnalaya* (1976), again, is an important collection of poems, while *Vyakul vaishnava* (1977) is an anthology of devotional songs. *Be adhyayan* (1952), *Rupa ane ras* (1966) and *Upsarga* (1973) are critical studies.

N.R.

PANDYA, NAVALRAM (Gujarati)
See under NAVALRAM

PANDYA, YASHWANT SAVAILAL (Gujarati; b. 1906, d. 1955) was essentially a playwright. High academic tradition in the family encouraged him to start writing from his student days. He wrote short stories, satirical poems, sketches of his contemporaries in the journal *Sahitya* under the pseudonym Jagjivan Shivshankar Pathak. He also edited the annual literary numbers of *Veena* and *Sharad* and wrote plays like *Padada pachhal* (1927), *Triveni* (1929), *Madanmandir* (1930), *A. Sou Kumari, Rasajeevan, Sharat-na ghoda* (1943) and *Gharadivadi* (1960). Because of his stage consciousness, witty dialogues and tendency to indulge in irony and satire, it has often been concluded that he was influenced by Shaw. *Jhanjhwan* (1925), published in *Sahitya* under the pseudonym 'Sakshar', is said to be his best play. Yashwant Pandya is an important playwright who did pioneering work in the field of one-act plays and children's writings.

Yashwant Pandya's creative activity seems to have slackened when he moved to Delhi as the chief executive of the Bombay Life Assurance Company. However, he continued to take interest in literary and cultural activities. While in Bombay, he took keen interest in the establishment of the 'Kalam mandal'. At Ahmedabad he was actively associated with the establishment of 'Nutan Rang Mandal', and in Delhi he was President of the Gujarati Samaj for three consecutive years. He was also president of the Arts and Crafts Society of Delhi.

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C.S.

PANEGYRICS (Kashmiri)
See under QASIDA

PANEGYRICS (Sanskrit) are laudatory expressions, either realistic or idealistic. In Sanskrit literature one comes across such praises by poets in order to glorify their benefactors. These praises often refer to the benefactor as having contributed to the well-being of society. A careful analysis of panegyrics reveals that the poet's appreciation aims at recognising the merits of the benefactor, but while doing so the author also displays a self-assessment, which is his ability to recognise a virtue in others, as Bhartrihari observed, 'Paragunakathane svagunan khyapayantah'.

Panegyrics may be traced back to the Vedas, which contain 'Narashamasis', praises of the mortal beings. The general attitude of the ancients, however, was to refrain from praising the mortals. This accounts for the preponderance of gods and mythological figures in Sanskrit literature as either heroes or active participants in human deliberations. Sometimes the human characters themselves are invested with the qualities of gods. This trend seems to have been derived from Buddhist and Jain works.

The trend is clearly discernible in Sanskrit epics and inscriptions. The glories of Rama narrated in the first canto of the *Ramayana*, of Yudhisthira and his brothers in the *Mahabharata*, and of Krishna in the *Bhagavata* and *Harivamsha*, prove the point.

The authors of inscriptions reveal their admiration for their patrons. From this distant time we are prone to view their praise as fantastic or idealistic. Here is an example of a panegyric in honour of king:

> Nyayvarjane, rthasya kassamarthah...
> am jnatam ekah khalu Parnadatto
> bharasya tasyodvahane samarthah
> (Junagarh Rock Inscription of Sakandagupta)

Sometimes we find the author of an inscription referring to his patron as a prince among poets (e.g., Harisen's paneygric on Samudragupta). In another inscription, king Rudradaman is praised as being skilful in poetry, music, logic, etc.

> Shabadarthagandharva nyayadyanam vidyanam
> mahatinam, parana, dharana vijnana
> Prayogavapta vipulakirtina.
> (Girnar Rock inscription of Rudradaman I)

Here is a list of great many virtues said to be possessed by Yashodharman Vishnuvardhana:

> Dhiman daksho dakshinah satyasandhol
> hriman suro vriddhasevi kritajnah
> baddhotsahah svamikaryeshvaravedi
> Nirdoshoyam patu dharmam chiraya.
> (Mandasor stone pillar inscription of Yashodharman)

In literary compositions, the trend of panegyrics has been of a varying nature. The Mahakavyas, especially the five popular ones (Panchamahakavyas), praise their horoes for all their accomplishments and deeds. Some of the dramas too describe their heroes as endowed with all the virtues.

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Shudraka's *Mricchakatika*, considered to be an elaboration of Bhasa's *Charudatta*, records in detail the virtues of Charudatta as follows: 'Dinanam kalpavriksho svagunanatah sajjananam kutumbi...'

The laudations heaped on Agnimitra in Kalidasa's *Malavikagnimitra* are in the superlative:

'Na cha na parichito nachapyagamyah' and 'Tejobhirasya vinivartita drishtipataih', etc. (Act I), later, 'Parighagurubhir-dorbhih prasahya cha Rukminim', etc. (Act II) sound wasteful since Agnimitra did not deserve it. On the other hand, the praise showered on Dushyanta has credibility: 'Kakatha banasandhane... Sahivighnanapohati' (II.1); 'Svasukhanirabhilashah khidyase lokahetoh' (V.7); and 'niyamayasi vimarga prasthi tanattadandan, etc. (V.8). Bana, in his *Kadambari*, presents his conception of an ideal king in Shudraka, in the following words: "Asit, asheshanarapati shirassamabhyarchitashasanah, pakashasanaivaparah... agamah kavyamtitarasanam... sakalaratikutachahah... Shudrakonama raja". The mythological allusions here serve the purpose of a pictorial presentation of the king to the readers.

Yet another trend is seen in some of the panegyrics. The author does not hesitate to praise himself for the powers he professes to have. Introductory verses in all the three dramas ascribed to Sri Harsha have the following words:

"Sriharsho nipunah kavih..."

A perusal of colophons in some of the 'champus' reveals to us what a panegyric meant to later writers. The champu writers seem to have held the opinion that their literary productions would gain in weight if their parents and grand-parents were also praised for their attainments.

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K. Raj

PANEGYRICS (Telugu) are eulogies usually in praise of a king or a wealthy man. They are called 'stuti kavyas' in Telugu.

This practice of writing panegyrics is very common in Telugu literature, because the kings used to give 'agraharas' (villages) to poets who praised them. Sometimes kings gifted even a lakh of rupees for a single panegyric, if they were pleased. This convention is called 'aksharalakshalu'. It encouraged poets to praise the king in the role of 'Sashtyanthas'. Not only the king but the members of his family were also, at times, included in the praise.

Gradually this practice of writing eulogies lost the sense of proportion and poets started writing entire books praising the king. This is the origin of panegyrics. Starting from Nannaya (the Adikavi) many poets wrote panegyrics on kings. This convention has continued from Nannaya's to Nayakaraja's period. Later, the small kings and subsequently the zamindars also encouraged the practice.

King Rajarajanarendra and Krishnadevaraya were two prominent kings who had many panegyrics addressed to them. Among poets it was Srinatha who eulogised kings on a large scale, mainly for the purpose of getting material benefits. Rangajamma, a prostitute turned poetess, wrote a kavya *Raghunathavilamu* on the great king Nayaka Raghunatha. In some cases kings were almost equated with gods. The poets believed that unless someone had God's power in him, he could not have become a king.

Panegyrics have sometimes stooped to low levels. Pothana, the great poet, stands out as an exception, because he refused to praise kings and never craved for petty gifts.

Panegyrics did not become popular as they mostly dealt with sycophancy and with details of a king's victories in wars, along with his amorous triumph over the ladies of the court. Kings were sometimes even compared with Manmatha, Indra and Vishnu, thus deifying them out of all proportion.

In modern times a few stutikavyas have been written by poets, praising Mahatma Gandhi. Even though they are panegyrics, they are written to pay tribute to the Father of the Nation.

Rad. M.

PANEGYRICS (Urdu)
See under QASIDA

PANGARKAR, LAKSHMANA RAMACHANDRA (Marathi; b.1872, d.1941) was a literary historian, biographer and critic in Marathi. He studied at Fergusson College, Pune, and took his B.A. degree from Bombay University in 1899. He taught at several schools at Pandharpur, Pune and Amaravati till 1907. He was deeply interested in Marathi classical poetry, most of which he knew by heart. *Bhaktimargapradip* (1904) is his compilation of 'stotras', 'aratis', 'abhangas' and 'padas'.

Pangarkar was a keen student of ancient Marathi literature and history, and devoted himself to the task of popularising the classics in a simple language among the masses.

A prolific writer, he contributed several hundred articles to *Mumukshu* on spiritual subjects and issues of contemporary socio-political relevance. He edited this journal himself for a number of years. His biographies of saint-poets like Jnaneshwar, Ekanath, Tukaram and Mukteshwar won wide applause. The most significant among his biographies is *Moropant: charitra va kavyavivechana* (Moropant: Biography and poetry, 1943). *Marathi vangmayacha itihas* (History of Marathi literature, 1932-39), published in three volumes, presents a detailed account of the growth and development of Marathi literature with special stress on the saint-poets. He discovered the manuscripts of 'Sauptika parva' of Mukteshwara's *Mahabharata* and the autobiography of

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Dadoba Pandurang. His main works are *Ekanath Maharajanche sankshipta charitra* (1911); *Shri Jnaneshwara Maharaj: Charitra ani granthavivechana* (1912); *Kavivarya Mukteshwara: Charitra va kavyavivechana* (1922). He also edited: *Ekanathi Bhagwat* (1910); *Shri Samartha grantha-bhandara* (1927); *Sartha dasabodha* (1929); *Bhaktimarga-pradipa* (1904). His autobiography is entitled *Charitrachandra* (1938).

J.B.P

PANHINJE EE GHAR MEIN (Sindhi), a compilation of short stories by Ishwar Chander, was published in 1973. Ishwar Chander belongs to the post-modern era and has more than a dozen collections of short stories to his credit. His short stories in the collection under review are the work of a sensitive mind slowly unhinged and a howl against the human condition today—a totally dehumanised condition. The author rejects super-impositions and his characters are motivated from within.

The compilation includes seven short stories. Obvious as it is, Ishwar has never had much patience with furtive symbolism. His fine fictional instrument is perfectly tuned to the dissonances of the times and the unheard but strangely felt music of a seductive eternity. After reading Ishwar's stories one feels that the Sindhi fiction writers have to make up their mind about the view that existence is meaningless.

The excellent thing about the short stories compiled in *Panhinje ee ghar mein* is that the author does not take it upon himself to make statements over which he has no mental or emotional control. He goes with his deepest inclinations and tells about his experiences. He observes the situations with a cold eye and captures the aimless, rootless and heartless situation of the lost generation.

Ishwar is a major writer gifted with a unique and orgininal talent, even if sometimes his humanism is grisly. One can touch the unhappiness of the whole world in his characters.

P.A.

PANI,BAISHNAB (Oriya; b. 1882, d. 1956) was born in the village of Kothapada in the district of Cuttack. He was compelled by poverty to discontinue his studies after the sixth class at the age of seventeen, but by then he had got *Amarakosha*, grammar, and several Sanskrit and Oriya kavyas by heart. At the age of 21, he wrote his first play *Meghanadabadha* which was followed by a number of dance-dramas such as *Ravanabadha, Rangasabha, Brajalila, Dhruba-charita, Prahalad-charita* and *Kichakabadha*. He directed his own plays and sometimes himself appeared on the stage.

Pani was influenced by his predecessor Jagannath Pani of Balasore and knew several languages, such as Sanskrit, Oriya, Bengali and Hindi. Pani wrote nearly one hundred operas and dance dramas. Most of them were based on mythology and history. Apart from these, he also produced nineteen farces, twelve collections of lyrical poems, a number of bhajan collections like *Jagannath bhajanamala, Trinath-mela bhajan,* and *Bhagwat bhajanmala*. He also wrote a good number of 'choutisas'. The *Saptaha Bhagwat mahatmya* and *Laudi Gita* composed by him are very popular among the common masses of Orissa.

Baishnab Pani in his writings reflected the hopes and disappointments, joys and sorrows of the common people and was popular as 'Ganakabi' of the people.

A.P.

PANICKER, RAJANI (Hindi; b. 1924, d.1974) was born at Lahore, and did her M.A. in both English and Hindi. She was pre-eminently a fiction writer. In her anthology, *Cigarette ke tukare,* we have, by and large, two types of stories, those dealing with the problems of family life, and those which are charged with intense emotion. In the first category, we have such stories as 'Bhagawan jal gaya', 'Do deep' and 'Aap'. In the second group, we may include stories like 'Cigarette ke tukare', 'Murtiyan', 'Sulekha' and 'Kusum'. Rajani has a good insight into women's psychology. She feels that the true significance of a woman lies not in renunciation but in acceptance of life. Her novels such as *Mom ke moti, Pani ki diwar* and *Kali laraki* show a much firmer grasp of life of the Indian woman. Life of the Indian woman has undergone a tremendous upheaval under day-to-day stresses and pressures, and she lives in a state of perpetual conflict or tension. Rajani's novel *Badalte rang* is a study of this conflict. In *Mahangar ki Mita,* Mita is unhappy in spite of her love-marriage and she bravely seeks a divorce. In another novel *Duriyan*, Namita and Charu break away from social taboos; they are rebellious by nature and bear the brunt of poverty and unwed motherhood in place of a rich and prosperous life. They do not accept defeat; it is life that bends before them. A novelist with a modern sensibility, she made a distinct contribution to the Hindi novel.

Gov.R.

PANIGRAHI, KALINDICHARAN (Oriya; b. 1901), an eminent poet, novelist and essayist and one of the leading members of the Sabuja movement, graduated from Ravenshaw College. He served as an officer in the cooperative department for some time, and later edited *Bhanja pradipa* from Baripada, Mayurbhanj. In the beginning he used to write poems and short stories in *Utkal sahitya* and *Sahakar*, two outstanding journals of the day. He was also one of the co-authors of *Basanti*, a novel written by a group of writers. *Bhakta kabi Madhusudan*, a critical biography of a nineteenth century poet,

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was his first published book. In 1931, with his friends of the Sabuja group, he published an anthology called *Sabuja kabita* which presented some outstanding poems of the period. His novel, *Matira manisa* (1931) written in a fluent colloquial style and permeated with Gandhian idealism, became popular. Besides this, he wrote *Muktagadara kshudha* (The hunger of Muktagarh, 1932), *Amara chita* (The pyre immortal, 1933), *Luhara manisa* (Iron man, 1947) and *Ajira manisa* (To-day's man). The first two depict the 1866 famine against the contemporary setting. The last two are the continuation of the earlier novel. *Matira manisa*. His short story collections such as *Sagarika* (Lady of the sea), *Dwadashi* (Twelve stories), *Shesharashmi* (Last rays), *Rashiphala* (Astrological predictions) and *Mokathati sarinahim* (My tale is not yet over) are unique in their field. The story 'Mansara bilapa' depicts the unending love and friendship of two animals, a grey hound and a deer, with deep pathos.

Kalindicharan is also noted for his essays in criticism, found in works like *Netritwa o netritwa* (1949) and *Sahitika* He also wrote *Ange yaha nibhaichi* (1973), his autobiography. His contribution in the field of poetry is quite commendable. The collections are *Manenahim* (Not remembered, 1947), *Mahadipa* (Great camp, 1948), *Kshanika satya* (Transient truth, 1949), *Churitie loda* (A knife is needed, 1950) and *Mo kabita* (My poems, 1950). The first three collections contain poems of sensuous beauty, romantic love and youthful joy, and other collections have poems on various problems of society. In the poem 'Agami' (The future, 1942) he tells us that his future poetry would be about a society where everybody should have a room to live in and a standard meal to eat. This realistic outlook is depicted in many of the poems of *Churitie loda* and *Mo kabita*. Hence in the later period Kalindicharan is no longer green in his outlook and copes with the burning problems of life and society. 'Mirza miya riksa tane' (Mirza Mian pulls rikshaw) is an example of his love for the downtrodden.

S.C.P.

PANIGRAHI, KRISHNACHANDRA (Oriya; b. 1909, d.1987), eminent historian and essayist, took an M.A. in history and subsequently a Ph.D. from the University of Calcutta, and served as college teacher, Curator, Deputy Superintendent of the Archaelogical Survey of India and Professor of History at Gangadhar Meher College and at Berhampur University. He struggled his way up in life since childhood. His father, who was a priest with a progressive outlook, used to perform rituals for the downtrodden. As a result the family was made outcast but refused to bow down before orthodoxy. Panigrahi started his education late, but being a brilliant student, got the royal patronage of Mayurbhanja. He received archaelogical training and specialised in the study of pottery. He was a historian of high calibre. His *Archaelogical Remains of Bhubaneswar* (1961) is an outstanding contribution. He contributed seventy research papers and three books on history, namely, *Chronology of Bhauma Karas and Somabanshi of Orissa*, *History of Orissa* (1981) and *History of Orissa Architecture*. His historical studies and findings were scientific and based on documentary evidence. His contribution to Oriya literature is worthy of mention. His book *Itihas o kimbadanti* (History and Legend, 1964) is a masterly combination of historical research and literary art. *Sarala sahityare aitihasika chitra* (Historical element in Sarala literature, 1976) ushered in a new dimension in the critical assessment of Sarala literature. He also wrote a monograph on Sarala Das for the 'Makers of India Series' of the Sahitya Akademi, New Delhi. *Orissara sanskriti o itihasare Biraja kshetra* (Place of Biraja kshetra in the history and culture of Orissa, 1973) is an account of Jajapur (Biraja kshetra) which is the Holy seat of goddess Biraja. *Prabandha manas* (The mind of the essayist, 1972) deals with different thoughts and feelings of the author. These essays are invariably charged with poetic flavour. Panigrahi has also written a book called *Mo samayar Orissa* (Orissa of my time), an autobiography which gives an account of contemporary Orissa, and is one of the best written works in Oriya in this genre. He is, indeed, a master of prose style, and has received a number of awards like Orissa Sahitya Akademi Award, Vishub Award and Sarala Upanayan Award.

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S.C.P.

PANIKKAR, K.M. (English/Malayalam; b. 1894, d. 1963), a distinguished historian, administrator, diplomat, and educationist, was born in Kavalam in Kerala. After his schooling in India, he left for Oxford in 1914, where he spent four years studying history. During this time he came into contact with the Malayalam poet Vallattol Narayana Menon, chiefly through correspondence.

On his return from Oxford Panikkar became Professor of History at M.A.O. College (now Muslim University) at Aligarh. Next, he became the editor of the English nationalist daily *Swarajya* at Madras in 1922. This gave him a chance to develop his penchant for political journalism. In 1924 he resigned the editorship and went to Bombay to see Gandhiji, who awakened his interest in political activities. The same year he founded *The Hindustan Times*. In 1925 he went back to England to enrol at the Middle Temple.

Panikkar wrote both in Malayalam and in English. In English his earlier works are *Problems of Greater India* (1917), *Essays in Educational Reconstruction* (1920) and *Sri Harsha of Kanauj* (1922). Besides them, he also wrote two important studies on Kerala history, *Malabar and the Portuguese* (1929) and *Malabar and the Dutch* (1931).

On his return from Europe Panikkar joined the

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Government of Kashmir and worked there for some time. Later, his experience in Patiala and Bikaner brought him into the thick of the problems of princely states. He had a stint at the United Nations too and then served the Nehru Government as ambassador to China, Egypt, and France. The last offices he held were the Membership of the Rajya Sabha and the Vice-Chancellorship of the Kashmir and Mysore Universities.

Panikkar's works in English seem to have been the direct result of the offices he held from time to time. But his interest in Kerala history, Indian history, and International Affairs was a life-long passion, which helped him produce about forty-six books in English covering a very wide range of subjects. These include a *Survey of Indian History* (1947) and *Asia and Western Dominance* (1953), his most celebrated work. These books reveal his idea of history as an account of the efforts of a people to achieve a civilization. Panikkar's major contribution to English is in the field of historical writing, but he was also a master of style and wrote with literary flavour and great felicity of expression.

K.A.P.

(MALAYALAM) Panikkar's works in Malayalam are the products of his leisure hours, and represent the second string to his bow. Starting with a collection of poems entitled *Apakvaphalam* (1915), and ending with a collection of devotional songs, titled *Kirtanamala* (1963), the period of his literary career spans five decades. Panikkar wrote eighteen books of poetry, five plays, eight novels, three volumes of autobiographical writing, a book of literary criticism and a book on political science in Malayalam, apart from seven books of translation from Greek, Chinese, English and Sanskrit.

Panikkar's poetry in Malayalam is mainly based on the style that was in vogue when he grew up; it is difficult to say that his best gifts found their expression in it. *Pankiparinayam* reveals his talent as a satirist; *Rasika-rasayanam* shows how well he absorbed the *carpe diem* philosophy of the *Rubaiyat*. His plays like *Mandodari* and *Noorjahan* show his interest in the puranas and in history. His *Kavita tatva nirupanam* (1935) which deals with the principles of poetics, both eastern and western, is also popular. *Atmakatha* (1957) is his autobiography.

Panikkar's best works in Malayalam are undoubtedly his novels, especially his historical novels. His first novel is *Dorassini*. *Keralasimham* (The lion of Kerala) tries to recreate the life of Kerala Varma, the Raja of Pazhassi in North Kerala, one of the early freedom fighters who not only took to guerilla tactics, but actually won many victories against the British. In *Paranki patayali* (The Portuguese solider) Panikkar tries to use his knowledge of the Portuguese attempts to gain a foothold on the coast of Malabar, but there he could produce only a pale romantic version of history. *Punarkottu swarupam* is more legend than history. Panikkar's own assessment of his work as a writer in Malayalam is: 'Although I have written poetry, drama and novels in Malayalam, I realize that I have not been able to give creative writing its due place in my life. My other ambitions and preoccupations have not allowed me to devote myself assiduously to this pursuit.' Nevertheless, his contribution to the language and literature of Malayalam is quite substantial.

K.A.P.
K.S.N.

PANINI (Sanskrit). Legendary accounts of Panini's life are found in Somdeva-Bhatta's *Kathasaritsagara*. Kshemendra's *Brahat katha-manjari*, Hsuan-Tsang's *Memoirs*, Buston's *History of Buddhism* and Taranatha's *History of Buddhism in India*. These materials about Panini's life were fabricated at a much later date. Thus Pingala, an authority on Sanskrit metrics, is said to have been Panini's younger brother. Upadhayaya Varsha is said to have been Panini's teacher (guru). Katyayana, commentator on Panini's *Ashtadhyayi*, is said to have been Panini's senior contemporary. King Nanda, son of Virasena is said to have been a friend of Panini. The age-old tradition has it that Panini practised penance on the Goparvata, propitiated Maheshvara and mastered extraordinary proficiency in Sanskrit grammar. Vishnu Sharmana's *Panchatantra* tells us that Panini was killed by a lion.

It is certain that Panini was a monk of supernatural talent. He is looked upon as Avalokiteshvara by the Buddhists. Panini enjoys a world-wide renown (iti-Panini).

We learn from Hsuan Tsang's *Memoirs* that he saw at Shalatura a statue erected in memory of Panini still existing in the first half of the seventh century AD.

Panini the monk-grammarian (muni vaiyakarana) has to be distinguished from Panini the romantic poet, author of an ornate epic (maha-kavya) in classical Sanskrit, entitled the *Patala-vijaya* or *Jambavati-vijaya* or *Jambavati-jaya* or simply *Jambavati* or *Vijaya*, some verses of which are found cited in several works on Sanskrit grammar, poetics and dramaturgy, commentaries on the *Amarakosha* and anthologies of much later date. This Panini apocrypha, which has not been quoted as an authority by the earlier grammarians, uses words of questionable formation and as such is marred by solecism (chyuta-samskaratvadosh).

However, the grammarian Panini's *magnum opus* is his *Ashtadhyayi*. A close study of the rich cultural materials and references to the veil-wearing monks (Ajivikas), nikayas (Buddhist assemblies), Kumari sharmanas (Buddhist maiden nuns), chivaras (Buddhist monk's robes), Parshus (Persians), Parashava (a military community of the Persians), Yavanas (Iranians ruling in Gandhara), Yavanani (Iranian script), etc. determine conjointly the date of Panini as c. 500 BC.

B.B.

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Panini's Contribution: Panini had at least sixty-four predecessors whom he referred to in his *Ashtadhyayi* and innumerable successors, but he continues to be unparalleled for his comprehensiveness, insight and rationality. While the earlier grammarians dealt with the Vedic phase of the language and most of them concentrated on the idiom of particular recensions of the Vedic texts, Panini's mighty intelligence not only grasped and digested the niceties of the etymology, accentuation of the Vedic language and its syntactical peculiarities but also described and explained the classical (laukika) phase of the language used in the post-Vedic literature and the spoken Sanskrit of his time. He took note of all the aspects of this later phase of the language, prevalent in the different regions of this vast country. He fully compared the Vedic and classical languages and brought them together under the same formulations. While analysing the etymology of the Vedic and classical Sanskrit words, he perfected the system of 'prakriti' (verbal and nominal bases) and 'pratyaya' (suffixes) along with the additional letters to be elided (it-s) and their bearings, which not only explained the formation of millions of words in use in his time, but opened up the avenue of generating new words whenever necessary. This explains the unique phenomenon in the history of languages that though strictly regulated by the rules of Panini, the language developed till recent times. By reforming (samskritya), Panini gave immortality to it.

Some of Panini's predecessors theorized that all words are derived from verbal roots (sarvani namani akhyatajani), while others held that not all are so derived (na sarvani itieke). Most probably Panini belonged to the latter school. His followers tried to reconcile to the former view by supplementing his *Ashtadhyayi* with the *Unadi-sutras* which present derivation of hundreds of nominal bases from verbal roots, quite a number of such derivations being fanciful. Panini seems to be most rational in this matter.

It is to be noted that Panini's grammar does not consist of the *Ashtadhyayi* alone. He wrote four auxiliary works, viz. (i) *Dhātupātha*, (ii) *Gaṇapātha*, (iii) *Paribhāshas* and (iv) *Lingānushāsana*. The *Dhātupātha* is a register of verbal roots; the *Gaṇapātha* comprises lists of words referred to in the sutras of the *Ashtadhyayi* indicated by such terms as 'Prabhriti', 'adi', etc.; the *Paribhāshas* are governing rules for correct interpretation and application of the sutras and *Lingānushasana* formulates rules for determining genders of nouns on the basis of the suffixes.

S.M.

PANINIYAPRADYOTAM (Malayalam) is a work on Sanskrit grammar written by I.C. Chacko, first published in 1944. Its second revised edition appeared in 1955. The book is a commentary on all the important portions of Panini's renowned grammatical text *Ashtadhyayi*. The style of writing is so lucid that even a lay reader can understand the complex principles of grammar easily. This is quite in keeping with the title—'Paniniya' being a synonym of *Ashtadhyayi* and 'Pradyota' meaning 'light'. The author thus considers the commentary in Malayalam a beacon light, illuminating the secrets of the original Sanskrit work.

Of the 3977 aphorisms contained in the *Ashtadhyayi* the author has chosen only 1670 for critical examination. All the aphorisms relating to Sandhi, Prakriya, Krit and Taddhita suffixes, Samasas, Dhatus, Karakas and Stri-pratyayas are dealt with. Again, he has not blindly followed the order in which the aphorisms are presented in the original work. He has suitably rearranged them so as to meet the learner's special needs. The uniqueness of his approach could be seen in rejecting some of the theories advanced by the veteran grammarian Melpattur Narayana Bhattathiri in his *Prakriya sarvasvam*. The book received the Kerala Sahitya Akademi Award in 1957.

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M.A.

PANJE, MANGESH RAO (Kannada)
See under MANGESH RAO, PANJE

PANJWANI, RAM PARTABRAI (Sindhi; b.1911, d.1987) was an eminent man of letters, poet and fiction writer. He was born in an educated family at Larkana (Sindh). He attended D.J.Sind College, Karachi, for higher education and graduated in 1934. He worked as lecturer in Sindhi at the same college from 1936 to 1947, and after the partition he was appointed Head of the Sindhi Department at Jai Hind College, Bombay. He was Reader in Sindhi in the University of Bombay (1970-77), and Honorary Professor for cultural activities for the K. C. Group of colleges, Bombay. His reminiscences *Anokha azmuda* (Unique experiences, 1964) won the Sahitya Akademi Award for 1965.

Panjwani's first literary work was a novel entitled *Padma* (1939), an adaptation of Thomas Henry Hall Caine's *The Eternal City*, which went into four editions. His other novels are *Qaidi* (1943), *Sharmila* (1944), *Latifa* (1945), *Asanjo gharu* (1946), *Chandia jo chamko* (1947), *Zindagi ain maut* (1952), *Ahe na-ahe* (1955), *Shala dhiaru na j'amani* (1957). Among the collections of his short stories are *Anokha azmuda* (1962), *Vichitra vaqia* (1964), *Ajib akhanyun* (1966), *Tunhinja munhinja tajurba* (1975). Among his plays are *Sindh ja sata natak* (based on Sindhi folk stories immortalized by Shah Abdul Latif, 1952), *Purab jyoti* (based on the life of Lord Buddha, 1954), *Yad kanda* (translation of the Gujarati play *Patta-ni-jod* by Prabodh Joshi, 1968) and *Ayo naon zamano* (1978). Among his collections of essays are *Adabi ghuncho, Sindh ji sukhri* (1953), *Sika ji soghat* (1959). His translation of

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Dale Carnegie's *How to Win Friends and Influence People (Dosta kian kajani ain dilyun kian khenchijan)* has gone into three editions. Besides, he has contributed numerous articles on literary, social and philosophical subjects to various literary and social magazines.

The distinguishing feature of Panjwani's literary works is the positive approach to life, its purposefulness and meaningfulness, as against the doctrine of alienation and futility preached by many a contemporary writer. His style is simple and direct, free from twists and turns and involved constructions. Some of his stories and essays have been published by the *Sindhi Times* in varied collections like *Sippyun* (Essays, 1976), *Yadgiryun* (Essays, 1980), *Chunda kahanyun* (Selected short stories, 1981) and *Gad'janyun* (Interviews, 1982).

B.T.G.

PANNIRUTIRUMURAI ASIRIYARGAL (Tamil)
See under ASIRIYARGAL PANNIRUTIRUMURAI

PANT, DINU BHAI (Dogri; b. 1917) is an eminent Dogri poet and playwright, and one of the founder members of the Dogri Sanstha, Jammu, which spearheaded the Dogri literary movement in the mid-forties of this century. He was born in the village Painthal, district Udhampur of Jammu and Kashmir State. After formal education up to the middle level, he left school when his mother died, and spent the next four years at home, taking part in dramas staged by the local Ramlila Club. At the age of eighteen, he ran away from home to Haridwar where he led the life of a vagrant for about two years, associating himself with the sadhus of different types. Returning home, he passed his Sanskrit and Hindi proficiency examinations, obtaining 'Visharad' and 'Prabhakar' respectively in the two languages.

In 1938-39, he started writing poems in Hindi which were well received. In 1940-41 he switched over to his mother tongue Dogri. His poems written between 1940-41 and 1944 were published in his first book *Guttulun* (Titiliation) which was an instant hit with readers and the audience at the 'Dogri Kavi Sammelan'. It not only tickled and pleased them, but also tempted poets, old and young, who were composing poems in Hindi and Urdu, to write in Dogri.

Keenly observant of social foibles and grassroot realities of life, his poetry represents on the one hand the old feudal world, eulogising rajas and the valour of heroes, and on the other the new emerging values of social change and reform. *Vir Gulab*, a long poem on the valour of Dogra heroes, Mian Mota and Gulabsingh, is an example of the former, and *Mangu di chhabil*, another long verse narrative, is an example of the latter. *Guttulun* contains poems of mild social satire and humour, and its main poem 'Shahr paihlo paihl ge' is perhaps, one of the most popular poems in Dogri with a wide appeal to rural populace and urban elite alike. His last collection of poems, *Dadi te maan* (1956) contains poems of total social commitment, exhorting the poor and the working classes to rise in revolt against social injustice and exploitation and create a new society. Some of these poems were written under the influence of the socialist ideology to which the poet was drawn during his active participation in political activities.

Among his plays, *Sarpanch* and *Ayodhya* are best known for their stage worthiness. The former, based on a folk ballad praising the panchayat system of justice and the sacrifice of a popular folk hero Data Ranu, has been successfully staged several times. The latter, his last published work, is based on an episode from the *Ramayana* and has been hailed for its innovativeness of approach to the character of Kaikeyi, and its social relevance, and it won the poet the Sahitya Akademi Award for 1985. He has also translated from Sanskrit a play *Pratima* written by Bhasa.

Ram. S.

PANT, SUMITRANANDAN (Hindi; b.1900, d.1977), one of the most outstanding poets of our times, was born at Kausani, district Almora, Uttar Pradesh, He lost his mother six hours after his birth. Called Gosaindatt by his father, he took the name Sumitranandan when he was ten years old. He wrote a novel, entitled *Har*, at the age of fifteen which is included in the first volume of *Sumitranandan Pant granthavali*. He joined the Muir Central College, Allahabad, in 1919, where he was initiated into English poetry by Shivadhar Pandey. In 1922 he published a long poem 'Uchchvas' which was favourably reviewed by Shivadhar Pandey in the journal *Saraswati*, then edited by Padumlal Punnalal Bakshi.

In 'Uchchvas' the poet gave Hindi diction the elegance, sonority and rhythmic charm of Sanskrit. It introduced a new kind of expression and strengthened the movement of chhayavad which was started as a revolt against the prosaic diction of early Hindi poetry. Prasad and Nirala had already launched the movement; Pant strengthened it.

Pallav (1926) established Pant as a major force in chhayavad poetry. In his introduction to this book he declared that only modern Hindi was a fit vehicle for poetic composition, and the traditional Brajbhasha had ceased to be effective. What the preface to *Lyrical Ballads* did for English Romanticism, the introduction to *Pallav* did for Hindi Poetry.

Pant's earlier poems came out in an anthology, entitled *Vina* (1927). In 1929 a love strory in verse, called *Granthi*, was published. In 1932 appeared *Gunjan*, followed by *Jyotsna* (1934), a verse-play which brought his association with chhayavad to an end. In his earlier poems Pant excels in depicting the moods and beauty and spirit of nature. In a deep sense this poetry marks a return to

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nature, unfolding its beauty and grandeur and bringing out the spiritual harmony underlying it. As for his love poems, they have a touch of pristine purity and a sense of inner bliss, transcending the mundane. *Yugant* (The end of an age, 1936) announced the new turn his poetry was to take henceforth. Perhaps the English poetry of the thirties influenced Pant's approach to poetry, or perhaps P.C. Joshi, his friend, who was then Secretary of the Communist Party of India, influenced his thinking. The poet now moved towards social realism. The ripest fruit of this new thinking and involvement was his *Gramya* (1940). It used a living language to describe living people in situations which show the individual within the framework of the community.

After a spell of seven years and a long, protracted illness, Pant came out with *Swarnakiran*, a new collection of poems, From this book onwards, the poet came progressively under the spell of Aurobindo. Under this influence he wrote a large number of poems, published in such books as *Swarnadhuli* and *Swarnarashmi*. In these poems he expresses his spiritual aspirations, and we find here a happy blending of philosophical concepts and nature symbols. Some of these poems reach heights of poetic excellence.

In 1965 Pant got the Soviet Land–Nehru Award on *Lokayatan*, an epic of about 452 pages which presents the ideal of a poet, and one wonders if Nirala was the ideal in Pant's mind at the time of its composition.

Pant started as a romantic poet; within eight years he became a social realist; another eight years and he sought refuge in Aurobindo's philosophy. Another abiding association was with Uday Shankar, the master of classical Indian dance. In 1960 he was given the Sahitya Akademi Award for *Kala aur Buddha Chand*. In 1961 the Government of India conferred on him the title of 'Padmabhushan'. In 1969, his selection of poems, *Chidambara*, received the prestigious Bharatiya Jnanpith Award.

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J.S.

PANTHOIBI KHONGUL (Manipuri) is a fiction in ancient Meitei script and language, believed to have been composed in A.D. 736 by one Akoijam Tomboi. It has been translated into the current Manipuri language and written in the current Bengali script by M. Chandra Singh. It was first published in this form in 1963 and a second edition was brought out in 1972.

Panthoibi khongul (The footsteps of Panthoibi) is an important work coming down to us from the early period of Manipuri literature. The ancient manuscripts written in different versions in Meitei script are in the possession of individual pandits. The work is regarded as authoritative on Manipuri dance and related community festivals of Manipur. It relates the fictional story of the marriage of Panthoibi to one Khaba Khoinucha much against her will. She had been already in love with one Nongpok Nighthou who lived on the hills of Nongmaijing. Even after her marriage to Khaba Khoinucha, Panthoibi continued to meet Nongpok Ningthou and ultimately eloped with her, and they settled permanently at Nongmaijing. This is the bare outline of the story. Besides the story, there are other striking elements in this work. We come to learn about the beginning of Manipuri dance, the different features of Manipuri marriage, the introduction of agriculture, and such important aspects as are relevant to Manipuri culture. As it is, the story has similarity with the story of Shiva and Parvati and a few scholars would prefer considering *Panthoibi khongul* another Manipuri version of the story of Shiva and Parvati. For its literary quality a number of scholars call it the Manipuri *Kadambari*. The description of nature, the development of plot, characterisation, and the imaginative power of the author make *Panthoibi khongul* a great ancient Manipuri literary text.

Some scholars hold the view that *Panthoibi khongul* may have been composed in or about the eighth century AD, as Panthoibi has been mentioned in historical documents that are related to the reign of Maharaja Khongtekcha (A.D. 763-773), but this does not hold out to be a fact. R.K. Jhaljit Singh in his *History of Manipuri Literature* (1965) writes that it must have been composed towards the end of the seventeenth century. This contention is supported by the presence of certain words in the text and the popularity of a cult of Panthoibi in the later part of the century, particularly during the reign of Charairongba (1698-1709). *Cheitharol kumbaba* records that in 1686 a temple to Panthoibi was built and an idol also made in 1969. Her worship must have been popular during the decades following. But with the ascension of the Vaishnava King Garibniwaj to the throne of Manipur, the popularity of Panthoibi declined and she was gradually relegated to background. Her last recorded temple was built in 1700. It is, therefore, quite reasonable to suppose that *Panthoibi khongul* was composed during the period of her popularity in the last two decades of the seventeenth century.

Panthoibi khongul has references to other Indian gods and goddesses as well. The language, though very archaic, has some Sanskrit elements. During the days of her popularity *Panthoibi khongul* must have been recited by her devotees the way the *Chandi* is recited by the Chandi followers. The book shows that at one time the Meiteies who were her followers must have come under the influence of the Shakta cult. This evidence has been emphasized by the practice of attributing many of the faculties of Durga to Panthoibi and of Shiva to her husband, Nongpok Ningthou. *Panthoibi khongul* is consi-

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dered a valuable document providing material on the ancient Manipuri culture.

I.R.B.S.

PANWALKAR, S.D. (Marathi; b. 1928, d. 1985) was born at Sangli in Maharshtra. He did not have the benefit of collegiate education; because of his father's death he had to take up a job to support the family. He joined the Excise Department of the State and served at small places. In 1949 he joined the Bombay Customs and rose to the position of superintendent.

Five collections of his short stories, *Gajaga* (1953), *Audumbar* (1963), *Surya* (1968), *Eka nratyacha janma* (1975) and *Chinab* (1978) have been published so far. His novelettes, *Jambhul*, *Audumbar* and *Surya*, have won the Maharashtra State awards. A collection of his selected short stories has been published by the Sahitya Akademi.

Panwalkar is one of the leading writers of the modern short story in Marathi. The remarkable vitality of his stories sets him apart. He has brought into literary focus a part of his professional experience—the life in the Customs House, the world of smugglers, Arab ship-owners, boozers, hagglers, the shady hangers-on, the slogging constables on the beat, and the hierarchy of Customs officials. Yet his writing did not become commercial or documentary. Panwalkar is, indeed, a master story teller.

M.D.H.

PANWAR, BAIJNATH (Rajasthani; b. 1924) was born in district Churu (Rajasthan). His first book *Akal bina unt ubhano* (The camel goes bare-foot for want of wisdom) was published in 1955. A collection of short stories, *Ladesar* (The most beloved person), was published in 1971 by the Rajasthan Sahitya Academy, Udaipur. Another collection, *Nainan khutyo nir* (No tears left in the eyes), was published in 1980. He got the Vishnu Hari Dalmia Award in 1979, and the Prithviraj Rathod Puraskar from the Rajasthani Bhasha Sahitya Sangam (Bikaner) in 1980. In 1987 the Rajasthani Bhasha, Sahitya and Sanskriti Academy honoured him for his contribution to literature with a cash award.

Being associated with the rural life of Rajasthan during government service in the Co-operative Department and also because of his flair for social service, he acquired an intimate knowledge of the life-styles of the village people and their socio-economic conditions. Though the medium of literature suited him best to voice their sufferings, he was no less active personally to take up their cause and bring about amelioration of their miseries. His realism is blended with idealistic fervour.

B.L.M.

PARADKAR, BABU RAO VISHNU (Hindi; b. 1883, d. 1955) was born at Varanasi. His real name was Sadashiv, but his father used to call him 'Babu'. He acquired mastery over Hindi, Sanskrit, Bengali and Marathi. His nationalistic urge made him take active part in 'Swadeshi' and Freedom movements. He was an ardent follower of Bal Gangadhar Tilak, and was a close associate of Aurobindo Ghosh and Rasbehari Bose. Because of his revolutionary activities, he had to spend a few years in jail.

Paradkar's first stint as a journalist was with *Hindi Bangvasi* in 1906. This newspaper was published from Calcutta and edited by Hare Krishna Johar.

Hindi Bangvasi was hardly a nationalist paper in the eyes of Paradkar. So he joined a weekly, *Hitvarta*, as editor in 1906, but soon moved to *Bharatmitra* edited by the doyen of Hindi journalists, Ambikaprasad Vajpeyi. In 1920, Paradkar decided to return to his home town Kashi. By now his reputation as a leading Hindi journalist was firmly established. Babu Shivprasad Gupta, a philanthropist and keen Hindi lover, decided to launch *Aaj*, a Hindi daily on modern lines. He requested Paradkar to join its staff as Assistant Editor, while his son was Chief Editor. Its first issue came out on 5 September 1920.

Hindi journalism and literature meant a great deal to Paradkar. No other editor, except Mahavirprasad Dwivedi, enriched Hindi language so much. His articles, notes and editorials published in *Aaj* and *Sansar* were of great value. His forewords to a number of books, written by authors of repute, bear the stamp of his erudition. Paradkar was a great protagonist of Hindi which he wanted to be the national language of India.

Paradkar has coined many words and initiated the use of many others. 'Shri' and 'Sarvashri' were honorofics which he started using in place of 'Mr' and 'Messrs'. His other coinages include 'Mudrasfiti' (inflation), 'Loktantra' (democracy), 'Naukarshahi' (bureaucracy), 'Swarajya' (self-government), 'Vatavaran' (atmosphere), 'Karyavahi' (proceeding), 'Antar-rashtriya' (international), etc.

He encouraged new writers with his constructive criticism. This endeared him to many up-coming Hindi writers. He introduced Pandey Bechan Sharma 'Ugra' to Hindi readers. Shivpujan Sahay, Hazariprasad Dwivedi, Jainendra Kumar, Jaichandra Vidyalankar, Nand Dulare Vajpeyi, Radheyshyam Kathawachak and others received great encouragement from him.

Although Paradkar did not publish much, two of his books are worth mentioning. His translation from Bengali of a revolutionary book *Desh ki katha* created some sort of a history in those days. His another remarkable contribution is a treatise-cum-translation of *Srimad-bhagavatgita* published in 1924.

V.T.

PARAGAL KHAN (Bengali), an officer of Alauddin

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Hussain Shah (1493-1519), Sultan of Bengal, is remembered today for his patronage to Kavindra Parameshwar Das who had written the earliest version of the *Mahabharata* in Bengali and who informs us that Paragal was a commander in Hussain Shah's army. He was appointed the military governor of Chittagong where he later settled permanently. Paragal was fond of the *Mahabharata* read in his court but, as he did not know Sanskrit well, Kavindra was asked to prepare a version in Bengali. Kavindra states that Paragal's father was Rasti Khan; and *Makht-ul-Husain* of Muhammad Khan, a descendant of Rasti Khan, informs us that Rasti Khan had also been a governor of Chittagong. Towards the close of the fifteenth century Chittagong was captured by the Maghs of Arakan and Rasti Khan's sons fled to Gauda, the capital of Bengal. Probably after recapturing Chittagong Hussain Shah appointed Paragal to the post. Some manuscripts of Kavindra's *Mahabharata* found in North Bengal mention Paragal, without referring to Chittagong, indicating Paragal's service there prior to his governorship and Kavindra's place of composition. Srikar Nandi composed his version of the *Mahabharata* in Paragal's lifetime and he mentions Charu lol Giri, a beautiful place a little north of Chittagong in the Chandrashekhar hills, as Paragal's homeland.

Su.M.

PARAJA (Oriya). The year 1946 saw another masterly work by Gopinath Mohanty, the eminent novelist of Orissa. His novel *Paraja* centres round the Paraja clan of Koraput district in Orissa, depicting their culture, social customs, traditions, rituals, and above all their problems. The novel hovers round the village of Sarasupadar. Starting with the meeting of Jili and Zaman on the banks of the Nirabjhola, till Sukrujani and Takra are bonded in the house of the village money-lender, Sarasupadar is an eye-witness of everything.

From a structural point of view, we may divide the sequence of events in *Paraja* into two parts. First, the oppressed story of Sukrujani and second, the fading melancholy of Jili's love. Sukru has been the victim of treachery and conspiracy at the hands of Jangal Zaman, Gaon Naika, Faul Domba, Dhepuchalan, and he and his son are made to render bonded service at the house of the Sahukar (money-lender). Mandiajani, on the other hand, bonds himself as a 'Goti' to the Sahukar in an attempt to pay off the penalty imposed on him while distilling wine unlawfully on the eve of 'Pushparab'. Besides, the love affairs of Jili-Bagla and Kajodi-Mandia steadily run parallel to each other. The author has also taken care to present the free life of the Adivasi boys and girls, their love, and their marriage system. He also shows how Jili is compelled by circumstances into a life of deterioration. Along with Bili she falls a prey to the illicit desire of the Gumasta.

The introduction of such characters as Rami and Moti is particularly important for the articulation of the sequence of events. Things have taken a centripetal turn for all the characters such as Sukru, Bili, Jili, Nandabali and the Sahukar. Sukru's return to Sarasupadar marks the turning point for his family as he frees himself from the bond and picks up his two daughters from the labour colony. In course of time Nandabali is betrothed to Jili and stays at Sukru's house. Jili, who is seduced by the Sahukar with the assistance of Madhughasi, finds herself thrown out by Sukru's family, and she takes shelter at the Sahukar's house in Kadambajhola village. The repeated requests of Sukru and Mandia to get their land back is turned down by the Sahukar. Helpless, Sukru knocks at the doors of the court, but in vain. Once again he goes back to the Sahukar and begs for the land but the Sahukar kicks him with contempt. This is enough for Sukru; one blow of his axe finds the Sahukar's head rolling on the ground.

Paraja, in fact, is a theme-based novel. The flow of events is uninterrupted. The sub-plots are used to build up the theme, and an absurd casting of characters is avoided. Internal conflict has been given priority over external conflict. The clash between Sukrujani and characters like Zaman and the Sahukar has been well presented. Jili, Bagla, Jangal Zaman, Kau contractor and Ram Chandra Bisoi have been effectively delineated.

The novelist is a skilled technician and can invest literary ardour in the spoken language. Moreover, he can present the life history of the tortured, neglected and downtrodden people of Orissa in a realistic way. The use of mixed speech forms is another salient feature of the novel. The tribal characters such as Sukru, Tikra, Mandia, Kajodi, Jili and others use the tribal language, but others like Ramchandra Sahukar, Jangal Zaman, Faul Domba and Gumasta use the common language of the people. In other words, *Paraja* is a confluence of the tribal speech and the simple Oriya language. Either in their mutual dialogues or in a long speech by a sole character, the author makes clever use of a mixed mode of speech.

Although the style of *Paraja* is mostly descriptive, and at times pictorial, filled with poetic enthusiasm, it is also dramatic on several occasions. Events, scene after scene, have been effectively cohered in the novel as in a full-fledged drama. The thoughts of Sukru, Mandia and Tikra have found a vivid and colourful depiction at the hands of the author. Before entering into a bond with the Sahukar, Sukru takes a long time to decide. He broods over the bygone days and thinks of Sambari—his wife. Sukru is helpless and dejected. But the very next moment he makes up his mind to face the circumstances bravely. And Jili, who is betrothed to Bagla, restlessly dreams of a 'golden tomorrow'.

Paraja is an epic of tribal life, a saga of the life of the aboriginals, their hopes and aspirations, faith and dreams, customs and traditions, music and dance. Further, it gives

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a distinct regional flavour as it deals with the lives of a specific clan of people and, with all its regional uniqueness, it is remarkable for its poetic suppleness, deep insight and sureness of form.

P.K.P.
G.M.

PARAJIKA (Pali). The *Suttavibhanga*, which is the first book of the *Vinayapitaka*, is subdivided into 'Parajika' and 'Pachittiya'. The literary meaning of 'parajika' is 'defeat'. There are certain grievous offences which, if committed by a monk, deprive him of his right to live as a monk in the Buddhist church. As a punishment for his offence or offences he is expelled from the Sangha and never allowed to lead a monk's life. In the literal sense this means a great defeat for the concerned monk since he is regarded as a fallen man ('Parajiko hotiti parajito hoti parajayam apanno').

If a monk or nun commits a parajika offence he or she is regarded as a person whose head has been cut off, or as a withered leaf fallen from the tree, or as a stone slab split into two.

Four parajikas are mentioned in the 'Bhikku patimokha', while eight in the 'Bhikkuni patimokha'. Parajikas in the 'Bhikku patimokha' comprise (1) sexual intercourse, (2) theft, (3) murder of a human being or abetment of murder, and (4) exaggeration of one's supernatural power to perform miracles. In the 'Bhikkuni patimokha' there are four additional parajikas: (a) enjoying the contact with a male person between the collar-bone and the knee, (b) concealing the parajika offence of another Bhikkuni, (c) becoming the follower of a monk who has been suspended, and (d) possessing such dispositions as are tinged with sexuality.

Both the Parajika and the Pachittiya deal with 227 rules divided into eight sections as follows.

1) Parajika dhamma (rules for acts leading to defeat), 2) Sanghadissa dhamma (rules for the formal meetings of the order), 3) Aniyata dhamma (rules concerning undetermined matters), 4) Nissaggiya Pachittiya dhamma (rules involving forfeiture), 5) Pachittiya dhamma (rules requiring repentance), 6) Patidesaniya dhamma (rules requiring confession), 7) Sekhiya dhamma (rules of etiquette), and 8) Adhikaranasamatha (rules requiring settlement of cases).

In the section on Parajika the four rules of Parajika and thirteen rules of Sanghadisesa and the two rules of Aniyata have been very elaborately discussed and analysed.

Parajika dhamma also contains the list of persons who are unfit for ordination and cannot be admitted to the Sangha.

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Ra. B.

PARAKH (Hindi) is the first novel by Jainendra Kumar. It was published in 1929, and in a very short time it established Jainendra as a novelist. *Parakh* is regarded as a new experiment in Hindi novel. Its plot structure has been influenced by experiments made in the area of psychology and psycho-analysis. Instead of documenting external events, Jainendra concentrates on probing the minds of his characters and analysing their inmost thoughts and feelings. This is the reason why *Parakh* and its heroine Katto became remarkable among the early psycho-analytical novels of Hindi.

The author has taken liberty on two levels—ideas and creativity. At the same time the credibility of plot, characters and technique has been maintained. Sometimes the writer, instead of narrating a situation, makes a few bare suggestions, and the reader has to apply his own imagination to fill in the details. Sometimes a very simple emotion is treated at length; at other places a wide gap is left out. The author himself says that he has been intentionally very precise at times, while on other occasions deliberately careless. His images take on the colours of emotions and his language becomes symbolic. The author's voice may be heard in the characters of Satyadham, Katto, Garima and Bihari. As regards love, we find the sentiment rising from the physical level, gradually absorbing the mind and heart, and touching finally the highest point of sublimity.

The novel depicts the predicament of a child widow in the context of human psychology. As such the emotions, desires and social problems of the characters have been highlighted. The author takes the rational step of getting the widow married to Bihari. Thus it is not an individual world in isolation but the whole society with its norms and conventions and changes that finds its expression in the novel.

R.R.P.

PARAMAL RASO (Hindi), also called *Alha khand*, is a famous work by Jaganik Bhat, the court poet of Raja Paramal, king of Mahoba. It is basically a ballad which has gradually taken the form of an 'epic of growth'. It tells the story of two warriors, Alha and Udal. Virtually, the poem belongs to the masses rather than to the scholars, and is very popular in a large part of northern India. The professional singers or reciters of the poem are called 'Alhets'. Divided into 52 parts, it is a living account of different wars. The original work of Jaganik is not extant, but songs based on it are widely available. In the absence of a manuscript, it is difficult to ascertain the actual length of the poem. It was for the first time in 1863 that Charles

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Eliot, the Collector of Farrukhabad, got it jotted down on the basis of the recital by four Alhets. He then had it published. Later, Grierson collected various versions of *Paramal raso* available in Bundelkhand and published the translation of one of the versions, sung in Bhojpuri, into English in *Indian Antiquary* (Vol. XIV, 1885). Grierson's translation was a prose translation, while W.Waterfield, another antiquarian scholar, rendered it into a ballad, published in *Calcutta Review* (Vols. XII-XIII, 1815). Thus the work of writing, translating, and publishing the *Alha khand* started in the later half of the 19th century. Afterwards in 1923 Grierson published the work in a prose translation under the title *The Lay of Alha*. In 1919 the Kashi Nagari Pracharini Sabha published *Paramal raso*, edited by Babu Shyamsundar Das.

Part of *Paramal raso* is about the battle between Prithviraj Chauhan and Paramal Dev. We should, however, bear in mind that *Paramal raso* is not history but folk literature, reflecting the life and culture of the people of its time. Its language shows the influence of Kannauji, Brajbhasha, Bundelkhandi and Bhojpuri, yet it does not belong to any one of these languages exclusively. Basically a social document, besides being a poem of feudal chivalry, in its popularity it stands perhaps next to *Ramacharitmanas*.

R.R.P.

PARAMANAND (Kashmiri; b. 1791, d. 1879), also known as Nandram Paramanand, was born in a middle-class family of Kashmiri Pandits. His first teacher and preceptor was his father, Krishna Pandit, who was a Persian scholar. Later, Paramanand acquired knowledge of Sanskrit, Hindi and Persian, which is evident from some of the poems written by him in a mixed language. On his father's death he succeeded him as 'Patwari', but after sometime he gave up the job. In the first phase of his poetic career, he composed some poems in Persian, using 'Gharib' as his pen-name, but his Persian compositions are not extant.

Paramanand's poetry is the spontaneous outpouring of his spiritual experience. His use of mythological and yogic terms speaks of his deep understanding of Hindu scriptures. The impact of his poetry can be easily seen in the poetry of all the bhakti poets of Kashmir who followed him. He is the founder poet of 'thematic' poems in Kashmiri. His 'Amarnath yatra' (Pilgrimage to Amarnath), 'Karma bhumikai' (The world of action) and 'Kul ta tsa' (The tree and the shade) are some of the best poems in Kashmiri. He has used the form of 'Vatsun' which has added lyricism to his poetry. His longer compositions like 'Radha svayamvara', 'Shivalagun' and 'Sudamacharitra' are based on themes taken from the *Bhagavata* and the *Shivapurana*, but the poet has treated the themes imaginatively.

Jnan-prakash (Light of knowledge, 1912, 1933 and 1955) contains the major portion of his poems. *Paramanand* (1943-44), edited in three volumes by Master Zinda Kaul, is in Devnagari script with an English rendering of the poems. *Paramanand* (1960), edited by S.K. Toshakhanai is published in Nastaliq, with Urdu translation. *Paramanand* (1962), edited by Madhup, contains the information about his life, some poems and their Hindi version.

Kulyat-i-Paramanand (1972-74) in two volumes, edited by Master Zinda Kaul, S.K. Toshakhani and Motilal 'Saqi', contains almost all his compositions. The first volume includes, besides a comprehensive life-sketch and critical appreciation of poetry, forty poems and two long narrative poems, 'Sudama charitra' (Life of Sudama) and 'Shivalagun' (Wedding of Shiva). A glossary of technical and yogic terms has been appended at the end of the volume. The second volume includes the celebrated poem 'Radha-svyamvara' also. Besides, it contains a long preface discussing the various schools of Bhakti, and three short lyrics, one in praise of Ganesh and the other two in the sufi strain. In the compilation of this work the compilers have made use of all the printed material, i.e. *Jnan-prakash* and other editions of *Paramanand*. The novelty of the critical edition is that besides other manuscripts, the compilers have made use of the only reliable manuscript of Paramanand's works prepared by Lachhman Raina Bulbul (1812-1898), his disciple and, as claimed, the co-author of 'Radha svayamvara'. Raina had written the manuscript in the life-time of Paramanand , and the use of this manuscript has authenticated the critical edition.

The theme of the poem 'Radha svayamvara' has been taken from the *Bhagavata*, but the poet has treated it in such a way that it looks like his own creative work. In a way, he belongs to the 'Bhakti school' founded by Vallabhacharaya (1479-1531) and Chaitanya Mahaprabhu (1486-1532). Paramanand, as 'Radha svayamvara' reveals, was a poet of the 'Sagun' cult.

Paramanand considers Shiva and Krishna the same reality. In 'Radha svayamvara' he explicitly says that Shankara is none other than Krishna. It is this conception that made him write 'Shivalagun', a major poem on the theme taken from the *Shivapurana*. Paramanand's handling of the theme is so marvellous that one cannot help praising his poetic genius. His poetry is rich in thought-content and is technically perfect.

In the realm of Bhakti poetry, Paramanand's contribution is epoch-making. He ranks with Hindi poets like Surdas and Mirabai.

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Mo.S.

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PARAMANAND DAS (Hindi; b. 1493, d. 1583) was a major poet of the Ashtachhap group of poets. His dates of birth and death are not known, but, according to the traditional belief of the 'Pushti marg', he was younger than Vallabhacharya by fifteen years and died after the death of Kumbhandas. Hence 1493 is generally taken as the year of his birth, and 1583 as the year of his death. According to *Chaurasi vaishnavan ki varta*, Paramanand was born in a poor family of the Kanyakubja Brahmans of Kunnauj. He got his early education in his village and started singing kirtans in praise of his Lord. He was not interested in wordly life and hence became a devotee of Lord Krishna. He was formally initiated by Vallabhacharya into Pushti marg in 1519. Later, Paramanand went to Braj along with Vallabhacharya and was appointed at Kirtankar (devotional singer) at the temple of Shrinathji in the village of Govardhan.

Following are the works attributed to him: *Parmanand dasji ke pada, Dan-Lila, Parmanand-sagar, Dhruvacharita.*

It seems that Paramananad Das did not write any book but composed padas when he sang in praise of the Lord. These padas were later collected and compiled under different titles as given above. Vidya vibhag, Kankrauli (Rajasthan) has published a collection of his padas under the title *Parmanand-sagar*, and this may be regarded as an authentic anthology.

Paramanand Das was a great devotional poet and described the various 'lilas' of Krishna as a child or as a boy. His poetry is simple but charming and is characterized by the spontaneous outflow of devotional feelings.

M.G.C.

PARAMANANDA SARASWATI (Bengali; b. 1915, d. 1980), born in a fairly well-to-do middle class family of Sylhet which belonged to Assam (now in Bangladesh), was known in early life as Mrinalkanti Das. His poems began to appear in well-known literary journals such as *Kavita* edited by Buddhadev Basu and *Purbasha* edited by Sanjay Bhattacharya. Early in his life, in collaboration with a number of his friends he published an anthology, named *Kabipranam*, to commemorate the death of Rabindranath Tagore. He was chiefly instrumental in bringing out *Balaka* periodical, that made its impact on the public. Mrinalkanti also organised the Sylhet branch of the Progressive Writers' and Artists' Association of Bengal and in its several successive annual gatherings drew such eminent journalists and litterateurs of Bengal as Ramananda Chatterjee, Buddhadev Basu, Manik Banerjee and Bibhutibhusan Banerjee. Apart from his literary activities he was also deeply involved in social work.

The four books of poems which appeared in his earlier name when he had not been a sanyasin were *Akash* (1941), *Diganta* (1944), *Uttarbasanta* (1951) and *Ishara* (1953).

But a time soon came when he became intensely religious and renounced the world, became an ascetic and came to be known as Swami Parmananda Saraswati. He drew around him from different sections of society quite a large number of disciples who felt attracted by the purity of his heart, his piety, his simple mode of living and his dedication to high ideals. But such was his ardour for literature and poetry that even the life of renunciation could not wean him away from his first love. To his followers he was no doubt first a sanyasin, but to a larger circle of his friends he was principally a poet. He was as much at ease with mystic poems as with devotional poetry. His *Nirjan prahar* (1965), *Punarbasu* (1968) and *Basantabahni* (1969) seem manifest with a longing—a longing of a love-lorn heart. He also wrote a number of books of what may be described as aphoristic poems, apparently didactic in nature but pregnant with deeper spiritual meaning. *Nirjan swakshar* (1965), *Ahitagni* (1967) and the two parts of *Akshar* (1965) belong to this category of publications, later incorporated into one volume under the title *Nirukta* (1973). His *Panchamukh* (1969) is, however, a wholly different type of book of poems, replete with enjoyable banter and wit, and revelling in social criticism.

His prose works include *Ashram katha* (1963) and *Uttar-mimangsa* (1980).

N.C.

PARAMAPPAYASU (Apabhramsha) or *Paramatmaprakasha* (the revelation of the Supreme Self) is composed by Yogindu in two sections, containing 127+226=353 verses in the 'doha' (distich) metre in response to the enquiry made by his pupil about the nature of the Supreme Soul. It was composed some time between the sixth and the tenth centuries AD. It deals with the soul, the Supreme Self, and liberation from the cycle of life. The author gives at places some symbolic descriptions of mystico-religious experiences. There are moral and disciplinary lessons too with apt illustrations. The Jaina metaphysics is also discussed, but on the whole the outlook is non-sectarian.

The author explains to us that the Supreme Soul is the embodiment of knowledge, distinct from the body, untainted by passions and karma, eternal in nature, beyond the comprehension of the scriptures and the senses, and realisable through meditation by saints in 'samabhava'. All physical, social and religious distinctions have nothing to do with the pure soul. External aids like teachers, other divinities, temples, statues, holy places help little in realising the Supreme. When a man develops a perverted attitude, he grasps the reality in a perverted form. Liberation is superior to the pursuits of dharma, artha and kama and attained through the right faith, right knowledge, and right conduct. The author despises greed and attachment, the sinful family life and the Yoga that does not separate the self from other things. He emphasises the

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ephemeral nature of all material things and looks down upon the harm (himsa) done to the living beings. Elimination of all mental distractions is regarded as the greatest meditation (paramsamadhi).

The work is written in an easy and vivid style. There are repetitions, but they are made on purpose, as acknowledged by the author. The book does not parade learning but preaches in a homely manner. There are similes, metaphors and illustrations drawn from everyday life, e.g., the soul in meditation is compared to a lake, the vision of the Supreme Self to a swan, and the senses to camels. He says that the Brahman and the woman cannot engage together the same heart, for two swords cannot be accommodated in the same scabbard.

There are two commentaries available on the book, one in Kannada by Balachandra and the other in Sanskrit by Brahmadeva, and a Hindi paraphrase of the latter by Daulatram.

K.R.C.

PARAMARTHA KURU KATAI (Tamil) or *Paramartha Gura kathai* was written by Joseph Constantine Beschi, (a European missionary), better known as Viramamunivar, while he was in Tamil Nadu during 1710 to 1747. He had written in Latin also. He used legends which were kept alive orally by the Tamils and others to weave a short story, the first of its kind in Tamil prose. It was meant to be a text book for Catholic students. A portion of it was used to attack the Lutherans also, though it was in general, an attack on all priests who were fakes, whatever their religion. Beschi has woven satirically eight episodes into one story centring round the priest and his five followers. The sum and substance of the story is given briefly here.

Paramartha Kuru and his five disciples Matti, Mataiyan, Pitai, Milechchan and Mutan were returning home after a journey. On their way they had to cross a river. The priest asked Milechchan to ascertain whether the river was awake or in slumber. He placed a hot cinder in the water, and the hissing sound made him report that the river was awake. One of the disciples remarked that it was unsafe to cross when the river was awake, because many a time when merchants carried salt in gunny bags on donkeys' backs, on coming ashore they found their bags empty, the river having consumed the salt. After a while, the priest asked Mataiyan to ascertain the status of the river. Mataiyan placed a dead cinder in the water, and as there was no reaction he reported that the river was asleep. They then crossed the river and counted if everyone had reached safely. As they counted, each one of them excluded himself, thereby misinterpreting their number. A prudent man who came by understood their problem and offered a solution. He would hit each one with a rod, and the men hit would immediately stand up. The solution proved successful and the six of them proceeded on their journey back home.

The story goes on like this, the teacher and his disciples confronting similar situations, and everytime engaging themselves in a ridiculous, knockabout comedy. The story ends with the guru meeting his death under absurdly comic circumstances.

This story has been translated into many European and Indian languages for its lively and hilarious situations. It is however, difficult to comment on the style or language used in the story. The several editions of the book differ widely since the editors have taken liberty with both the language and the style to suit their narration.

K.M.S.

PARAMESVARA BHAT, VIDYARANYAPURA SADASIVARAO (Kannada; b.1914) is a critic and translator. Born at Malur in Shimoga district, he received his early schooling at Tirthahally and higher education at Bangalore and Mysore. After taking his Master's degree in Kannada, he joined the Mysore University as lecturer and retired from there as Professor and Director of the University's postgraduate centre at Mangalore in 1974.

Paramesvara Bhat's first collection of love-poems *(Ragini)* appeared in 1940 and since then he has published ten more collections of verse, eight collections of critical and elucidatory essays and sixteen works in translation from Sanskrit, besides a collection of proverbs of his own coinage. He has edited two of Muddana's works.

Love of nature and of humanity at large have been the recurring themes of Bhat's poetry; but what makes his love poems different from the common run is his detached outlook which, while being closely observant, avoids excessive sentiment and invests his observations occasionally with a touch of humour. Homeliness of diction and imagery give authenticity to his experiences which the reader is made to recognise invariably with a sense of surprise. Another distinction of Bhat's poetry is that he has revived the use of some older forms of Kannada verse like the two-line 'ele' ('Tumbe huvu'), the three-line 'tripadi' ('Suragi surahonne') the four-line 'sangatya' ('Chandravidhi'), each with its own distinctive syllabic structure. The brevity of these poetic forms suits his peculiar talent for crisp comment which brilliantly epitomises the experience and reveals the extraordinary in the ordinary. The vachana is another older semi-poetical form which he, with a few others, successfully revived and used, because its earnest eloquence as a vehicle for a variety of thoughts and emotions lends itself to lyrical expression. His *Uppu kadalu* which collects seven hundred of these vachanas is remarkable for the variety and intensity of the varied emotions which the sea evoked in him.

Bhat's outstanding contribution also consists in his voluminous body of translated work. To him goes the unique credit of having translated, verse for verse and

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prose for prose, the entire works of Kalidasa, Bhasa and Ashvaghosha, in addition to Bhartrihari, Amaruka and others. Essentialy a lover of literature and an able teacher, Bhat by his translations as by his critical and elucidatory prose writings has done much to bring home to the common reader the truly great in literature, whether Kannada or Sanskrit.

V.M.I.

PARAMESWAR KAVINDRA (Bengali) was the first to write a version of the *Mahabharata* in Bengali. His real name was Parameswar Das, and Kavindra was his title. He served under Paragal Khan.

We do not know much about his identity and place of origin. Some scholars identify him with Shrikar Nandi, which is unlikely as the latter mentions Kavindra as his predecessor.

Parameswar's *Mahabharata* was composed in the reign of Alauddin Hussain Shah. Paragal Khan, one of the commanders of Hussain Shah's army, was appointed Laskar (a military governor) of Chittagong and eventually settled there. He was fond of the *Mahabharata* which used to be read in his court, but he did not know Sanskrit well and asked Parameswar to prepare a Bengali version of the book. Parameswar accordingly wrote the complete *Mahabharata* consisting of eighteen 'sargas' (cantos). His *Mahabharata* was very popular in East Bengal. Syed Sultan, a Bengali Muslim poet of the seventeenth century states that Parameswar's *Mahabharata* was read by the Hindus and the Muslims alike.

Some scholars think that Sanjaya, another writer of the Bengali *Mahabharata*, was Kavindra's predecessor but it is also unlikely, because if it had been true, instead of listening to the Sanskrit *Mahabharata*, Paragal Khan would have read Sanjaya's work.

Kavinchandra Shankarkinkar Misra, a poet, coming from the village of Balanda in the Satgaon area of West Bengal, states in his *Gauri mangala*, written in 1497-98 (this work also mentions Hussain Shah as the reigning king), that one Parameswar Das asked him to write this poem. A manuscript of *Gauri mangala* has been found in Chittagong. So, in all probability Kavindra Parameswar Das was the person who asked Shankarkinkar Misra to compose *Gauri mangala*. From the statement of Shankarkinkar Mishra it appears that Balanda was the homeland of Kavindra Parameswar. Probably he was employed by the government of Hussain Shah and was tranferred to Chittagong.

In some manuscripts of Parameswar's *Mahabharata* found in North Bengal, Hussain Shah and Paragal Khan are named, and Paragal's orders to Parameswar to compose a Bengali *Mahabharata* are mentioned, but there is no mention of Chittagong. So, it is quite possible that Parameswar was at first transferred to Hussain Shah's capital in North Bengal where he came in contact with Paragal Khan and composed the *Mahabharata* under his orders. Later, both Paragal and Parameswar were transferred to Chittagong. Afterwards Parameswar included in his work the portions relating to Chittagong.

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Su.M.

PARAMESWARA IYER, ULLOOR S. (Malayalam; b.1877, d.1949), was an eminent Malayalam poet and scholar. Born in an orthodox Tamil brahmin family, he was initiated into Sanskrit studies at an early age. After graduating in Philosophy, he studied Malayalam and Tamil for post-graduation. He also took a Bachelor's degree in Law. He entered government service in the erstwhile State of Travancore and retired as Commissioner of Land Revenue. He acted as Chief Secretary to the Government of Travancore for sometime. He also held several posts like the Curator of Malayalam publications, Director of State Archives and Dean of the Faculty of Oriental Studies at the University of Travancore. He was also President of the Samasta Kerala Sahitya Parishad, an organisation of Malayalam writers, and edited its organ *Sahitya parishad traimasikam*.

Ulloor (the name by which he was more popularly known), began writing poems at the age of twelve. He was mainly influenced by classical poets like Kerala Varma Valia Koyil Tampuran during his formative years. Adherence to classical traditions prompted Ulloor to try his hand at composing a champu and a mahakavya during the first phase of his poetic career. *Sujatodvaham champu* (1908) follows the Sanskrit pattern of champu kavya, both in style and in structure. In this work he uses stereotyped figures and jaded narration, couched in pedantic phraseology. The theme of the champu is the tragic story of King Prithviraj of Indraprastha. *Umakeralam* (1913), his next major work, is a mahakavya in nineteen cantos and deals with a turbulent period in the history of Travancore, when the might of the people turned against the King, bringing in its wake aggression from external sources and consequent counter-moves. Set against this dark background of conflicts and conspiracies, Ulloor weaves a tender romantic love story between the King's daughter and his minister. Kerala Varma in his introduction to *Umakeralam* says, 'In the vividness of its imagery, in the grandeur of its conception, and in the exquisiteness of its workmanship, this great poem of Parameswara Iyer, with its lengthy cantos may not be ineptly compared to that admirable masterpiece in Sanskrit literature, the *Naishadhiyacharita* of Sri Harsha, and will be seen not to suffer in the least by the comparison.'

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Soon after composing this mahakavya, Ulloor found that the literary climate was fast changing; neo-classical techniques proved to be out of date and romanticism was ready to take over. He lost no time in adjusting to the changed situation, and soon brought out a series of lyrics and short narrative poems in quick succession. Of the short narrative poems and 'khandakavyas', three are well-known, *Karnabhushanam* (1928), *Pingala* (1929) and *Bhaktidipika* (1933). *Karnabhushanam* depicts the dramatic encounter between Karna, who stands firm on his principle of charity, unmindful of his fate, and his father Surya, who entreats him not to give away his armour and ear-rings, two of his vital protections in the battle-field, to Indra, the father of Arjuna. *Pingala* deals with the story of a renowned courtesan of Mithila, whose life of sin undergoes a miraculous transformation to that of piety through spiritual awareness. *Bhaktidipika* portrays the power of constant and pure spiritual devotion (bhakti) that brings salvation even to Chattan, a boorish hunter, who excels the sophisticated devotee Sanandanan in his single-minded attachment to God. Ulloor has written about a hundred and fifty lyrics, collected together in nine volumes, during the last phase of his poetic career. Many of them are didactic in nature and a few deal with contemporary social problems such as caste, poverty, untouchability and the plight of women.

Ulloor was essentially a scholar-poet. His contribution to literary research in Malayalam is tremendous. But for his laborious investigations into the ancient palm-leaf manuscripts in Kerala, many valuable Malayalam works of antiquity would have remained shrouded in oblivion. He wrote about them and published critical editions of several of them. His research papers are collected together in the four volumes of *Vijnanadipika*. His crowning achievement was the monumental *History of Kerala Literature* in five volumes which he finished just before his death. It was the result of painstaking research extending over five decades and the scholar in Ulloor found fulfilment in this magnificent work which was a fitting finale to a life of total dedication to literature.

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K.R.N.

PARAMESWARAN NAIR, P.K. (Malayalam; b.1903), born at Kuttanad, is a well known biographer, literary historian and critic. He took his degree in 1928 and was in Government service, working in the Transport and Lexicon Departments. After his retirement he served as the editor of Gandhi Sahitya Granthavali and was also on the editorial board of the *Vishwavijanakosham* published by the Sahitya Pravarthaka Cooperative Society. Altogether Parameswaran Nair has written eighteen books.

Napoleonum Josephinum (Napoleon and Josephine), *Sahitya Panchananan*, *C.V. Raman Pillai*, *Mahatma Gandhi*, *Thunchatt Acharyan*, *Premagautaman Voltaire* and *Napoleonte jivita sayahnam* (The last days of Napoleon) are biographies written by him. Among them *Sahitya Panchananan* (1944) and *C.V. Raman Pillai* (1948) are important contributions. He has based his studies as far as possible on recorded data and has tried to trace the development of the heroes with the passing of time. He was awarded the Maharaja Martanda Varma Prize for the former and the Manorama Diamond Jubilee Prize for the latter.

Parameswaran Nair's *Adhunika Malayala sahityam* (1954) is a work which treats of a specific literary epoch. It covers the literary figures, movements, and major works from Tunchat Ezhuttacchan down to Kerala Varma and deals with the evolution of literature against the background of sociological tendencies. In his *Malyala sahitya charitram* (1958) he has made a survey of Malayalam literature from the very beginning down to 1956.

His critical studies and essays have been compiled and published in four books: *Bhavarashmikal* (1948), *Sahitya samikshakal* (1954), *Valarunna sahityam* (1957) and *Vikshana viharam* (1967). *Bhavarashmikal* contains essays on *Shakuntalam*, Gandhiji, *Karuna* of Kumaran Asan, Marthanda Varma Maharaja, Dharmaraja Ramavarma, Jawaharlal Nehru and some sages of India. *Sahitya samikshakal* is a collection of essays on art and literature with emphasis on style, aptitude and environment in modern Malayalam literature. His critical studies of various forms of literature such as biography, essay, autobiography, music in drama, modern novel, historical novel, romantic poetry and modernism in poetry are included in *Valarunna sahityam* and *Vikshana viharam*.

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T.R.R.N.

PARAMESWARAN PILLAI, PULIMANA (Malayalam; b.1949) was a prominent short story writer. His short stories stand out from the stories of other writers by their intense emotional appeal and highly poetic presentation. He won the acclaim of literary critics and connoisseurs by the originality and brilliance of his literary output. In personal life misfortune haunted him even from his college days and failure dogged his footsteps till the very end. Falling a victim to tuberculosis, he spent the last years of his life in great agony.

Parameswaran Pillai's collections of short stories include *Kamuki* and *Mazhavillu*. Apart from these stories,

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he wrote *Samatvavadi*, an expressionistic play. He wrote some poems too, and the bitter, tragic events of his life find their expression in them. His literary output was small but part of it, indeed, deserves recognition.

N.R.S.K.

PARAMPARA KA MULYANKAN (Hindi) is a famous collection of twenty essays by Ramvilas Sharma, published in 1981. These essays take up the problems of evaluating tradition in literature. For a proper evaluation of literature a critic must have at least some knowledge of society, culture and history. India being a multi-lingual country, we have rich literature in different languages in diverse regions. Some understanding of these languages and their literature is also necessary for an adequate evaluation of tradition in literature. As Ramvilas says, 'The traditions of language and literature cannot be separated. In some essays of this book the traditions of language and linguistics have also been analysed.'

The book deals with the literature of the Hindi speaking area. The first essay 'Parampara ka mulyankan' establishes that those who want to create rational and revolutionary literature, with their minds open, need to be conversant with the tradition of literature. The tradition of literature has the same importance for criticism as history has for historical materialism. Historical materialism develops through the knowledge of history and progressive criticism develops through the knowledge of tradition. The knowledge of the progressive tradition of literature can change the tradition of literature and free it from conventional and conservative elements. The progressive approach is based on solid knowledge of tradition and has no room for the vague or the intangible. While evaluating the tradition of literature Ramvilas stresses the importance of a through study of folk traditions also.

The essays which have been written with the object of identifying the progressive tradition in Hindi literature are 'Hindi jati ke sanskritik itihas ki ruprekha', 'Natakkar Bhavabhuti', 'Sant sahitya ke adhyayan ki samasyayen', 'Tulsi ki bhakti', 'Tulsi sahitya ke samant virodhi mulya', 'Bhakti andolan aur Tulsidas', 'Ritikalin kavya ki parampara', 'Bharatendu Harishchandra', 'Shailikar Balmukund Gupta', 'Nirala: Aparajey vyaktitva', Sahitya mein lokjivan ki pratishtha aur Jaishankar Prasad'. 'Premchand' etc. Four detailed essays, 'Hindi shabdanushasan aur bhasha shastra ki parampara', 'Acharya Shukla 'Hindi bhasha', 'Sahitya aur Firaq' are important for understanding Hindi language and the linguistic tradition.

What is special about this book is that all its essays have a unity of thought and a refutation of the degenerating values of the Ritivadi tradition.

K.P.

PARANAR (Tamil) is one of the major poets of the Sangam Age. He is the author of eighty-five verses, of which twenty-three deal with the puram theme and the rest with the akam theme. He has written ten poems in praise of the Chera king, Chenkuttuvan, in *Patirruppattu*. Of his poems, thirteen are found in *Purananuru*, thirty-four in *Akananuru*, sixteen in *Kuruntokai* and twelve in *Narrinai*.

Kapilar and Paranar are mentioned together owing to their close association with each other. Both of them have sung verses addressed to the chieftain Pekan, beseeching him to go back to his forlorn wife.

Paranar is considered a Shaivite as well as a brahmin. There are many objective references to chieftains and kings of his period in his verses. He has written on Ilanchetchenni, his son Karikalan, and on Chekuttuvan. There have also been many poets with the same name, Paranar, but they are of less importance.

C.B.

PARANJAPE, SHIVRAM (Marathi; b. 1864, d.1929) was a journalist, scholar, critic and orator. He did his M.A. in Sanskrit from the University of Pune in 1895, receiving the 'Gokuldas' and 'Zala Vedant' awards. He taught Sanskrit at Maharashtra College, Pune (1896-97). He gave up his job to join Tilak in the freedom movement. In 1898 he started *Kal*, a political weekly. He was sentenced to fifteen months' imprisonment. He had to close down the publication of *Kal* eventually. Ten volumes of his essays written during 1900-1908 were confiscated. Later on, all those essays were, of course, released. After Tilak's death in 1920, he started a new weekly *Swarajya*. He presided over the Marathi Sahitya Sammelan in 1929. His use of rhetoric and irony made him a powerful orator.

A collection of his literary essays, entitled *Sahitya sangrah* (Vols. 1,2,3, pub. 1922-46) includes articles on literary criticism. His critical appreciation of Thakursingh's painting 'Pranayinicha manobhang' is regarded as a trend-setter in creative criticism. His criticism of the classical Sanskrit plays, *Nagananda*, *Abhijnanshakuntala* and *Mrichchhakatika* are noteworthy. He wrote two romantic novels also, namely *Govindachi gosht* (1918) and *Vindhyachal* (1924), which however did not make much impact.

He wrote a few plays, mostly adaptations from the classics, such as *Sangit Kadambari* (1897) based on Bana's *Kadambari*; *Manajirao* (1898) based on Shakespeare's *Hamlet*, and *Ramdeo Rao* (1906) based on Addison's *Cato*. *Pahila Pandav* (1931) is his original play based on the life of Karna, a prominent character of the *Mahabharata*. This play makes a powerful patriotic appeal but lacks dramatic impact. His style is pedantic. He also translated Annasaheb Kirloskar's *Sangit Saubhadra* into Sanskrit. A versatile writer, Paranjape tried his hand at short stories

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too to project his political philosophy, of which *Prabhakarpantanche vichar* and *Ek karkhana* are examples.

Ahalyajar is his long poem. He authored a few poems and lyrics also for plays, and wrote a comprehensive account of the Maratha battles in *Marathyanchya ladhayacha itihas*. He helped V.K. Rajwade in editing the magazine *Bhashantar*. He died while he was still working on the translation of Rousseau's *Politics*.

A.De.

PARANJOTI MUNIVAR (Tamil; b.1650, d.1725) was a major poet, whose work *Tiruvilaiyadal puranam* became an immediate classic. Son of Minakshisundara Desikar, he was born at Vedaranyam in the Tanjavur district and had his early education under Velliyambalavana Tambiran of Dharmapuran. Coming from a deeply religious family, he wrote *Vedaranya puranam* in 1171 verses in praise of Shiva. In the course of his visits to temples in the south, he reached Madurai, where the devotees of Shiva requested him to sing of the glory of Minakshi and Lord Sundaresha in the form of a purana. In response to this, Paranjoti composed *Tiruvilaiyadal puranam* in 3363 verses detailing the exploits of Shiva as Lord Sundaresha. The book became very popular, both because of its supreme sentiment of devotion and the fine lyrical quality of its poetry.

The book is in three cantos describing the deeds of Lord Shiva at Madurai in sixty-four stories. All these stories tell us not only of the glory of Shiva but also of his kindness even towards the worst of the sinners. The book became widely popular because of its message of hope and redemption. Apart from this, the author expounds here the Shaiva Siddhanta philosophy also, wherever the occasion permits. The book also throws light on such diverse topics as music, gems, horse-breeding, etc. The popularity of the book was such that the pandits immediately translated it into Sanskrit and called it the *Halaeya mahatmyam*. In the later centuries, this large book was also produced as a serious musical poem (called 'natakakkirttanai') and expounded to the public in musical-cum-dramatic expositions.

Paranjoti Munivar was held in great esteem by Sokkanatha Pillai, a contemporary poet, and Supradipakavi, another great poet of the period, was his disciple.

M.Ar.

PARAPPURATTU (Malayalam; b.1924, d. 1981), real name K.E. Mattayi, was a novelist. After completing his school education, he joined the army. In 1965, he retired from military service and devoted himself to literature. His first novel *Ninamaninja kalpatukal* is a novel about the life of a soldier. *Anveshichchu kandettiyilla* is about the life of a nurse. She joins military service in order to support her parents and younger brothers and sisters. But when she returns from military service, no one is willing to marry her. She is no longer young, and people refuse to believe that she is chaste. Their argument is that a military nurse, living in the midst of soldiers, cannot remain chaste.

Parappurattu has written nineteen novels. Perhaps, *Ara nazhika neram* is the best among them. It unfolds the story of a large family through the recollections of Kunjenachchan, a ninety-year old man awaiting death. He frequently says, 'I will live only for a few more minutes.' The title *Ara nazhika neram* literally means 'a few more minutes'. He frequently lapses into a dreamy state, and scenes from his early years pass before his mind's eye. He had five sons, but now there are only four. Kunjoma, the eldest, died in a fight with the powerful Nayars. The remaining four sons, Kivaritu, Pilippos, Kunjucherukkan and Mattukkutti are married, and have plenty of children. Thus Kunjenachchan has many grandsons, some of whom are married and have become parents. The novel is full of spicy incidents. Kunjenachchan cheerfully recollects his affair with a beautiful woman who once gave him food and shelter, and how one day he was beaten by her husband, when he discovered the affair. Pilippos has an affair with his maidservant, and his son marries her secretly. Mattukkutti's second wife Dinamma gets involved with Shivarama Kurup, who supplies opium to Kunjenachchan. Kivaritu's daughter Kuttiyamma elopes with her lover Thomas. One day Kunjenachchan discovers Dinamma's adulterous relationship with Kurup. But the old man dies before he gets time to talk to Mattukkutti about it.

The characters are life-like, and the situations realistic. The author has used the stream-of-consciousness technique. The biblical strain that runs throughout the novel gives it an added strength.

Some of the other important novels that Parappurattu wrote are *Akasattile paravakal*, *Adyakiranangal*, *Nanmayute pukkal*, *Anveshichchu*, *Vilakkukal vilangukal*, *Ninamaninja kalpatukal* and *Prayanam*. Apart from novels, Parappurattu has written several short stories which have been collected together in *Teranjedutta kathakal*. He has also written a play, titled *Velichcham kuranja vazhikal*.

K.M.T.

PARASHARYA, MUKUNDARAI VIJAYASHANKAR (Gujarati; b. 1914) is the pen-name of the Pattani Mukundarai Vijayashankar, a Gujarati poet. After his graduation, he studied the Ayurveda system of medicine and is now a practising physician. His subjects of interest are philosophy, education, history and poetry. Genuine sentiment and musical quality are the two characteristics of his poetry. His poems in *Sansruti* belong to the first category and those in *Phul Phagananan* to the second. His devotional poems reflect genuine 'bhakti'. His poems

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have also a touch of humour and satire. His other major works are: Poetry: *Archan* (1938), *Sansruti* (with Prabodh Bhatt, 1941), *Deepamala* (1960), *Kanth chatakavo* (1970); *Pran papaiyani* (1979), *Bhadra* (1981), *Alaka* (1981); Novel: *Urmila* (1943); Stories: *Devakusum* (1944); Sketches: *Satyakatga* (1966), *Sattvasheel* (1978), *Mari moti ba ane biji satyakathao* (1981); Criticism: *Alekhanani olakh* (1980); Essays: *Mara guruni vato* (1976).

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P.V.

PARASHURAM (Bengali)
See under BOSE, RAJSHEKHAR

PARASHURAM DEVACHARYA (Rajasthani) was the disciple of Hari Vyasdev of Nimbark cult. He was the founder of Nimbark seat at Salemabad in Ajmer district. He is placed between 1393-1538 or between 1543-1623 by different scholars. The first claim is based more on guess work than on hard facts. No attention is paid to internal evidence which mentions poets like Surdas, Paramanandadas, Chaturbhujadas, Krishnadas, Swami Haridas, Hariram Vyas and Miran Bai. On the strength of the internal evidence, his period may be safely put between 1530 and 1620. His birth place is village Thikariya, near Khandela in Sikar district. He was a Gurjar Gaud brahmin by caste. His 'vanis' are very important from the point of view of subject-matter, language and structural elegance. It is believed that the first collection of his writings was made about 1620, which contained 'sakhis' (sayings), 'charits' (life-sketches) and 'lilas' (worldly deeds of the Lord). His 'padas' (songs set to music) were excluded from this. In 1780 one Manasaram compiled his complete writings, including sakhis, charits, and lilas, as well as 630 padas, under the title *Parashuram sagar.* He himself prepared two copies of the text; and the printed *Parashuram sagar* (4 parts) is a faithful copy of Manasaram's manuscript. It cannot, however, be said with certainty that all the padas of Parashuram have found place in this edition, as several manuscripts contain many more of his padas which do not appear in this print.

His vanis have been divided into four different categories, depending on their forms: Sakhi (2225 couplets), Charit granth (15 small works in various metres), Lilagranth (13 works in chaupai and duha), and lastly Padavali (630 songs). The subject-matter of his vanis is mainly the same as that of Nirgun saints in which the importance of God and Guru, devotion to the Nirgun (formless), etc. are emphasised. The sakhis are deeply impressive and striking. He has named composite sections of his vani as 'Jodo'. whereas other saints have called them 'Anga'. His language represents simple, folk-parlance. The charits include 'Das avatar charit', 'Raghunath charit', 'Shrikrishna charit', 'Sudama charit', 'Prahalad charit', 'Draupadi ko jodo', 'Gajgrah ko jodo', etc. The metres used are chappaya, sawaiya, payar, etc. 'Prahlad charit' is the longest of them all, having 105 stanzas, while others are smaller ones. The language used is Pingal. 'Lila granthas' have been written in duha and chaupai metres in Rajasthani language and deal with the glory of God, His deeds on the earth, devotion to the Lord, self-realization, dos and dont's etc. The Padavali consists of devotional songs set to music, which compare well with those of Sur, Miran, Kazi Muhammad, etc. They are simple compositions and touch the chords of heart. Written in Rajasthani, they cover a wide range of devotional writings.

Parashuram has gained wide popularity with the masses. He communicates the eternal truth in unadorned language. The Nimbark cult believes in the philosophy of Dvetadvaita (Dual and non-dual nature of Reality), but Parashuram has also described Advaitavad, Ekeshwarvad Sarvatmavad, etc. In fact, he explains the existence of the cosmic reality in terms of his own self-realisation. The Nimbarks treat Shrikrishna as Lord Supreme. Though a devotee of Shrikrishna, he describes the lilas of Rama also. Though by faith, Parashuram believed in Sahchari and Nikunj forms of devotion, he kept them restricted to himself, since they were too personal and esoteric as forms of worship. What finds expression in his poems is, rather, the larger, the more tender form of the Gopi bhav of devotion. Thus he was a Vaishnava devotee of liberal disposition. Besides composing sakhis in praise of the Nirgun Lord, he also sang of the glorious deeds of God-Incarnate. The natural beauty of Rajasthani language may be seen in almost all his writings. This makes him a first-rate poet in Rajasthani literature, besides being a poet of no less importance in Hindi.

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Hi.M.

PARATI PARIKATHA (Hindi) is a regional novel by the well-known Hindi novelist Phanishwarnath 'Renu', published in 1957. It differs from his first regional novel *Maila anchal* in various respects. The village Paranpur represents the transitional nature of an Indian village—transition not merely in terms of the physical expansion of the village but also in terms of values and social ethos.

The tragic story of this barren land of Paranpur is made up of various contradictions in rural life—individual interests, social conventions, petty greeds behind lofty ideals. Plans for rural uplift like land survey, Kosi project, Sarvodaya, etc, are also interwoven in the fabric of these tensions. The social life of the village too is seen from various angles. Hence the life of the village is projected in

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varied colours and hues—social, historical, political, economic, cultural, geographical, ecological. The traditional rural pattern is strained under the wave of socio-political influences and the process of modernization, but one wonders if there is a real change at the grass-root level. Vast chunks of land enclosing Paranpur have been converted into barren land. This harsh reality is used as a symbol to suggest that the rural culture which reflects real India is in the process of turning barren. As a foil to it, the rhythm of life goes on in the countryside. The full moon rises, the songs of Tajmani and Malari resound like birds flapping their wings, Raghu Ramayani's tale goes on with the whole village absorbed in its enchantment. The author seems to say that this folk life with all its joys and woes, its merriments, its music and drama, its arts and crafts is a precious heritage.

In the changing socio-economic relations we see the barriers of the worn-out castes and creeds slowly crumbling down. The affair between Jiten and Tajmani symbolises this aspect of life, but Renu also reminds us of the power of age-old conventions, faith in traditions, and fear of bureaucracy.

Language has always been an important instrument for creating the atmosphere of a particular region. So is the case here. The dialect used by various characters brings out in sharp relief the collusion between the traditional and the modern. With all its diffusion, the plot has a structured fabric and a symphony in its variations.

R.R.P.

PARAY, ASSAD (Kashmiri; b. 1860, d. 1916) was a mystic poet of Kashmir. He lost his father in childhood and was totally illiterate. In those days peasants were tyrannized by rulers. His widow-mother left Hajin where the family lived and remarried at Srinagar. Here the boy learned to make Kashmiri caps. From his early age he had a tendency towards mysticism. He associated himself with saintly people, and finally became a disciple of Mahada Sahib, a learned dervish. To get peace of mind from the din and bustle of city life, he moved to Ganastan (Sonawari), eleven miles away from his birth-place Hajin. Seven years later, one of his own disciples invited him to Salur (Ganderbal) for permanently settling down, and it was here that he died. His *Kalam-i-Assad Paray*, consisting of 40 poems of mysticism, depicts pure sufism. Assad, though illiterate, had his own style and diction, though his devotional poems are like those of other mystic poets of Kashmir, who were influenced by Lal Ded or Sheikh Nur-ud-Din Nurrani. The main thrust of Assad's poetry is to ask people to rise above material desires and to keep away from all worldly filth. Then only will they be able to recognize the Lord.

Ni.A.

PARAY, WAHAB (Kashmiri; b. 1846, d. 1914) was an eminent Kashmiri poet. He lost his father in his childhood and was brought up by his mother. He studied at a local Maktab (school) and acquired a good command of Persian language. At the age of 25, he became a 'patwari', besides acting side by side in various capacities as Tashkhes Dar (ascertainer of crops), Kardar (Manager of plots of land) and Naib Tehsildar (Assistant Collector). The period he lived in was one of tyranny. Being sensitive, he wrote poems, showing the high-handedness of autocratic rulers. He also translated a Persian book, *Haft Qisa Kakrizan* (Craftiness of women folk), into Kashmiri. He wrote *Akbarnama* which depicts the tyranny of the British government. He brought out a Kashmiri version of the versified Urdu fiction, *Naunihal Gulbadan*, and translated *Qisa chihar darvesh* of Amir Khusrau. He also gave a Kashmiri version of the Punjabi 'Behramgoro'. At the age of 54, he wrote a versified life-history of Sheikh Hamza, an exalted saint, entitled *Sultani*, in three volumes. He even translated *Shahnama* of the Persian poet Firdausi, and composed *Shamayil-i-Muhammadi* (pen-picture of Prophet Muhammad). Further, he wrote *Sailabnama* (Flood devastation) and a travelogue-cum-criticism on the then rulers and bureaucrats, entitled *Durvishi*. Besides, he composed 166 lyrics full of sensitive perception and at times symbolic expression.

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Ni.A.

PAREKH: Also see under Parik/Parikh.

PAREKH, HIRALAL TRIBHUVANDAS (Gujarati; b. 1882, d. 1938) was a historian and critic. He did his B.A. in 1908 from Gujarat College with History as a subject, and was appointed a 'Dakshina Fellow' in the college. He joined the Secondary Teachers' Training College in 1909, and later associated himself with the Gujarat Vernacular Society (now known as Gujarat Vidyasabha) as Assistant Secretary. He worked for the growth and development of Gujarati language and literature through this society. He also contributed to the periodical *Buddhi prakash* and gave it a regular shape.

Coming under the influence of Mahatma Gandhi, he edited a bunch of patriotic poems, *Deshbhaktina kavya*. The influence of Gandhi is reflected again in the anthology, *Prabhubhaktina kavya* (1919), edited by him. Here he explains the significance of prayer and devotion to God.

His *Sahityanun digdarshan* (1917) offers a critical evaluation of Gujarati books. Likewise, *Granth ane granthkar*, running into nine volumes, shows his deep critical insight and brings out the contribution made by traditional Gujarati writers to the development of various literary forms.

In *Arvachin Gujaratnun rekhadarshan* (Parts I-III) he makes an appraisal of the political, educational,

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literary and journalistic progress of Gujarat during the years 1801-1936. His conclusions are based on data and documentary evidence, and as a result his book leaves on our mind an impression of authenticity.

Some of his edited works, important as reference books, are, *Lady Vidyabahen mani-mahotsav granth* (1921), *Vasant rajat mahotsav smarak granth* (1927) and *Narsinh Mehtanun akhyan* (1923).

B.J.

PAREKH, NAGINDAS NARANDAS Gujarati; b.1903) is a renowned professor, scholar and translator. After obtaining a 'Snataka' degree from Ahmedabad, he went to Santiniketan for the study of the Bengali language and literature. During his stay and studies in Bengal he was greatly influenced by the writings and personalities of Rabindranath Tagore and Saratchandra. After completing his studies he joined Gujarat University as a teacher. He participated in the non-cooperation movement launched by Gandhiji and suffered imprisonment thrice.

In 1947 he joined the Gujarat Vidyasabha. When Sri Ramananda Mahavidyalaya was founded to impart higher education through the medium of vernacular languages, he joined it as Professor of Gujarati. He had good command over Sanskrit, Bengali, Marathi, Hindi and English. He translated into Gujarati a large part of Tagore's literature and many novels of Saratchandra. His translation of the Bengali novel *Na hanyate* by Maitreyidevi has been widely read and appreciated in Gujarat. One of the best books of Maitreyidevi, *Mongpute Rabindranath*, was also translated by him into Gujarati. In addition to these works, he translated into Gujarati books on aesthetics written by great Sanskrit scholars. *Mammat no kavyavichar* and *Anandavardhan no dhwanivichar* are the best fruits of his ripe scholarship as a translator. His translation of the *Bible* from English into Gujarati is also regarded as a great contribution. He has also translated two books of literary criticism, *Principles of Literary Criticism* by Abercrombie and *Judgement in Literature* by Worsfold.

Swadhyaya ane samiksha, parichaya ane pariksha, Viksha ane niriksha and *Abhinavno rasavichar* are his books of criticism. The last of these works won him the Sahitya Akademi Award (1970). His literary criticism bears testimony to both his scholarship and critical acumen.

M. Pa.

PAREKH, PRAHLAD (Gujarati; b. 1912, d. 1962), the well-known poet, studied at Dakshinamurthi, Gujarat Vidyapith and Santiniketan. 'Gulab ane Sivali', a prose tale, and 'Ruperi sarovarane kinare' (translation of Laura Ingall Wilder's 'By the Shores of the Silver Lake') are his early publications. *Baribahar* (Out from the window) and *Sarwani* (The spring) are his anthologies of poems. Parekh came early under the influence of Rabindranath Tagore's musical metrics and the old tradition of Gujarati bhajans. He excels in sound combinations and exploits the resources of alliteration and assonance. In his poetry, the meaning finds its form in crystallized simplicity and directness. His prepossession with flowers, and particularly with the olfactory sense, is apparent in both the collections. Sometimes he calls a child a singing flower and compares the feelings of the heart with intangible fragrance, or he beholds the smiling flowers on the earth and the smiling stars in the sky in juxtaposition, or he feels the fragrant darkness and smells the aroma coming from the stars afar. In *Sarwani* the poet's unsual preference for the monsoon, instead of the spring, makes him the singer of the monsoon. Out of fifty-six poems in this anthology forty-six are songs, amongst which twenty-three are on the monsoon. In all of them the influence of Tagore is obvious both in their rhythm and in their style, though in their content they are rooted in their own soil. In short, he is the forerunner of the purely aesthetic tradition that has developed during the last few decades in Gujarat.

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C.T.

PAREKH, RAMESH (Gujarati; b. 1940) is one of the conspicuous modern Gujarati poets. His anthology of poems called *Kyan* (1970) has established him chiefly as a singer-poet. His works show the influence not of earlier traditional poets but of major modern poets like Niranjan Bhagat and Rajendra Shah. Nevertheless, the form of song he employs does not develop structurally, though the language and devices he uses are innovative. The poet derives his diction from his Saurashtrian milieu. The nostalgic pastoral tone and the traditional feminine charm depicted in the backdrop of village-settings and folk tunes add to the musical dimension of his poetry. In his poems the invariable nuances of agony, originating from the poet's estrangement from something that he does not name, are achieved mostly by placing in different situations and context his own name Ramesh, his village Amreli, and his imaginary beloved Sonal. His love is erotic and each of his poems shows a new perspective in his experience of alienation. 'Lakha sarakhi varata' is the poet's favourite poem which exploits the richness of folklore, keeping at the centre the hero's struggle with the falcon. The elegiac strain in 'Rani Sonandenun maras iun', the caricature of impotent sovereignty in 'Hitopadesh', the force of slang and colloquialism in 'Maranottar', the magnifying dimension of the crow symbol in 'Kagado mari gayo' draw the attention of the reader

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immediately. He is a poet of considerable power and potential.

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C.T.

PAREKH, RASIKLAL CHHOTALAL (Gujarati; b. 1897, d. 1981) was a renowned scholar, indologist, playwright and critic. His father was a reputed lawyer, and mother an avid reader of Sanskrit and Gujarati literature. Rasiklal inherited his father's intellect and mother's literary taste to a great extent. After passing his matriculation examination he went to Pune and joined Fergusson College for higher studies. In 1918 he passed his first degree examination with Sanskrit and English, and was appointed a fellow at the same college.

While studying for a Master's degree, he worked at the Bhandarkar Oriental Research Institute which provided him with an opportunity to come in close contact with the great indologist and research scholar, Muni Shri Punyavijayji who gave him some insight into the subject of Indology and the history of Gujarat. While at college he made an intensive study of English and Sanskrit literature as well as Indian and Western philosophy. About this time Rasiklal met Indulal Yagnik, renowned worker and leader, who impressed upon him the need of serving an institution in Gujarat which imparted national education. Rasiklal put aside his post-graduation and left for Ahmedabad to join Gujarat Vidyapith established by Mahatma Gandhi. He dedicated himself as a teacher to the cause of education. His association with the late Ramnarayan Pathak contributed to his development as a creative writer. He took up the editing of *Puratattva*, a quarterly.

Rasiklal was both a brilliant scholar and a creative writer. His creative instinct led him to cultivate various literary forms such as drama, poetry and short story.

In 1938, Anandshankar Dhruva, Chairman of the Gujarat Vernacular Society (now known as Gujarat Vidyasabha) invited him to join the Society as assistant secretary. Rasiklal served this institution till the end. From his college days, Rasiklal had a flair for dramatics, and he wrote *Rupiya nun zad* and *Pahelo kalal* for the students of Gujarat Vidyapith. During the years at Gujarat Vidyasabha, he published a unique play, *Sharvilak*, for which he got the Sahitya Akademi Award (1960). He also published *Menan Gujari*, a remarkable musical play which became extremely popular with both scholars and common people.

Jivananan vaheno, a collection of short stories, shows his creative ability as a short story writer. *Smriti* is his famous anthology of poems. *Purovachan ane vivechan*, *Akash bhashit* and *Sarasvatichandra no mahima* are the ripe fruits of his critical power. *Anand mimanse*, *Gujarat-ni rajdhanio*, *Itihas padhdhati ane swaroop* are some of his other famous books showing his deep scholarship in various branches of learning.

In 1942 the Gujarat Sahitya Sabha awarded him the coveted Ranjitram Suvarnachandrak for his invaluable contribution to Gujarati literature.In 1963 he was President of the Gujarati Sahitya Parishad at Bombay, and for two years (1966-68) President of the Gujarat Itihas Parishad.

In 1977 the Sangeet Natak Akademi awarded its fellowship to him in appreciation of his contribution to the field of drama.

M. Pa.

PARIBHASHA (Sanskrit). The Sanskrit-English lexicon, compiled by V.S. Apte, explains the term variously. First, the term 'paribhasha' ordinarily signifies a speech or discourse as found in *Bhagavata Purana:* 'gramavaidagdhyaya paribhashaya'. Secondly, the word may mean any of the following: censure, reproof, blame, or abuse. Thirdly, it may simply mean an explanation. Among its specialized meanings we come across the following: (a) Terminology, technical phraseology, technical terms used in a particular work or genre and defined as 'ahunikasanketah paribhasha, taya arthabodhakam padam paribhashikam.' Accordingly terms like 'guna, vriddhi, samprasarana' are examples of 'paribhasha' in grammar; likewise, 'upadhi, vyapti, pakshata, samkara' in Nyaya are instances of technical terms. It should also be noted that as 'paribhasha' is relevant only with reference to a particular genre, a term may have a connotation totally different from its use in another school of thought as 'guna' is related to euphonic combination in grammar, while in the Nyaya-Vaisheshika systems of philosophy it stands for 'rupa, rasa', etc. Further, it signifies 'sattva, rajas and tamas' in Samkhya, and 'dravya, devata', etc. in Mimamsa. In this connection, we may refer to the observation of Kaiyata, the famous commentator of ancient India: 'Adhikarashabdena pararthyat paribhashapyuchyate. Kashchit paribhasharupa iti'. (b) From the above discussion, it follows that 'paribhasha' means a general rule or precept or definition which is applicable throughout. It is expressed thus: 'aniyamanivarako nyayavisheshah'. (c) The term also signifies a comprehensive list of abbreviations or signs used in a work of particular genre and (d) an explanatory aphorism in grammar, mixed with other aphorisms of Panini, which clarifies the method for their perfect application. (e) In medical science, it stands for prognosis. In fine, paribhashas may be described as canons of interpretation. As evident, these have been variously used in the works of different genres and those used in the Shrautasutras are the earliest. The access to the inner meaning in the Shrautasutras lies only through their paribhashas for the texts to be properly interpreted. With their assistance not only the spiral ways towards a deeper meaning of the aphorisms are illuminated, but the readers are also provided with the essential clues to fill the vacuum of unspecified details. They also enable the readers to weigh the relative strength or weakness of the

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contradictory concepts and succeed in removing other possible ambiguities. That the Shrautasutras were, indeed, trend-setters in evolving many more paribhashas that might suit the specific requirements of various genres is evident in any analysis of the different streams of post-Vedic literature. However, the authors of the Shrautasutras did not classify their aphorisms into samjna, paribhasha and others. Some aphorisms or collections of aphorisms have been described as paribhashas by the commentators and one may refer to the following:

(i) Balakrishna Mishra's commentary, *Manava Shrautasutravritti*, (ii) Dhurtasvamin's commentary on *Apastamba Shrautasutra*, (iii) Agnisvamin's commentary on *Latyayana Shrautasutra*, (iv) Dhanvin's commentary on *Drahyayana Shrautasutra*, (v) Narayana's commentary on *Ashvalayana Shrutasutra*, (vi) Siddhantibhashya on *Ashvalayana Shrautasutra*, (vii) Ashv Prayogadipika on *Ashvalayana Shrautasutra*, (viii) Mahadeva's commentary on *Hiranyakeshi Shrautasutra*, (ix) Anartiya's commentary on *Sankhayana Shrautasutra*, (x) Vidyadhara's commentary on *Katyayana Shrautasutra*,

Some scholars have rightly pointed out that when the commentaries on various Shrautasutras were formulated neither a difinition of those paribhashas was worked out nor was there scope for strict adherence to them. A close analysis would show that if certain general rules fulfilled the criterion of offering guidance towards proper interpretation and correct application of aphorisms, they were also accepted as paribhashas. At the same time, some minor rules with restricted application were also included in the technical phraseology. Even some aphorisms with little relevance were collected. We may now, therefore, take into consideration various derivative meanings and suggestions dealt with by *Shabdakalpadruma*, *Vachaspatyam*, *Mahabhashya*, etc.

The term is derived from 'pari-bhāsh' (Pari-bhāshach, stāp'-, suggesting a rule that narrates emphatically, deals with a whole work in general and explains and illuminates the total conceptual frame. In the *Katantra-paribhasha vritti*, Durgasimha observes; 'paritah sarvato bhashyante'rtha abhir iti paribhashah' Further, Haribhaskara syas in the *Paribhasha-bhaskara;* 'bhasha vyaktayam, vachityasmat parito bhashyate iti vyutapatteh'. Chandidasa writes in his commentary on the *Kavyaprakasha:* 'Parishkritam bhashanam padartha-vivechakacharyanam yuktiyukta vak.' Again, Durgadasa observes in his commentary on the *Mugdabodha* 'granthasya samkshepanivaharthasanketa-visheshah'.

Patanjali observed rather poetically in his *Mahābhāshya*: 'paribhasha punar ekadeshasthā sati kritsnam shāstram abhijvalayati pradipavat; tad yathā pradipah suprajvalita ekadeshasthah sarvam veshamabhijralayati' This view is explained thus in the Vachaspatyam: 'Subuddhijananandvàra sarvasastropakārakamiti tattātparyam'. There is indeed much ingenuity in Patanjali's observation, since he compares the method of clarifying the meaning or significance of an entire text by a paribhasha with the process of illuminating the total area of a room by lighting a lamp in a particular corner. Nagesha too quotes in his sub-commentary (Uddyota)

> Ekadeshasthita shastrabhavane yatidipatam.
> parito vyapritam bhasham paribhasham prachakshate.

Here we may also refer to another comment of Nagesha in the *Shabdendushekhara* : 'Paribhashanam aniyame niyamakaritvat.

But Bhairava Mishra remarks in the course of his comments on the *Paribhashendushekhara*:

> Yadapi aniyame niyamakaritvam ityeva tadapi na, atrakhyata-niyamartha-sutreshvativyapteh.

Mallinatha's comments on *Shishupalavadha* are well known : 'paribhasha aniyamanivarako nyayavisheshah'.

The school of Nyaya also formulated its own opinion on paribhasha while discussing the relationship between words and objects. According to the *Nyayasutra*, the aforesaid relationship is established by divine will and hence it is conventional, not natural. This very convention is referred to by the *Nyayakusumanjali* as a reason for inferring God's existence. Again, this convention fashioned by divine will is described as shakti by the *Tarkasamgraha:* 'Asmat padat ayamartho boddhavya itishvara-sanketah shaktih'. According to the older Nyaya, shakti can exist only through divine will and when the meaning sought for is permanent, it does not operate in proper nouns and technical terms. On the contaray, the new Nyaya proposes that the relationship between words and objects is not always established by divine will and that shakti is acceptable in all cases. Thus the *Siddhantamuktavali* says: 'Adhunikasanketite tu na shaktiriti sampradayah, Navyastu ishvareccha na shaktih, kintu icchaiva tenadhunikasanketite'pe shaktirasatyeva ityahuh'.

But the *Shabdashaktiprakashika* declares that when the relationship is not permanent and also not controlled by divine will but is established by the will of man it is called paribhasha. With reference to the two types of relationships, Bhartrihari observes in the *Vakyapadiya* : 'Sanketa or conventional relationship is of two kinds, viz., ajanika or permanent and adhunika or modern. While the former denotes the permanent primary relationship, the latter refers to the technical terms having specialized and well-defined meanings. One may now formulate the opinion that the technical meaning of the term 'paribhasha' was extended during the post-Vidic times to prepare the names like Vedantaparibhasha or Vaidyakaparibhasha. With reference to the latter, the *Shabdakalpadruma* quotes: 'Avyaktanukta-leshoktasandigdharthaprakashikah / paribhashah pravakshyante dipibhutah.'

As we have already stated, the paribhashas came into being for fulfilling the specific needs of the exegetical literature of the Vedic Aryans. These were conceived as

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general principles which would facilitate the correct interpretation of the texts of the Shrautasutras concerned. That is why the chief characteristic of the paribhashas is stated to be 'pararthya' or subservience which means that those paribhashas subserve the injunctive aphorisms of the text by being their auxiliary. Kapardisvamin calls them 'sarvakarmashesha' in his commentary on the *Apastamba Shrautasutra*. The paribhashas cannot serve any purpose if they are dissociated from the texts; in other words, the injunctive texts unfold their real import only when they are interpreted in the light of the paribhashas. These may be classified either according to their function or the scope of their application. If we take their functions into account, we would find that they try to clarify or specify the scope of different aphorisms; they also seek to modify or restrict the rules. Secondly, several paribhashas furnish us with clues to the abbreviations used in an aphorism for the sake of brevity. Thirdly, some paribhashas supply the details not mentioned in an aphorism for economy of words. Fourthly, in cases of conflict some paribhashas determine the relative predominance of a deity, oblation, its embellishment and purpose. Fifthly, some paribhashas supply the rules governing the extended application of sacrifical details by analogy. Sixthly, some paribhashas determine whether the components of a sacrifice are having principal or auxiliary status.

Besides, the paribhashas may be classified into the following two categories according to the scope of their application; (a) applicable to a particular aphorism, or (b) applicable to various texts.

Further, the paribhashas may also be classified into three categories according to their origin; viz. shrauti, jnapita, and sautri.

We may conclude with an information note on the importance accorded to paribhashas by different Shrauta sutras. The *Ashvalayana Shrautasutra*, unlike later texts of the sub-genre, does not have a separate section on paribhasha aimed at formulating general rules on interpretation; but these rules are stretched over the whole text, appearing in accordance with the context. But the *Shankhayana Shrautasutra* has a separate section on paribhasha. The *Apastamba Shrautasutra*, belonging to the Taittiriya school of Yajurveda, has a separate paribhasha section together with patriarch lists. The first chapter of the longest Shrautasutra of this school composed by Satyashadha Hiranyakeshin, contains a separate paribhasha section. The *Vaikhanasa Shrautasutra* of the same school also has a chapter on paribhasha.

The *Varaha Shrautasutra* of the Maitrayani school is conspicuous by its omission of the paribhasha section. The *Katyayana Shrautasutra* of the Vajasaneyin school has, however, a separate chapter on paribhasha.

The Shrautasutras originated in a society in which the ritual had been fully developed in all its complexities; moreover, different schools had already existed for same centuries. The rules were codified into aphorisms thereafter, the need to conduct rituals correctly according to conventions was increasingly felt. Out of this practical exigency, the paribhashas arose in the priestly manuals to dispel doubts and enigmatic obscurity. The preference for extreme conciseness and straining after brevity were successfully negotiated in those Shrautasutras; the devices of anuvritti and paribhasha were invented from the same psycho-social reasons both to ensure correct interpretation of the exegetical legacy and to sharpen a new intellectual tool for posterity.

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Ta. B.

PARICHAI (Rajasthani) is a short biographical poem on the life of a saint, written by his disciples and grand-disciples. Parichais are not literary compositions but they throw light on the lives of the saints and their times. A large number of parichais are available in Rajasthani, out of which only a few have been so far published. A brief account of some of these parichais may be given here.

Anantdas, who was a pupil of Agardas and grand pupil of Krishnadas Payohari, composed *Bhakta ratnavali* which lists fifteen saints such as Kabir, Raidas, Trilochan, Namdev, Ranka Banka, Dhanna, Miran and Pipa. Anantdas is said to be the grandson of an eminent saint Pipa, brother of Achaldas Khichi and the ruler of Gagaron (Rajasthan). There is a mention in *Pipaji ki parichai* and *Raidasji ki parichai* that he was inspired by his guru Agardas. He must have drawn inspiration from the writings of eminent saints like Nabhadas and Priyadas also who were the spiritual brothers of his guru.

According to Parashuram Chaturvedi, Anantdas was the disciple of Krishnadas and came from western Rajasthan. He lived in the first half of the 17th century. We learn from him a number of details about the lives of the saints, some of which are authentic and the others mixed with legends.

Khemdas, the pupil of Rajjab, composed *Gopichandji ki parichai* in which he tells us both about the early prosperous life and the later ascetic life of Gopichand, but he does not tell us anything about the date of the composition of his work. Only at one place he refers to the blessings of Rajjabji from which we can infer that he was the pupil of Rajjab and might have composed his work in the last quarter of the 17th century. Parashuram Chaturvedi thinks that he belonged to the Niranjani sect. Then we have Jangopal, one of the disciples of Dadu who composed *Dadu janma-lila parichai*. According to Swami Mangaldas, it was composed in the 17th century. Jangopal was born in a Mahajan family in Fatehpur (Sikar) of

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Rajasthan. Later, he migrated to Didwana and settled there. Nothing is known about the date of his birth, but the works of his contemporaries put him in the later part of the 16th century.

The *Dadu janma-lila parichai* is divided into sixteen chapters. It is highly appreciative of Dadu's ideals and character, and records several of his supernatural feats and the transformation of his body into camphor at the time of his death. It also refers to a couple of historical events about his life—his visits to Maharaja Mansingh of Amer and Emperor Akbar. This parichai is written in 'duha' and 'chaupai' metres in a language nearer to the common dialects of the regions of Ajmer, Hissar, Alwar and Shekhawati.

Raghunathdas composed *Swami Haridas ki parichai* around 1689 which tells us about the Swami's birth, his life of devotion, his profound knowledge and insight, his indifference to worldly desires and his self-realization.

Swami Rupdas, pupil of Swami Amardas Niranjani, composed *Swami Sevadasji ki parichai* in 1775. Amardas was a disciple of Swami Sevadas, and Rupdas first pays his respects to God and the earlier saints, and then extols the character and personality of Swami Sevadas, full of extraordinary supernatural powers.

Ramrup wrote *Charandasji ki parichai* about 1783 which is a very lengthy composition. He was initiated by Charandas as a disciple in the year 1754, when he was only eleven years old. He was given a new name, Bhaktanand, by his guru. Highly influenced by the character of Charandas, the disciple composed this parichai.

Sukhsharan composed a number of parichais on the lives of women-saints like Miran Bai, Mugati Bai, Karama Bai, Phuli Bai, Rana Bai, Sivari Bai. All these parichais are available in a manuscript of 1870 in the Rajasthan Oriental Research Institute, Jodhpur. Nothing is known about the life of Sukhsharan except that he belonged to Kudaki village, near Medata, in Marwar (Rajasthan) and lived in the 18th century. Kudaki is said to be the birth-place of Miran Bai also. Mugati Bai belonged to Maharashtra and was perhaps the pupil of Sant Jnandev, while Phuli Bai was a Jat from Marwar and lived during the reign of Maharaja Jaswant Singh of Jodhpur. She died in 1678.

A few more parichais like *Ghata parcho* by Hariramdas, *Pipaji ki parichai* by Agardas and *Sona Lohari parichai* by an unknown author are also available at the Rajasthan Oriental Research Institute and other manuscript-libraries in Rajasthan.

Bhaktamal by Nabhadas, its commentaries by his fellow brothers, and a few other compositions of this nature may also be included in the category of parichais. In *Bhaktamal* itself Nabhadas narrates the life-histories of hundreds of saints from the puranas down to the 18th century.

B.M.J.

PARICHHA, GOURAHARI (Oriya; b. 1794, d. 1893) was born in Paralakhemundi in Ganjam district, Orissa, and was a contemporary of the renowned poets, Gopal Krishna (1785-1862) and Kavichandra Raghunath Parichha (1795-1872). A staunch Vaishnava by faith, he composed a great number of beautiful poems depicting the love of Radha and Krishna. Apart from being a poet, he was also an expert in 'veena' recital. Vyasakavi Fakirmohan paid a tribute to him in his poem, 'Utkal Bhramana', mentioning in particular his command of music on veena.

Not much is known about Gourahari's life or writings. His poems appeared in the last decade of the nineteenth century in Damodar Patnaik's *Sangita sagar o sangita sarbasara*. Some of his poems were also published in *Preeti sudhakar* by Gopalaballava Das.

Gourahari was an honest scholar, and his deep philosophical thoughts, detatched love and spiritual leanings are reflected in his writings. His work may be classified into three divisions: *Chaupadis* (depicting the love sport of Radha and Krishna), *Astakal seva* (in Bengali), and *Bhasa sangita vinoda* (translation of *Gitagobinda*).

Gourahari's *Chaupadis* are remarkable for their devotion and music, and his translation of *Gitagobinda* tries to capture the magic of the original, and its language is simple to understand. Apart from these, he also wrote a drama, entitled *Prahlada nataka*, under the name of Rama Chandra Chotray, the then king of Jalantara.

Gourahari was the disciple of Govindadas Rasikananda. He had deep regard for his guru as well as for the six exponents (Sada Goswamis) of the Vaishnava 'raganuraga' bhakti cult. In this cult love for 'parakiya nayika' plays an important role. Gourahari composed thirty-four poems, arranged alphabetically, but unfortunately only three of them on 'dha', 'la' and 'ch' are available. Gourahari's poems have been set to different ragas. He has used figures with depth of emotion. He also composed a number of chaupadis on the love of Radha and Krishna and portrayed Radha in eight types of nayikas (heroines). His use of dialogue in the chaupadis is also impressive. The dialogues are usually between Radha, Krishna and a 'duti' (messenger). The duti's modes of worship and religious practice are described in 'Astakal seva'. The chaupadis are, indeed, the prized possession of Oriya literature, and Gourahari is an important name in Oriya literature because of his poetic excellence and philosophical thoughts.

A.P.

PARIDA, DURGA CHARAN (Oriya; b. 1929) did his M.A. from Santiniketan, West Bengal. A poet of post-Independence Oriya literature, his poems composed in couplets and short stanzas, speak of his deep sense of involvement and personal love. The first collection of his poems, *Indrayudha* (1961), bears the imprint of his

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passionate love, intimacy of experience and romantic vision of life. Most of the poems included in this volume are pure lyrics and are rich in visual imagery and symbols. Primarily a lyricist, he also wrote some prose-poems in the sixties. Though he moved away from the pursuit of poetry under the pressure of his duties as Government servant, his earlier compositions bear a testimony to his romantic sensibility.

N. Sa.

PARIJATAHARANA (Maithili) is an excellent medieval Maithili drama in the kirtania style. It immensely influenced Maithili playwrights for generations. A number of dramas were produced on its model. The dramatic troupes of medieval Mithila, called 'Kirtanian' (literally, singers of devotional songs in concert), gained great popularity by staging it in public as well as in the private courts of local elites. The tradition of its performance continued as late as the beginning of the present century. The writing of plays on its model ended with the disappearance of the Kirtania troupes and with the advent of the modern period in Maithili literature. This drama was first published in 1893 and more than ten editions have since appeared with translation into English and other Indian languages. Its manuscripts are found scattered all over Mithila.

The author gives his name in the text as Kavi Pandita Mukhya Umapati Upadhyaya, but the identification of this name has been a subject of controversy for long. Now it is accepted, almost unanimously, that the writer belonged to a noble Maithila Brahmana family, called 'Darihare Amaravati'. He was the son of Ratnapati Jha, and was said to be the Guru of the great scholar Gokulanatha Upadhyaya. He was a native of village Koilakh in the district of Madhubani (Bihar). He lived under the patronage of Hindupati Hariharadeva of the Sen dynasty who ruled over a small kingdom called Makmani or Makwanpur in the North-East Nepal terai. As this king is known to have ruled from 1623 yo 1674, the author may have flourished between 1570 and 1670. It is said that he wrote this drama in his old age.

The above information about the author is solely based on the recent study made by Ramdev Jha. Earlier, some scholars held different views about the author. Grierson held him to be a contemporary of the Karnataka king Harisimhadeva (1296-1324), considering the latter to be identical with Hindupati Hariharadeva. Jayakanta Mishra identifies Hindupati with Hindupati Singh of Bundelkhand.

The plot of the drama is drawn from *Harivamshapurana, Vishnupurana,* and *Srimadbhagavatapurana.* The first book is the main source. The story is short and simple. Sage Narada comes to see Krishna and presents him a 'Parijata' flower found in the garden of Indra only. Krishna gives it to his senior wife Rukmini. When the news reaches Satyabhama, the second wife of Krishna, her jealousy knows no bounds. Krishna tries his best to soothe her, but finding her adamant, he attacks Indra and brings a parijata flower from his garden and offers it to Satyabhama, who plants it in her garden. Narada appears again to rejoice at this happy turn of events, and asks Satyabhama to gift him something she liked most. For her, it was only Krishna she liked most, and so she gifted him to Narada, who accepted him as his slave. Thereafter Narada sold his valuable slave to Satyabhama for a cow. Thus she regained what she liked most, and the comedy ended there.

Parijataharana, like other dramas of Kirtania type, is a unique combination of three-in-one. It may be acclaimed as a fine piece of poetry. It may be regarded as an opera in as much as it abounds in dance and songs. And above all it is a drama with a well-knit plot, effective characterization and witty dialogue. Unlike the later dramas of this kind it is not deficient in any element essential for a play. In respect of language it shows the author's equal command of Sanskrit, Prakrit and Maithili. Most of the Sanskrit shlokas have been rendered into Maithili songs. The merits of the play have been attested not only by scholars, but by the common people as well with whom it has been popular for so long.

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Go.J.

PARIJATAHARANA (Sanskrit) is a 'mahakavya' in Sanskrit by the poet Karnapura of the sixteenth century and based on a story given in *Harivamsha.* This poem tells of Krishna's attack on Indra in order to get the celestial 'Parijata' tree to be given as a gift to Satyabhama, Krishna's queen, who was earlier offended because Krishna had given away to Rukmini, another queen, a Parijata flower brought to him by the sage Narada. The poem describes with imaginative excellence the different regions of India. It was published in 1956 by Mithila Sanskrit Vidyapitha, Darbhanga.

S.Y.M.

PARIJATAHARANA-NATA (Assamese). Lakshminath Bezbarua ascribes all the dramatic compositions of Shankaradeva to the saint's final fourteen years' stay at his Patbausi centre. This is perhaps true with the exception of *Patni-prasada.* Even the detailed *Guru-charita-katha* is silent on the point of the composition of *Parijataharana.* The saint's biographer, Ramacharana, however, tells us that a little after his return from the second pilgrimage Shankaradeva wrote and produced on the stage two

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dramas *Janma-yatra* and the 'great and peerless' *Parijata-harana*. *Parijataharana* is Shankaradeva's masterpiece with its well-developed dialogue, bold and almost realistic characterization, finely developed plot, and humour woven into the very texture of action. The lyrics of the drama, especially the initial bhatima (panegyric, almost an ode) to Krishna, have also a remarkable quality about them. This is possibly the penultimate dramatic composition of the saint, the last being *Rama-vijaya*. *Parijata-harana*, like the earlier three dramas written at Patbausi (*Kali-damana*, *Rukmini-harana*, and *Keli-gopala*), was written by him at the suggestion of his cousion, Sri Jagatananda Dalapati.

The full title of the play is *Naraka-vadha Parijata-harana-lila-yatra* and embodies two incidents in the life of Krishna: the killing of demon Naraka to save the gods from constant consternation and the carrying away of the divine Parijata tree from Indra's garden in order to appease Satyabhama. These two interconnected stories are recounted in the *Vishnu-purana*, V. (chs. 29-31), the *Harivamsha* (*Vishnu-parvan*, chs. 63-77), and the *Bhagavata-purana* (ch. 59), with slightly differing details. The whole story of Naraka's life is, moreover, given in the *Kalika-purana* (chs. 36-40). Shankaradeva takes the slender account of the *Bhagavata* as his main datum and stuffs it full with details from the *Harivamsha*. He has also accepted several useful suggestions from Shridhara Swami's *Bhavartha-dipika*.

In the *Bhagavata-purana* the story of the killing of Naraka is a bit more prominent than the carrying away of the Parijata tree. Krishna goes to heaven with Satyabhama after killing Naraka only with the intention of handing over Aditi's ear-ornament back to her, and wrests the divine flowering tree at his wife's instance. This relation between the two incidents in the plot is a bit altered, and the dramatist relegates the killing of Naraka to the position of a sub-plot or an excitant (Pratimukha) to the main action. It is the character of Satyabhama, the heroine, that welds the two incidents together. In his commentary Shridhara explains that Satyabhama accompanies Krishna in his military expedition against Naraka's capital only out of curiosity, which is roused by Indra's recounting of the miseries of gods to Krishna in her presence. Krishna had told goddess Earth on an earlier occasion that Naraka could not be killed without her permission. The presence of Satyabhama, who is no less than the earth goddess incarnate and whose presence is taken as tantamount to a tacit sanction, is, therefore, necessary. Thirdly, the commentator refers to the *Harivamsha* account of Krishna's promise to his beloved consort to fetch her the whole Parijata tree. In the drama the two plots are woven together with much skill from the very beginning. In the *Harivamsha* Satyabhama's jealousy on this account is roused by reports from her handmaids. Shankaradeva did not like to multiply the number of dramatis personae, women characters in particular, and preferred to utilize the services of the intriguing Narada for this purpose. When Satyabhama undergoes indignation, the quarrel-loving Narada informs Krishna that Satyabhama is dying of grief. As the hero tries to appease the heroine in a well-worked-out dialogue, Narada amuses himself by calling Krishna his 'wife's page-boy' tied to her apron-string.

All the details from the original Sanskrit works of the Yadavas' war with Naraka and the asura army concentrate in a few payara verses to form a striking libretto for drama and dance joined in action. When Narada is sent by Krishna to Indra with the request to send the tree for the sake of Satyabhama, 'the lover of quarrels' only succeeds in developing the matter into a tussle between Krishna and Indra, ending in Indra's reverses. Shankaradeva provides a greatly amusing wordy duel between Satyabhama and Shachi, in which the combatants do not refrain from making explicit references to the private life of each other's husband. The *Harivamsha* describes how the divine tree performs miracles while it is at Dvaraka, how Krishna is tied with a garland of flowers to the Parijata tree and is gifted as a present to Narada, and how the sage, expert at jokes, returns this precious gift to Satyabhama for a milch cow. The story there ends with the return of the tree to heaven and Shankaradeva stops, as does the *Bhagavata-purana*, with Krishna planting the tree very close to Satyabhama's apartment.

Shankaradeva, it seems, takes much liberty with Narada's character, and his intriguing sage becomes the most prominent character in the drama and even dims the central theme of Krishna's love-quarrel. Satyabhama and Shachi also contribute much to the general hilarity of the play by revealing what is intrinsically feminine, jealousy and lack of tolerance in them. Even Krishna, the sublime hero of the plot, provides some amusement by slipping off his promises.

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M.N.

PARIJATAPAHARANAMU (Telugu) is one of the early prabandhas composed by Timmana under the patronage of Krishnadevaraya. Timmana seems to have derived the basic structure of the story from the Sanskrit original, *Harivamsha* (chs. 68-76). His contribution to the emergence of the prabandha style lies in the changes and modifications he made to the original. The devoted scholar, Nagapudi Kuppuswamayya, in his introduction to an edition of the work in 1929, brought out the originality of the work by comparing it with the Sanskrit original.

The story of the prabandha commences with the arrival of Narada at the palace of Lord Krishna. Narada presents Krishna a divine flower, 'parijata', and asks him to give it to the wife he loves most. Krishna offers it to

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Rukmini. When Satyabhama learns about it she is visibly upset. Krishna tries to cajole her, but does not quite succeed. He then promises that he will get her not a mere flower but the parijata tree itself. He sends word to Indra that he will visit Indraloka to return the ornaments of Aditi which Narakasura had stolen from him. On arrival in Indraloka Krishna uproots the parijata tree and tries to take it away. On receiving this news Indra engages Krishna in a war but is routed in the battle. Reaching Dwaraka, Krishna plants the parijata tree in Satyabhama's garden. Narada enters the scene again and advises Satyabhama to perform a 'Punyaka vrata' (a ritual). At the end of the vrata, Narada tells her that, as laid down in the Vedas, she will have to gift him the parijata tree as well as her husband. After a little hesitation, she obeys him. Finally, Narada returns the gifts back to Satyabhama and sings in praise of Lord Krishna.

At variance with the practice of the other poets of his day, Timmana employed easy and familiar language, instead of a remote, high-flown one. The prabandha is also marked by novel features, uncommon in the works of his time. It does not suffer from an overdose of eroticism, as the other poems of the age do. Though he too dwells on details of sex acts, etc, he shows an admirable restraint in dealing with the subject. The work is also rich in dhvani (suggestiveness), considered the hallmark of poetic achievement.

The real asset of Timmana's work is the simplicity, raciness and near conversationality of the style employed. The poet uses effectively words and phrases found in common parlance. Yet another strength of the book is its vivid characterisation. The most memorable character is Satyabhama, who is at once regal, affectionate and self-confident. Krishna is portrayed as a divine and yet a human personality. No less impressive are Narada and Rukmini. All in all, the work has won admiration from discriminating critics for its unity of theme, technique of narration and skill in dialogue, and is considered one of the 'Pancha kavyas' in Telugu.

An early edition of the text with commentary by Nagamaheswara was published in 1861 by Vavilla Ramaswamy Sastrulu. Another edition was brought out by Vedam Venkataraya Sastry. Nagapudi Kuppuswamayya edited the work with Parimalollasa commentary in 1929, reprinted by Andhra Pradesh Sahitya Academy in 1978.

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S.S.P.R.

PARIK, BUDDHIPRAKASH (Rajasthani; b. 1922) is a humorist. He has the following books of poems to his credit—*Chuntakya, Chabarka, Tirasa, Kaldar, Indarsun interview*, and *Main gayo chand par ek bar*. His poems have a distinct local flavour. His book of essays, in a lighter vein, is *Nank ki karamat*. Local literary institutes have honoured him with awards. He has been acclaimed as a popular stage-poet at all-India gatherings. Being a devoted lover of Rajasthani he has considerably contributed towards its development.

R.D.S.

PARIK, SURYAKARAN (Rajasthani; b. 1902, d. 1939) was born at Bikaner, educated at Banaras Hindu University, and worked as Vice-Principal, Birla College, Pilani. He was one of the foremost scholars who worked for the cause of Rajasthani during the initial years of its renaissance. He was a versatile scholar and creative writer. As he believed in team work, he worked in collaboration with two of his colleagues, equally proficient and talented. The old texts edited by this team were *Beli Krisna Rukminiri* and *Dhola maru ra duha*. The scholarly introductions, appendices, and variant texts as found in different manuscripts earned these editions wide recognition. Parik also did pioneering work in the field of folk literature. A collection of choicest folk-songs, arranged subject-wise and duly accompanied with a Hindi translation along with a highly informative introduction, was brought out in two parts under the title *Rajasthan ke lok git*. He also wrote a few articles pertaining to various disciplines of literature. In the field of creative writing, apart from miscellaneous writings, he attempted a one-act play *Bolawan*, which was highly acclaimed by critics and reproduced in several collections. He has left behind him at Pilani a sound tradition of scholarship in Rajasthani language and literature.

R.N.Sh.

PARIK, SURYASHANKAR (Rajasthani; b. 1922) belongs to Ratangarh in district Churu of Rajasthan. Being a religious preceptor of the 'Jasnathi' school (Nath sampradaya), he is well versed with the tenets of the sect and possesses a considerable knowledge of saint poets, some of them still unknown to scholars. He joined the Bharatiya Vidya Mandir Shodh Pratishthan as a research scholar and was associated with it for over twenty-five years. While working at this Institute, he edited its research journal, *Vaichariki*. He also edited two texts known as *Siddhacharta* and *Gaura bayavalo*. Besides being a scholar, he is a poet of standing and has two collections of poems, *Suraj kundalo* and *Sirloko*, and a descriptive poem *Dharati* to his credit. The cultural ethos of rural Rajasthan has come alive in this long poem. Apart from being a poet, he is also a story-writer and has contributed a number of stories to contemporary periodicals. He has also written a few caricatures and satire. He has been honoured by a number

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of societies, including the Sadul Rajasthani Research Institute and Rajasthani Bhasha Sahitya Sangam at Bikaner.

R.N.Sh.

PARIKH, NARAHARI DWARAKADAS (Gujarati): b.1891, d.1957) was a Gujarati prose writer, social and political activist, and a close associate of Mahatma Gandhi. He graduated in 1911 from Gujarat College, Ahmedabad, and took his LL.B. degree from the Government Law College, Bombay. He started practising as a lawyer at Ahmedabad along with Kishorelal Mashruvala, another close associate of Mahatma Gandhi. Both decided to learn the Bengali language in order to translate some works from Bengali into Gujarati, and by 1923 they were able to translate three works of Rabindranath Tagore, namely *Chitrangada, Vidya abishapa* and *Prachina sahitya*.

In May 1917, Parikh joined the Mahatma's 'Ashram' at Ahmedabad. He took a leading role in the administration of Gujarat Vidyapith as its first registrar and was responsible for initiating a movement for standardization of spellings in the Gujarati language. He also undertook to propound the Gandhian thought through his books. This led him to write *Samyavada ane sarvodaya* (1934), *Lokapothi* (1939), *Vardha kelavanino prayoga* (1939), *Yantrani maryada* (1940),*Manava arthasastra* (1945), and *Grama vidyapithani bhumika* (1951). In these books he dealt with many economic, social, educational and cultural problems of the day from the Gandhian viewpoint. His major contribution to Gujarati lies in the field of biographies. His *Mahadevabhainum purvacharitra* (1950), *Sardar Vallabhabhai* (1950-1952) and *Sreyarthini sadhana* (1953) are the most authentic biographies of Mahadevabhai Desai, Sardar Vallabhabhai Patel and Kishorelal Mashruvala. His other works include *Atalum to Janajo* (1923), *Purvaranja* (1923), *Kanyane patro* (1933), *Sarvodaya samajani jhankhi* (1955-56) and *Bhudana prashnottari* (1955). He has also edited the speeches of Sardar Vallabhabhai Patel and A.M. Desai, and the first six volumes of *Mahadevabhaini diary*. He was also the editor of *Navala granthavali* (Selected works of Navalaram Pandya).

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D.B.M.

PARIKSHA GURU (Hindi), one of the earliest Hindi novels written by Lala Shrinivas Das, was published in 1882. The oft-quoted remark by Acharya Ramchandra Shukla that 'it is the first Hindi novel written after the model of the English novel' has only an iota of truth. Both in its content and in its technique it is more in the tradition of the old moral tales than a work based on the real social and economic problems of society. The title as well as the theme brings home the well-known dictum, "A friend in need is a friend indeed". A rich businessman of Delhi, Madan Mohan, is misled and duped by his selfish friends. Flattered by their eulogies he becomes a debauch, spends money lavishly on wine and women, and turns a pauper. He neither heeds the warnings of his sincere friend, Braj Mohan, nor the earnest pleas of his devoted wife. For insolvency he is put behind the bars and the dishonest friends desert him. Rescued by his true friend and faithful wife, Madan Mohan now sees the truth and repents for his indiscretion and past misdeeds.

The author does not depict life in all its vicissitudes. Impelled by a reformist zeal, he considers society a patient who needs to be cured of his disease. His canvas is narrow and his vision circumscribed. On the one hand he criticises the social and economic evils which are eating into the vitals of society, on the other he suggests a prescription for curing the malady. And being an idealist, he brings the hero back to the right track. In spite of this traditional approach, the novelist does not paint a world of make-believe, romance and chivalry. He is conscious of the world around him. If the hero and his way of life represent the young generation, his father symbolises the old order and the extravagant ways of the upper business classes.

The characters of the novel are stereotype. They are not individuals but types exhibiting the characteristics of their class. Most of them are flat characters, except perhaps the hero who is a round character. The change that occurs in him is neither sudden nor abrupt and though motivated by the writer's faith in old moral values, it has some psychological basis.

The dialogues in the novel are lengthy and didactic and are designed to give moral sermons. They neither serve to throw light on the characters nor do they help to develop the plot. As regards technique, however, the author deserves praise for making use of scenes and situations to develop the plot. Though he does not present the whole plot through scenes, as Tolstoy does in *Anna Karenina*, yet the few scenes employed by him give a dramatic effect. Looking at the age in which *Pariksha guru* was written, it was certainly a bold attempt and gave a new direction to Hindi fiction.

S.S.G.

PARIMAL (Hindi), a collection of Suryakant Tripathi Nirala's poems, has a historical importance in the development of modern Hindi poetry. Published in 1929, it introduced a new idiom in the poetry of the chhayavadi era. It breaks away from the prosaic narrativeness of the early twentieth-century poetry and combines creative imagination with a message of human liberty. The sensibility of these poems is formed by the desire for

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freedom, love of nature, self-conflict and self-realisation, and experiment in free verse. The creativity of Khariboli poetry reveals itself with great intensity and warmth of feeling in *Parimal*. Here we have such poems as 'Tum aur main', 'Yamuna ke prati', 'Vasanti', 'Tarangon ke prati', 'Bhikshuk', 'Vidhava', 'Sandhya sundari', 'Juhi ki kali', 'Badal rag', etc., which made a tremendous impact on Hindi poetry. In these poems we see Chhayavad and Pragativad breaking their frontiers and coalescing with each other. In the preface to *Parimal* Nirala discusses the new trends of poetry, and expresses his ideas about the 'openness' of content, free flow of poetic consciousness, creativity and tradition, and innovations in verse (mukta chhanda). Historically, the preface to *Parimal* has the same importance in Hindi literature as Sumitranandan Pant's preface to *Pallav* has.

The poems have been grouped in three sections. The poems of the first section—'Maun', 'Kheva', 'Nivedan', 'Prarthana', 'Khoj aur upahar', 'Yamuna ke prati', 'Priya ke prati', 'Bhramargit', 'Paras', 'Tum aur main', 'Jalad ke prati' etc.—have a perfect harmony of emotive power and imagination and the beauty of lyrical poetry. In the poems of the second section—'Bhar dete ho', 'Swagat', 'Dhwani', 'Vidhava', 'Kavita', 'Bhikshuk', 'Sandhya sundari', 'Git', 'Din', 'Sharat purnima ki vidayi', 'Prapat ke prati', 'Badal rag'—the note of self-expression is mingled with social and political consciousness, though their lyrical quality remains unhampered. The poems of the third section are in 'Mukta chhand'; the very first poem here, 'Juhi ki kali', was regarded as a pioneer of free verse in Hindi poetry. The other important poems of this section are 'Jagrati main supti main;, 'Shephalika', 'Rekha', 'Jago phir ek bar', 'Kavi', 'Smriti chumban', 'Maharaj Shivaji ka patra', 'Panchavati prasang' and 'Jagaran'.

The poems like 'Badal rag', 'Yamuna ke prati', 'Sandhya sundari' and 'Jago phir ek bar' reflect the voice of the renaissance directly, while the poems like 'Bhikshuk' and 'Vidhava' are an impassioned plea against social inequalities. For Nirala, freedom from the bondage of metre was synonymous with human liberty. He argues that in the free verse of Vedic literature one can see the liberated human mind of the age. In the later ages conventions dominated poetry. When the mind is free it is able to create infinite beauty. Therefore, he tries to give new dimensions to the content, imagery, language and metre of poetry. *Parimal* is, indeed, a landmark in the development of Hindi poetry. It enshrines the voice of liberty and ushers in a new awakening, a new sensibility towards nature, a new vision of man, and freedom from bondage of poetic conventions.

R.R.P.

PARIMALA (Oriya; 16th c.), is a famous 'akhyaika kavya' by Narasimha Sena and is probably the longest literary work of that period. Named after its heroine Princess Parimala of Kanchi, described as an incarnation of Tilottama, the celestial nymph, the poem is in twenty-four cantos written in different metres. A child, the princess is betrothed to Makaraketu, the Prince of Dharmavati, but as she grows up, she comes under the charm of Gandharva Chitraratha, her celestial lover, who had arranged for her journey every night to and from his heavenly abode. She however, vows to Makaraketu that she will accept him as her husband if he produced evidence of his own visit to heaven. After marrying the princess, Makaraketu, who had accepted her condition, is in distress. Unnoticed by Makarketu, Parimala still continues with her nocturnal journey to Chitraratha's abode. At last the unhappy prince pleases a mendicant by telling him the truth, who advises him to bear with his wife's conduct in his own interest and gives him a charm which can turn him into a black-bee. He boards Chitraratha's chariot and flies to heaven, from where he returns with a 'parijata' flower as evidence. Thus the two are united, but soon at the close of the period of her curse, Tilottama returns to heaven, still pining for the prince. Many curious supernatural events follow, and finally, through the good grace of Lord Krishna and his own powers as musician, Makaraketu is able to please Indra, king of gods, and win Tilottama in the guise of Parimala and bring her back to earth again.

The complicated fiction on which this voluminous kavya is made is a testimony to the poet's power of imagination. The dramatic and supernatural events follow in quick succession to create suspense while, with the final aim to produce 'shringara rasa', the poet utilises every occasion to dwell on the details of mirth and pangs of love, rendering his narrative grossly sexual at places. Parimala is an unconventional character, simultaneously satisfying her two lovers, who strangely tolerate the other's intimacy with her. The poet's inspiration for working upon such a theme of 'parakiya nayika' was evidently derived from his religious devotion to the cult of Radha-Krishna. But the detailed analysis of love, the descriptions enriched with simple figures of speech of the ornate type, the depiction of the beauties of seasons and nature affecting a lover's life were great pioneering trends, the influence of which can be easily seen even in the highly developed 'riti kavyas' of the later centuries.

G.C.U.

PARIMELALAGAR (Tamil; 13th c.) wrote his famous commentary on Thiruvalluvar's classic *Thirukkural*, a small work of maxims or aphorisms on ethics, polity and love, written sometime between the 2nd and the 6th century AD. *Thirukkural*, acclaimed as a 'Marainool' (Veda) is known for its precision, brevity of expression and choice of diction. It encompasses within its small canvas of three chapters of 1330 kurals (two-line verses) a wide expanse of topics ranging from norms of ethics, statecraft and pre-marital love. It presents a synthesis of

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all religious philosophies into a weltenschauung, adapting Kautilya, Manu, Vatsyayana and a host of others to Tamil ethos, with a genius all his own, a magic of transforming a Vatsyayana's erotics into a refined teaching full of grace and delicacy, a Kautilya's cold and calculating statecraft into one of an ennobling human concern and the hierarchical order of Manu into a philosophy of human brotherhood.

Ever since its appearance, *Thirukkural* took the Tamil literary and scholastic world by storm. Valluvar was acclaimed and venerated as a Daivapulavar (divine poet); an anthology of eulogistic verses *Thiruvalluva malai* came out in the eleventh century, and Valluvar became a personification of wisdom, a teacher par excellence.

When Parimelalagar, an orthodox Brahmin scholar came to work on his commentary in the later half of the thirteenth century on this work of Valluvar, a Jaina, as many as nine commentaries had already been written and Parimelalagar's was the tenth. Of these old commentaries only five have survived and the rest have been lost. And Parimelalagar's is far superior to the rest, having been the most talked about, widely read and quoted. It has been largely responsible for the widespread dissemination of Valluvar's couplets and his ideas. No other commentary in Tamil history has this unique distinction.

Parimelalagar, whom his parents named Vanthuvarai Perumal Dadar, was a Vaishnavite priest at the Ulagalandar Perumal temple in Kanchi. There is inscriptional evidence that talks of him and his service at the temple. It also seems, he lived in Okkur, somewhere near Madurai, in his early days as there is literary evidence to show that he was honoured by the Pandya king of his time.

His commentary shows that he took up his task well equipped, possessing all the qualities for which Thiruvalluvar himself is famed. His knowledge of the world of letters and of life on earth was of encyclopaedic dimensions. He could talk extensively and in depth on army formations, Yoga, Aghamas, dietary norms, ragas, farming, statecraft, polity, love, etc. Talking of love, he can refer to the Sanskrit work, *Shringara prakasha* of Bhoja, the king of Dhara. When talking of army formations, he is capable of reeling: it consists of seven constituent units, from 'uram' to 'kodi'; it is of four kinds, and there are thirty ways of organizing a formation. Talking of religion and yoga, he can talk of 'sankhya','arahat', 'vaisheshika', 'aghamas', 'ashtanga yoga' and so on. He can command at will the entire accumulated wealth of knowledge on philosophy, grammar, religion and literature available in Tamil and Sanskrit while writing his commentary.

Like Valluvar's work, Parimelalagar's commentary also is characterised by qualities of clarity, economy in expression, precision and choice of diction, and above all a masterly effort at compressing a wealth of details. In a large measure he would incorporate in his commentary lines of other poets, works which serve the twin purpose of illustration as well as brevity of expression, besides giving us the pleasure, the rhythmic flow of poetry.

He was a devout orthodox Vaishnavite. He lived at a time marked by religious animosities. Sanskrit had made its deep inroads into Tamil language and literature, stepping beyond the point of a synthesis. Use of Sanskrit words was carried to the extreme in the 'manipravala' style. Though *Veera choliyam*, a grammatical work of eleventh century, sanctioned it, which goes to show that it must have had an earlier beginning, yet from the 11th century onwards it was made into an obsession by the Vaishnavite Acharyas for their commentaries on Alwar hymns. But Parimelalagar stood apart from these dominant influences. His catholicity made him feel at home with Shaiva Aghamas, Jaina philosophy, etc. His reverence for Valluvar, a Jaina, was immense. He wrote in a natural flow of vibrant Tamil. One may of course see that he was but a product of his time as may be discerned in some minor respects, though largely he rose above his time. One may strain oneself to pick holes in his commentary, the holes that look repugnant to men of our times. But then, Parimelalagar was of the thirteenth century , writing about a work of the sixth century, trying his best to understand the ethos and the thought processes of a sixth century Valluvar and in that he famously succeeds in communicating it to us in the twentieth century.

Parimelalagar is credited with commentaries of two more works: *Paripadal* and *Thirumurugattrupadai*.

Paripadal, a seventh century work, is one of the eight Sangam anthologies grouped together as *Ettutthogai*; it was originally a collection of seventy long lyrics by different poets, meant to be sung. In a colophon under each lyric is given the name of the raga in which it is set and the musician who set it to music. Of these only twenty-two have survived and the fragments of a few of the rest have been culled out from the commentaries of other works found there as illustrations. They were composed in praise of Vishnu, Murugan, Kali, Madurai, and river Vaigai. Who were the authors of these lyrics and who collected them into an anthology is, however, not known.

These lyrics are in the nature of songs to be sung by the wandering bands of musicians. The prefatory verse to this anthology speaks of the neglect these lyrics suffered, the corruptions and interpolations that had crept into them and the threatening conditions of their imminent and irretrievable loss. It also talks of how Parimelalagar rescued them from obscurity, retrieved their original version while editing them and also wrote a commentary with his characteristic stamp of scholarship.

But only twenty-two of these seventy lyrics have come down to us with Parimelalagar's commentary. When U.V.Swaminatha Iyer once again sought to rescue them from obscurity towards the end of the last century, he could get only twenty-two of them. These songs give us a panorama, rich in detail, of the social life of the Tamils,

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their customs, daily chores, rites, etc. This time was particularly marked by a meeting of two cultures of North and South and was in the process of evolving a synthesis, and Parimelalagar's commentary throws open a window on the ongoing process of that synthesis.

Thirumurugatru padai was the next work on which he is said to have worked. This long poem of 317 lines in 'ahaval' metre (blank verse) belongs to the Sangam anthology of ten idylls (*Pattuppattu*). Not all the ten are of the same period. *Thirumurugatru padai* seems to be a later addition to the anthology. Though Atrupadai as a genre of poetic composition is dealt in *Tolkappiyam*, the kind of work *Thirumurugatrupadai* is, was not contemplated in Tolkappiyar's scheme of things. 'Atrupadai' means 'setting one on the path'. It is in the form of one band of wandering musicians who, upon encountering on their way another band of starving musicians, extol the munificence of the king from whom they have just returned loaded with gifts and direct them to that patron-king to receive a similar shower of gifts. Here in *Thirumurugatru padai*, the author Nakkirar (different from his homonymous author of *Nedunalvadai*, another work in the *Pattuppattu* collection) instead directs a devotee to his favourite deity, Murugan on the Hills of Thiruparankundram. Besides, this is the only work of Sangam period that has been included as one of the Shaiva 'Thirumaraigal' (Shaivite sacred works). This canonization came about centuries later in the eleventh century.

Some scholars dispute the attribution of this commentary to Parimelalagar. Could he, a devout Vaishnavite, work on a Shaivite devotional poem? But then, Parimelalagar has shown his catholicity with his monumental commentary on a Jaina's (Valluvar) work. There is another ground advanced that this commentary on *Thirumurugatrupadai* does not equal those of *Paripadal* or *Thirukkural* in scholarship and depth. However, this is of only historical interest as this work has been overshadowed by the commentary of another distinguished fifteenth century commentator, Nachchinarkkiniyar.

Ve.S.

PARINDE (Hindi) is a collection of short stories by Nirmal Verma, published in 1960. Its historical importance lies in the fact that it gave a new idiom to the 'Nai kahani' movement in Hindi fiction. The collection contains seven short stories, namely 'Diary ka khel', 'Maya ka marm', 'Tisara gavah', 'Andhere mein', 'Picture postcards', 'Sitambar ki ek sham' and 'Parinde'. Most of these stories are subjective, showing the mental torture and alienation of the modern individual. The intensity of emotions and experiences of human life are finely woven into symbols. The most successful short story from this point of view is 'Parinde'.

Nirmal's writings have often been charged with exoticism; basically, in fact, they belong to the Indian psyche. The subtle reality in the story 'Parinde' originates from the agony of human heart. The plot skirts round the hostel of a convent school, military cantonment and the Christian environment of a town in which every character seems to be anglicised. In this setting Latika, the heroine of the story, passes her life in anguish with a certain nostalgia for the past. Her past so dominates her present that she cannot—she will not—get out of her self-torture. The story does not have many events. Basically it catches a mood, a feeling of loneliness which deepens her belief that the birds that fly in the sky will reach out to unknown lands, but for her there is no movement beyond. Thus the story centres on a single and profound emotion which creates a lasting impact on the reader.

The other stories of the collection create almost the same impact. This impact in itself is so overwhelming that one tends to overlook the plot and characters. Apparently, the author concentrates on the unity of effect: the plot and characters are there to build it up. The atmosphere absorbs them.

These stories also bring out a certain correspondence between men and nature. In 'Parinde' the chattering of the playing girls and the sound of the cascade are mingled in an effect which takes Latika into a flashback of memories. Music plays an important role in most of these stories. It is not only a device for creating atmosphere, but rather a part of the artistic process of the story itself by creating a sense of harmony with the situation.

All the stories in the collection are based on the memories of the past. In some of them the character recalls them after several long years. At the end of 'Diary ka khel' the narrator says: "Aaj is baat ko beete anek sal guzar chuke hain" (Many years have passed since this happened). The narrator of 'Tisara gavah' also tells the tale of his youth after years have passed. It seems that the author uses the device of time-gap in order to reduce the impact of immediacy, so that the intensity of emotion, as it reaches out to the reader, gets decanted. The narrator in 'Diary ka khel' says: "Atit samay ke sang jura hai, isliye chetana nahin deta, kewal sentimental banata hai. Jo chetana deta hai vah kalatit hai". (The past is linked up with time. It does not give consciousness, only makes you sentimental. What creates consciousness is timeless).

In the stories which are not reminiscences of the past, the narrator is absolutely the witness of the whole situation. The narrator of 'Andhere mein' is a small child who tells the sad story about his mother. 'Maya ka marm' and 'Sitambar ki ek sham' have events of the near past. Here the narrator is a part of the event but he is not emotionally involved in it. What is especial about these stories is that in moments of deep emotion the characters become silent. Their silence is like the silence of an organ which can be broken by a delicate touch of fingers. When Nirmal talks about something pathetic he is not sentimental. Rather, he tries to achieve a balance between language and emotion, keeping himself objective. In his

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art of story telling there is an emotional as well as an artistic equilibrium. He is not a mere formalist but a fiction writer who communicates the depth of emotion in a language which moves the reader through an inter-texture of imagery, symbols and unity of effect.

K.P.

PARIPADAL (Tamil) is one of the eight collective works, called *Ettuttokai,* and is a collection of seventy poems by poets from the first to the third century A.D. Out of these seventy songs thirty-one are on Muruga, the younger son of Shiva, eight on Vishnu, one on Durga, four on the temple city of Madurai and twenty-six on the river Vaigai in Madurai. Out of these seventy songs only the first twenty-two are available—eight on Muruga, eight on Vaigai and six on Vishnu.

The author of the very first paripadal is unknown. The other twenty-one poems are composed by thirteen authors. Some of the poems on Murugan and Vishnu are composed by the same author which exhibit the formation of Shankara Narayanam (the Hindu credo) in the ancient time itself. Some of the authors made their contribution to other collective works like *Kalittokai, Kuruntokai, Natrinai* and *Purananooru.*

The six poems on Vishnu describe the various births of the Lord as Varaha, Vamana, Narasimha, Rama, Balarama and Krishna and his wars with the demons. His incarnation as Narasimha is described in detail. Many other puranic stories like Garuda's bringing the pot of nectar to relieve his mother from bonds of slavery and Adishesha becoming the string for the mountain bent as bow by Shiva while destroying the Tripura are described at length. These paripadals bring out the philosophy of Shaiva Siddhanta that the Almighty resides in everything but also transcends everything. He is beyond the perception of words, thoughts and deeds; and that all the worlds originated in Him and will end in Him.

The songs on Muruga give a detailed account of the deity from His birth to His marriage with Devasena and Valli, and His killing of Tarakasura and Padmasura. According to the Tamil tradition Muruga was born from the fire of the third eye of Shiva. But in *Paripadal* the author seems to have accepted the version given in the *Ramayana* and the *Mahabharata.* The war with Indra is also derived completely from the *Mahabharata.*

The songs give a detailed account of temple worship. Except the fifth one, all other poems are on the temple at Thirupparangundram near Madurai. Apart from details like the king's worship at the temple and devotees performing sacred rites and offering prayers, we find descriptions of festivals, rituals, tree worship, animal worship etc. as well. These paripadals also tell us about the paintings in the temple where scenes from the *Ramayana* and other puranic stories are delineated.

The paripadals on Vishnu and Muruga exhibit pure devotion to God. Some of the incidents, described in the poems, reveal the popularity of the epics, sometimes even disregarding the native tradition.

There are eight poems on the Vaigai river. They describe the flow of the river carrying flowers, sandal wood and many other objects from the mountain, and tell us about people bathing in the river and offering prayers. Several festivals like Thiruvadirai, Thiruvembavai and Aviniavittam are also described. The movement of the planets and the position of the zodiac signs are also described at length and one of the poems explains the sanctity of the Vaigai river.

U.Ja.

PARITHIMAR KALAIGNAR (Tamil; b. 1870. d. 1903) was born in Vilacheri near Madurai. He learnt Sanskrit under his father, and Tamil under Madurai Sabapati Mudaliar. He was educated at the Madras Christian College and took his B.A. degree in 1892 in Tamil and Philosophy. The then Principal, Miller, recognised his capabilities and offered him a lecturer's post in Philosophy.

Parithimar was a poet, dramatist and journalist of no mean order. Even as a student, he contributed literary articles to the *Viveka chintamani.* He composed random poetical pieces under the pseudonym Parithimar Kalaignar, in the Sangam classical pattern. These sonnets were compiled later as *Thani pasura tokai.* Many of these pieces were rendered into English by G.U. Pope. *The Poets' Feast* or *Pavalar virundu* is a collection of his poetic pieces on various subjects. Many of his 'chitra kavis' have been collected and published. M.S. Purnalingam Pillai and he were joint editors of *Jnana bodhini,* a Tamil monthly.

Some of his famous works are *History of the Tamil Language, History of Tamil Poets* and *Essays in Tamil.* Having felt the need for a book on dramaturgy in Tamil, he seriously applied himself to the task of writing it. After making an in-depth study of drama in English, Tamil and Sanskrit, he brought out a book called *Nataka iyal.*

His plays are three in number—*Rupavati, Kalavati* and *Mana vijayam.* The first two have a judicious mixture of prose and poetry, and the last is a one-act play, based on the story of *Kala vazhi narpathu.* His other works include *Maniya Sivanar charitram, Malapanchakam, Mathivanan* and *Mudrarakshasam.* His devotion to Tamil is evident in his works. He even changed his Sanskrit name Suryanarayana Sastry to Parithimar Kalaignar. He had his admires in G.U. Pope, F.W. Kellett and Miller.

S.Sr.

PARIVARA (Pali) is the third book of *Vinayapitaka* and is a code of monastic rules and regulations. It is a kind of manual compiled in the form of questions and answers. As Rhys Davids observes: "*Parivara* provides a very interesting evidence of early methods of education."

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The text in question appears to be of late origin and is believed to have been the work of a Singhalese monk called Dipa.

The literal meaning of the word 'Parivara' is family, circle, or brief exposition, but in the real sense it should be understood as an appendix to the monastic rules discussed in all the four texts of the *Vinayapitaka*, namely 'Mahavagga', 'Chullavagga', 'Parajika', and 'Pachittiya'.

There are two editions of the book in question, viz., in Roman and in Devanagari scripts. In the Roman edition, this book has nineteen chapters which reflect the subject-matter of the *Vinayapitaka* in a lucid and simple style. However, the Devanagari edition contains twenty-one chapters dealing with a particular subject of the *Vinaya*.

The authorship of Dipa is, however, doubtful, since the exact time and period of the composition of the work is still undecided. According to Bhikshu Jagdish Kashyap *Parivara* brings out the fact that scriptures were subsequently reduced to writing in 'sutta' form.It also reveals the name of twenty-nine Singhalese monks who explained *Vinayapitaka* in the island and propagated the code of discipline as laid down in the Dharma.

In short, *Parivara* comprises nineteen brief texts, catechisms, indices, appendices, lists and so on, very similar to the 'anukramanika' and 'parisishta' of the *Veda* and *Vedanga* texts.

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D.S.
Ra.B.

PARMANAND MEWARAM (Sindhi; b. 1865, d. 1938) was born in an enlightened Hindu family of Hyderabad, Sindh. Parmanand had from the very outset Christian virtues and leanings. He joined government service but resigned after a couple of years. He also served as a school teacher for a short period. It was out of conviction that he chose to embrace Christianity which, according to him, was a religion of love, charity, selfless service and tolerance. With a kindly countenance and reverential beard, he looked like a portrait carved out of the *Old Testament*. He preferred to remain celibate throughout his life and lived in a simple style in a small and humble house, going for prayers regularly to Church even in his advanced years.

The adage 'Style is the man' was truly applicable to him. As his life, so was his style—simple, chaste and unadorned and yet so beautiful. 'Here is our Addison', proclaimed Bherumal Meharchand, another immortal in Sindhi literature. This perhaps was due to Biblical influence. The language of the *Bible*, it seems, had penetrated his soul, its reflection manifesting itself in his style.

The Sindhis owe an eternal debt to him because of his two dictionaries, *Sindhi to English Dictionary* (1910) and *English to Sindhi Dictionary* (1933). The latter was recently reprinted by the Sahitya Akademi in 1971, and the former by the Ministry of Education and Social Welfare in 1977.

Parmanand started his famous literary fortnightly *Jote* in 1986. Unique was its literary flavour and no less delightful were its contents. For full four decades this literary patriarch bestowed on us his learned and moral beneficence through the medium of his *Jote*, which literally means 'Light'. This light lasted till there was life in him. Its Golden Jubilee was celebrated in 1946 in Hyderabad (Sindh) by one of his disciples who continued to edit it.

Parmanand brought out two volumes under the title *Gula Phula*, the first in 1925, and the second in 1936 just before his death. These two volumes are literary essays of rare value.

As early as 1912, Parmanand had also collected his writings in *Jote* and published them in four volumes under the title *Dil Bahar* (Heart's spring). They really made the hearts of men, women and children bloom because of their humorous jokes, delightful anecdotes, and literary and philosophical reflections of a very high order.

Parmanand's Christian zeal and spiritual fervour are truly reflected in his Sindhi version of *The Imitation of Christ* (Thomas-a-Kempis). It appeared in 1923 under the title *Christa ji pairavi*. Another brief volume, *Lady of Lourdes* under the title of *Loord ji nari*, was published in 1923.

Parmanand used to move about in the countryside to understand the language spoken by the village folks. Thus, he widened his knowledge of language and cultivated the simplicity of the common people.

K.B.A.

PARMAR, DESHALJI KAHANJI (Gujarati; b. 1884, d. 1966) was a poet. He got his B.A. degree from Bhavnagar in 1916. He worked as a teacher for a very long time at Vanita Vishram (Ahmedabad) and made a significant contribution to the growth and development of the institution.

Some of the better known collections of his poems are *Galgota* (1930), *Tahouka* (1931), *Gaurina geeta* and *Uttarayan* (1954). These songs for children are marked by melody and metrical perfection.

The range and style of his poetry show the influence of such technicians as Nanalal and B.K. Thakore, as also the impact of Sri Aurobindo and Gandhiji. His poetry is remarkable in view of his efficient handling of metres and apt use of similes and metaphors, vivid description of nature, colourful imagination and the element of music.

B.J.

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PARNAKUTI (Kannada) is a prose work (1947) by Siddavanahalli Krishna Sharma. A masterpiece of modern Kannada prose, the book defies classification. It is about Mahatma Gandhi; it is neither biography nor pen-portrait. It recreates the very world of the Mahatma. It captures the personality of Gandhiji with its many facets and its baffling combination of gentleness and firmness. It sees him against the background of Indian religious and cultural heritage, illuminated by Buddha, Rama and Krishna. Prayer is seen as the very source of Gandhiji's being and work. It recreates for the reader the integrated personality of the Mahatma. Krishna Sharma has the rare art of presenting abstract thought through concrete images. The style is vivid, evocative and concrete.

L.S.S.R.

PARODY (Bengali) or 'Lalika' as it is sometimes called in Bengali is an imitation, in humorous or ludicrous style, of a serious writing. It is normally a kind of caricature and is regarded as an inferior form of writing. Though there are innumerable parodies in Bengali, most of them are inconsequent, for only a few of them fulfil the conditions of a genuine work of art. A parody writer often performs the task of a literary critic, and underlines the oddity of a writer whom he seeks to parody. An author often consciously or unconsciously indulges in mannerism of one kind or another. Such mannerism often forms the target of a parody which exposes or ridicules it.

The first significant work of parody is possibly *Chhuchchhundari badh* kabya by Jagadbandhu Bhadra who imitated *Meghanadbadh kabya*. Its object was to ridicule the blank verse (amitrakshar) which Madhusudan had forged for his epic. *Chhuchchhundari badh*, first published in *Amritabazar Patrika*, is not altogether devoid of literary merit.

The next important writer of parody was Indranath Banerjee (1849-1911) who wrote *Bharat-uddhar kabya* with the same intention of ridiculing the use of blank verse which had assumed a ridiculous proportion in Bengali literature of his time. Indranath Banerjee is more known by his pseudonym Panchananda or Panchu Thakur.

Yet another poet, who assumed the pseudonym of Mahakabi Dhurjati, wrote his work *Ekadash avatar* to ridicule the style of *Meghnadbadh*. No more details are available about the poet.

Amritalal Basu (1853-1929) wrote a number of parodies, but in most of them farcical elements predominate. Though attributed the title of 'Rasaraj', Amritalal's ability as litterateur was limited.

Even poet Rabindranath could not escape imitation by the parody writers. When *Kadi-o-komal* was published, Kaliprasanna Vidyabisharad ridiculed it through a satirical version entitled *Mithey-kada* (1888). Kaliprasanna used Rahu as his pseudonym which intends a dig at Tagore's name Rabi. Rabindranath was much hurt by this overture.

The same *Kadi-o-komal* again became the subject of a satirical attack by D.L. Roy, when the latter wrote his farce, *Ananda Bidai* (1912). The admirers of Tagore were much infuriated when the drama was staged, and because of their violent protest the performance was abandoned.

Taking the cue from D.L. Roy, Satish Chandra Ghatak followed the tradition of writing satirical parodies. The first poem in his *Ranga byanga* imitates D.L. Roy's 'Dhana dhanye pushpe bhara.'

Banabihari Mukherjee (1886), a physician by profession, was a litterateur as well as an artist. He has a number of satirical poems to his credit, of which a parody of Tagore's 'Madan bhasmer par' is worth mentioning. This piece of parody was published in *Bangabani Patrika*.

Mention should also be made of Bipin Chandra Paul who earned reputation as a severe critic of Tagore. In 1914 *Sabujpatra* published Tagore's short story, 'Strir patra' which boldly propagated the cause of liberation and self-assertion of women. Bipin Chandra did not like the theme and countered by writing 'Mrinaler patra', a short story published in *Narayana* in the same year. In the story Bipin Chandra portrayed a subdued Mrinal who had to come back to her family, which she had left in disgust. Bipinchandra added Browning's poem—'In a Balcony' to the story to augment the satirical effect, and even Tagore's name is used in the story to affront him directly.

Jatindranath Sengupta was the foremost amongst the group of young poets who deliberately shunned the poetic tradition of Tagore. In fact, a group of young poets used the anti-Tagore stance as a gimick to emphasise their spirit of self-assertion. Jatindranath, though at heart an admirer of Tagore, could not help identifying himself with this young group. He earned the praise of the anti-Tagore camp by satirically imitating a famous poem of Tagore. In his poem Jatindranath ridiculed Tagore's attempt to romanticise the autumnal nature.

In 1915, a literary circle came into prominence in Calcutta. Foremost amongst its members were Ajit Chakravarti, Kalidas Nag and Sukumar Roy to be joined soon by some other like-minded people. The circle came to be known as 'Monday club'. Centring around this club a literary atmosphere grew where caricature, farce and satire occupied a distinguished position. Sukumar Roy was the central figure of this circle and he wrote a nice parody of Tagore's famous song, 'Megh balechhe jaba jaba', where Tagore's romantic depictions were replaced by a number of edibles. 'Kyabaler patra' is another parody of Sukumar Roy.

Pramatha Choudhury initiated a noble prose style essentially stuffed with some discernible mannerisms. This also became a target of Sukumar Roy's parody.

Satyendranath Dutta ventured to write satirical prose and poetry with the determined resolve to affront the anti-Tagore camp. He did not spare D.L. Roy, Bipin Chandra Paul and some other followers. *Hasantika*, an

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anthology of his satitical and humorous poems, is the last published work in his life-time. The poems essentially deal with contemporary happenings and characters. With the passage of time the appeal of most of them has already got faded. However, an imitation ofJayadeva's 'Dashabatar stotra', 'Ambad-sambara kabya' is a parody of Madhusudan's blank verse. *Sarbashi*, a humorous imitation of Tagore's *Urbashi* and some parody songs incorporated in *Madiramangal* and *Gandhamadan* still deserve to be mentioned.

Shanibarer chithi, a Bengali periodical, was published in 1924. Sajanikanta Das was its editor and the sole guiding spirit. The main objective of *Shanibarer chithi* was to launch a sustained aggressive campaign against the modern group of contemporary writers. Some of his parodies were quite a success, and they served the purpose they were meant for. *Shanibarer chithi* inspired Balaichand Mukhopadhyaya (Banaphul) and some others. But they are more satires than parodies.

In Bengali literature, the tradition of parody writing has failed to leave behind a permanent legacy. In fact, in contemporary Bengali literature parody is a forgotten form of art.

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Ud.D.

PARODY (Hindi) is an English term adopted as it is in Hindi literature. It connotes, as Webster remarked, a literary work characterized by the reproduction of the stylistic peculiarities of an author and his work for comic effect or ridicule. The comic effect is produced ordinarily by giving a light turn to a serious mood. It is a kind of 'Vidamban' kavya, and can be fully enjoyed only by one who has read the original. The easiest kind of parody is literal; the other kinds relate to form or sentiments.

Bharatendu Harishchandra (1850-1885) wrote a parody on the style of a 'churanwalla' (one who sells digestive powder): "He who eats this churan can digest heavy bribes; all businessmen eat it and so they digest money deposited with them." Ishwariprasad Sharma wrote a parody on the style of Tulsi's *Ramacharitamanas*, e.g: "The clouds are roaring in the sky, and without money my heart is beating loudly." Even Harishankar Sharma parodied Tulsi. Another poet, Kantaprasad Pandey 'Chonch' (1914-1972), made a significant contribution as a parodist by parodying both the ancient and the modern Hindi poets. His parody of *Haldighati* is quite well-known. Brajkishore Chaturvedi, under the pen-name of 'Mister Chukander' wrote parodies. 'Bedhab Banarasi' (1895-1968), Mohanlal Gupta 'Bhaiyaji Banarasi', 'Bedhadak Banarasi', Vijaydev Narain Sahi, Barsanelal Chaturvedi, Shrinarayan Chaturvedi, Shardaprasad Verma 'Bhushandi', Om Prakash 'Aditya', are some of those writers who have enriched this form. Take for example the parody by Barsanelal of a few lines from *Yashodhara* by Maithilisharan Gupta. In Gupta, Yashodhara is unhappy because her husband left the palace without even telling her. Barsane parodies:

> Lakhana cinema pati gaye, nahin acharaj ki baat
> Par chori chori gaye yahi bara vyaghat.
> Sakhi ve mujhese kahkar jate.

(I am not surprised if my husband went to see a film, but what pains me most is that he went away stealthily. He could have at least taken me into confidence)

Ba.C.

PARODY (Kannada). The term originally comes from Greek, which means 'counter-song', or a burlesque song or poem. In modern times it has come to mean a humorous or satirical imitation of a serious piece of literature, musical composition, person, event, etc. It refers to the comic art, especially, literary and dramatic, in which something is made to look ridiculous by ludicrous exaggeration. The main feature of parody is the disparity between the theme and the treatment. The earliest example of parody in Kannada, perhaps, is S.G.Narasimhachar's 'Nagegadalu'. The story of the foolish Guru and his simpleton disciples, like Cervantes's *Don Quixote* is a take-off on the popular romances of the time. Its greatness is evidenced by the fact that the comic imitation has endured the test of time while the 'original' has been forgotten. This comic form seems to have attracted writers from Kailasam onwards to those who contributed to the columns of *Koravanji*, a monthly (1942-66). T.P. Kailasam's 'Namkampni' or 'Shoorpanaka kula vaibhava', and Sriranga's 'Sampushta Ramayana' were deliberate burlesques meant to ridicule the melodramatic excesses of the popular professional theatre. Some of the famous poems of Kannada poets were parodied much to the amusement of the poets themselves. Since the parodists meant no disrespect to the original, no offence was taken. In fact D.R.Bendre parodied his own poem 'Hakki harutide nodidira', when he composed its comic counterpart 'Bekku harutide nodidira.' While writers like N. Kasturi, Dasarathi Dixit, T.S.R. Rao and others kept up the 'Koravanji' tradition, G.P.Rajaratnam brought out his unforgettable piece, *Mahakavi purusha saraswati*. It was occasioned by the trivial controversy raised by some writers about the appropriateness (or otherwise) of using the letter 'na' in the word 'Karnataka', Rajaratnam's 'Karnanatakapurana' or 'Nathwodhara' shook the incident out of sense into glorious nonsense. What began as an exercise in triviality ended up as a display of virtuosity.

H.K.R.M.

PARODY (Kashmiri). Burlesque imitation of verses in

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Kashmiri is more than 150 years old when two contemporary writers, Rasool Mir and Abdul Ahad Nazim ridiculed each other's verses to exhibit their excellence. Nazim's parody of a famous poem of Mahmood Gami (d. 1855) 'Tamsil-i-adam pritshom, hubabas rindu chuk zindu kethu alias suty', has been recorded by Abdul Ahad Azad in his *Kashmiri jahan aur shairi*. Azad has also written parodies of the popular songs of Mahjoor. Literary parodies are an old phenomenon in literature. The Kashmiri equivalent for parody is 'Laugun', a sub-genre of wit and humour. 'Bait-baazi' is yet another term used to carry the meaning of parody to some extent. Wit and humour are the basic elements of parody. Maximum possible results are obtained by a minimum possible use of words. A burlseque imitation is but natural and instinctive. A parody can be a literal one, just playing with words, satirical, humorous and entertaining. It cannot be aimless or ambiguous without any directive. It has to be subtle and precise. A standard parody is a good means of breaking the monotony of life. It can serve as constructive criticism and get one to the right track.

There are some writers worth mentioning, whose contribution may be scanty quantitatively, but qualitatively significant. Qazi Ghulam Mohammad (b. 1937), known for his subtle wit and humour in Urdu, has written some successful parodies in Kashmiri, such as 'Gagras' 'Chhas Khotsaniye', 'Nazr-e-Mahmood Gami'. Here is an example of his parody of Abdul Ahad Azad's lines: 'Qadman ha chashumu wathrawai madno/Lalan ha malu Karanawai madno'. Abdul Rehman Azad (b.1934), is another talented poet who shows elements of satire and irony in his poems. He has many excellent parodies to his credit on the verses of Abdul Rehman Rahi (b. 1924), Gulam Nabi Gauhar (b.1934), D.N. Nadim (1916-1988) and Amin Kamil (b. 1924). Makhanlal Mahav (b.1926), a Kashmiri poet turned Urdu journalist, is essentially a humorous poet, who has written parodies of the verses of some renowned poets, of Abdul Ahad Azad in particular. Mahav is a poet, however, with social commitment.

Zarif Ahmad Zarief, erstwhile Saleem Zarefi (b.1943), has also tried a parody of the verse of Amin Kamil. Syed Sharif-ud-Din Parvaz (b.1930) too has composed a number of good parodies of the verses of Mashal Sultanpuri (b.1936), G.A. Mahjoor (d.1952), Swachhi Kral (d.1854) and Rasool Mir (d.1870). Gulam Mohammad Shad (b.1938) has an element of subtle humour in him. He is not a humorous poet, but he has some successful parodies to his credit of the verses of Amin Kamil, Fazil Kashmiri and others. G.R. Santosh (b.1929), a reputed Kashmiri painter and poet, has refreshingly written parodies of Kamil's verses. Abdul Rahim Sheikh alias S.Razi, a non-humorous poet, has published a collection of parodies, entitled *Daph shabash* (1987), including his own attempts on the verses of some renowned poets such as Amin Kamil, Rehman Rahi, Mahjoor, S.R. Pampur (b.1940) and others. This is, perhaps, the first notable attempt on the subject for which Razi deserves appreciation. We have also Muhammad Ahsan (b.1937) who has a good sense of humour revealed, for example, in his parodies of Mahjoor's verses. The Kashmiri language has fortunately a galaxy of humorous poets, including Ayub Sabir (b. 1938), whose attempts could be a valuable contribution to the genre of parody.

S.R.P.

PARODY (Maithili). There is ample use of humour and wit as well as irony and satire in Maithili, both poetry and prose, but parody, requiring a conscious use of the comic spirit to ridicule or arouse innocent laughter with reference to a literary work, is rare. Harimohan Jha (1908-1984), the greatest writer of humour, attempted parodies of several important works of Sanskrit like the *Mahabharata*, the *Ramayana*, *Durgasaptashati*, *Satyanarayana katha*, etc. and even works of Jyotisha (astrology). But he has never taken systematically a whole work for parodying, only selections from each have been exposed to parody. One of his innovations was to parody traditional lyrical forms, such as *Nachari* (Hymns to Lord Shiva). In this last category some other poets—Kanchinath Jha 'Kiran' (1906-1984), Vaidyanath Mishra 'Yatri' (b. 1911), and Chandranath Mishra 'Amar' (b. 1925) have followed him. Actually, *Nachari* and its companion *Maheshavani* have been, since the very early days, prone to humorous, even hilarious treatment—especially with reference to Shiva as an old man aspiring for the hand of a young girl, Gauri, as his consort.

Amar also parodied successfully popular Sanskrit 'stotras' (hymns). His most effective parody has been an 'ashtaka' (eight-verse prayer) called alhuashtak (eight-verse prayer on the sweet potatoes).

Tantranath Jha (1909-1980) wrote fine parodies on English literary forms, e.g. the lyrical ballads, in *Musari Jha* (Mr. Young Mouse), while Mathuranand Choudhury on the Sanskrit verse forms. Again, Shyamanand Jha's *Bengak rashtriya sabha* is a parody based on Chaucer's *Parliament of Fowls*.

J.M.

PARODY (Malayalam). In Malayalam there was a period when parodying an epic or any masterpiece in classical (Sanskrit) literature was considered a poetic fashion, and many poets were earnestly engaged in this exercise. With the advent of the modern age parody became a popular medium of poetical expression with some writers. After Independence there was a sudden proliferation of humorous magazines which carried parodies to mock at politicians and others and to expose social evils.

Critical and ironic poems having a parodic nature were written by Sanjayan (M.R. Nair), an English Professor and scholar. The *Sanjayan* magazine invariably contained parodies mostly written by Sanjayan himself,

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who edited it. Writers like Madhavji, Vamanan and Misan were also parody experts who imitated Kathakali dialogues,'Tullal' and eighteenth century compositions like *Patinaluvrittam* to depict contemporary issues and personalities.

Two historically important parodies in Malayalam are *Chakki Chankaram* by Munshi Rama Kurup and *Mohanan* by Sanjayan. The first was designed to put an end to the fashion of producing sterotyped dramas imitating the Sanskrit models. This was a landmark in the Malayalam theatre movement. Written in 1893 this play was a strong protest in the form of mockery with calculated, vehement attacks, and it soon produced the desired effect. *Mohanan* was the first major reaction against excessive sentimentalism in poetry. It parodied a romantic poem 'Mohini' by Changampuzha Krishna Pillai, the most popular poet of the time (1930's). The hero, a typical Romantic, adores his beloved in an abstract, emotional style, and realising that age will wither her determines impetuously to murder her so as to save her from disgrace. He does perform the act which is glorified in the poem. To parody this, Sanjayan creates the anti-hero Mohanan who too determines to kill his wife. He is influenced by Changampuzha's 'Mohini'. But the attempt turns unsuccessful as his wife overpowers her cranky husband. It goes to the credit of Sanjayan that he was the forerunner of a critical reaction in poetry against incredible and flimsy fancies. He established, by suggestion, that this variety of imported Western romanticism was not to be blindly imitated by people here.

N.V. Krishna Warrior's 'Kochuthomman' is rather a burlesque, depicting the life of a college youth in Madras, after the fashion of an epic, to bring out sarcastically the utter disarray of sensibility on the part of the youth. His pursuit of pseudo-values of mistaken love and consequent idiocies are at certain places narrated in the grand style of the Malayalam epic poet Ezhuttacchan. 'Kochuthomman' is not a parody, but the art of parody is employed here, with poetic discretion, as a convenient tool.

P.N.K.

PARODY (Marathi). The term established for parody in Marathi criticism is 'vidamban'. In general, parody is a deliberately distorted imitation of a popular serious poem, more particularly of its stylistic features. In contrast to the original poem which deals with a serious topic, its parody is based on a trivial one. Occasionally, prose writings are also parodied from this point of view.

The earliest example of parody in Marathi is *Sangeet hajamat* (1889) by Mangesh Ramchandra Telang. It includes parodic versions of popular songs in such musical plays as *Shakuntal* and *Soubhadra* by Annasaheb Kirloskar. Mukundrao Patil's *Kulkarni Leelamrit* (1913) and *Shetaji Pratap* (1924) are parodies written in the style of the classical poetry of Shridhar. In his play *Vinod* (1916), the comic playwright Madhavrao Joshi offered some excellent parodies of the songs in K.P.Khadilkar's plays. However, the credit for giving inspiration to parody and making it popular goes to the eminent humorist, P.K.Atre. Around 1920s, a poetry group known as Ravikiran Mandal, which comprised poets like Madhav Julian, Yashwant and Girish, had won great popular acclaim.

In order to parody the poetry of this group which was characterized by such faults as triviality of theme, self-centredness of temperament, sentimentalism and eccentricity of style, Atre wrote a substantial number of parodic poems under the pseudonym 'Keshavkumar' and published them in a collection called *Zenduchi tule* (1925). These parodies became extremely popular. As a result, quite a few well-known and not so well-known poets also practised the parody form. D.V.Dev, in his *Uphasini* (1936), put together selected eighty-seven poems of this type by different poets. Anant Kanekar's *Chandrat*, Babulanth's *Dhuwadhar*, C.G.Dikshit's *Bandgul* are collections which include some parodic poems. Poems seeking to parody the totally new, modernist poetic idiom of Mardhekar were published in many journals around 1950. S.S.Rege too wrote some good parodies of successful poets like Vasant Bapat, Vinda Karandikar, Mangesh Padgaonkar and P.S.Rege. Some excellent prose parodies have come from P.L.Deshpande who has aimed at hitting the pedantic and conventional tradition in criticism. His fine sense of prose style is reflected in his parodies. Bal Gadgil has also written a few literary parodies. During the last two decades, however, despite the great upsurge of humorous literature, parody seems to have been on the decline.

G.M.P.

PARODY (Oriya). Parody in Oriya literature is found, though not in its perfect form, in the medieval period of Oriya literature. The poet Brajanath in *Chatur binod* and Baladeva in *Rasa kallola* expressed their serious feelings in a humorous manner. In *Chatur binod* the poet, for example, says 'sana sana ghruta' instead of 'Sanskrit' and 'Bedha' (meaning illegal) for the Vedas. In a similar manner the pandit, while blessing the king, blesses in the form of a verse, saying that all kinds of evils be bestowed on him.

Even a casual reading of the verse shows that the pandit is really blessing the king for his welfare. In *Rasa kallola* the poet Baladeva uses a parody where the priest recites in the form of a purana, glorifying all evil qualities. Fakirmohan has applied the technique of parody in his novels *Mamu* and *Chhamana athaguntha*. He has humorously described the beauty of Champa and the status of brahmins in the society of that time. Rama Sankar Roy, a contemporary of Fakirmohan, has used satire, humour

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and parody in his dramas, dance-dramas and comedies. The use of parody is very frequent in the writings of Gopal Chandra Praharaj. In his *Bhagabat tungi re sandhya* he satirises social problems like alcoholic addiction.

Kantakabi Laxmikanta has greatly contributed to Oriya parody literature. He developed parody as an independent branch of Oriya literature. He has termed his parody 'hanukarana', meaning imitation in a wrong way. He has written a parody of the popular *Kishor chandrananda champu* with the title *Chataka chandrahasa champu*. This is the first complete parody poem in Oriya literature. A champu is a poem with some prose passages. A parody of famous *Betala panchabimsati* is written by Kantakabi as *Modern talabetala*. This is also the first prose parody in Oriya literature.

Like the *Punch* and *New Yorker* parody literature in Orissa has gradually developed through some such magazines as *Rasa chakra*, *Dagara*, *Hari bola*, *Rangia anari*, *Niaukhunta* and *Tike hasa*. Especially, the contributions to *Dagara* are noteworthy. Some literary associations, like Sarasa Sahitya Samiti, are also a constant source of inspiration to the parody writers in Orissa.

Sri Nityananda Mohapatra, with the pen-name of 'Rasaraja', has made a parody of Radhanath Roy's *Darbar* with the title *Naba darbar* where he has warned the ministers and the members of Legislative Assembly of court-martial in the court of Yama where they will be punished if they are involved in corrupt practices.

Pulin Bihari Roy has made a parody of 'Hai re taruna Kabira asha' in the phrase 'Hai re taruna kiranir asha', where he has ridiculed the dreams of an office assistant. Sri Rama Chandra Mishra 'Phaturananda' is said to be the forerunner of parody in Oriya literature. His first book *Kabi ladhei* is undoubtedly a remarkable parody in poetry. His drama *Kalikati chenka* is a satire on the complexities of modern life in cities. Godavarish Mohapatra, the editor of *Niau khunta*, has written a series of humorous poems, satires and parodies on the public lives of political persons in his magazine. Besides these, there are others like Udayanath Sarangi, Kulamani Mohapatra and Prafulla Chandra Dash who have enriched the genre of parody in Oriya literature.

A.P.

PARODY (Rajasthani) as a genre in Rajasthani literature is not very popular. The two poets who have written a few parodies are Muralidhar Vyas and Buddhiprakash Parik. Parody is a piece of writing intended to amuse by imitating the style of writing used by some other poet. A good parody is one that does not hurt the soul of the poet imitated nor in any way detract from his greatness or nobility; and yet it titillates the reader. There is a simple prayer usually sung in adoration of deities by the circular movement of a lighted lamp before them. In imitation of 'Jay Jagdish Hare' Buddhiprakash has adopted the very style in praise of a fly which measures earth and sky in a trice, which lays lakhs of eggs at a time and which, like a goddess, is noticed everywhere. Even the dirtiest place is not left untouched by it. The parody can be appreciated only when read in the original, a few lines of which are:

Jal thal aur pavan men Visnu si vyape
Jay mankhi mai aum jay mankhi mai
Janhai dekhau tu hi tu pai
Thara sirjan agai Birma sarmave...

Muralidhar Vyas has written parodies in imitation of well-known Hindi couplets. 'In adversity everyone remembers God, but in prosperity none. This line is retained as it is, but the following line is: 'While living in luxury what fool will ever think of God'. Likewise, there is the famous saying of Malukdas: 'The cobra serves none, nor does a bird ever labour for others, since God fulfils the needs of all.' The parody says, 'Remain sleeping care free, for you'll see riches showering from roof tops':

'Thun suto rah shaj men, chhat sun jharasi dam'

'Thlsi kabahum na tyagiye, apane kul ri rit
Ghar becho karjo karo, dharam tani a rit.'

Such are stray parodies, with practically no continuity as in other genres.

Na. Sa.

PARODY (Sanskrit). The exact parallel of the term parody cannot be easily traced in the works of Sanskrit poetics. Remote semblance, if any, of the term parody in the sense in which it is taken and practised today may be found in the works dealing with 'kavi-shiksha' and plagiarism. Poetician Vamana in his *Kavyalamkara-sutra* (III. 2.7-9) defines 'artha' (meaning) into two types–(a) 'ayoni' (original) and (b) 'anyachchhayayoni' (imitated). Ananandavardhana further developed this idea of the division of artha by Vamana in his *Dhvanyaloka* (4.12), saying:

samvado hyanyasadrishyam tatpunah pratibimbavat
alekhyaprakhyavat tulyadehivachcha shariri nam.

Similarity or resemblance of one with another is 'samvada' (coincidence). It may be like a reflected image, a painted picture of two living persons resembling each other. He advises poets that of these three kinds of resemblances a good poet should avoid the first, the reflected image, because it has no separate life of its own. The second kind of resemblance of a painted portrait also deserves evasion since it gives a different guise to poetry with little originality. The third kind of resemblance, that of two living persons resembling one another is permissible for, here, though the subject in the two works is similar, their presentation and diction are entirely diffe-

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rent and they are capable of drawing our attention with their own distinct appearance.

Taking advantage of the theories already existing before him, Rajashekhara (10th c.) in his *Kavyamimamsa* develops further the concept of poetic resemblance on a scientific basis and elucidates it with apt illustrations. Hemachandra in his *Kavyanushasana* incorporates all the divisions of artha and corresponding resemblances of poetic works as recorded by Rajashekhara. Among all the terms coined by Sanskrit poeticians with regard to coincidences or reflections in poetic works, the term 'chhaya' (reflection), used by Bhojaraja in his *Sarasvatikanthabharana*, comes nearer the modern sense of parody defined as literary composition in which the manner, form or attitude of some well-known work is imitated for comic or satirical effect. Thus, parody is a technique generally adopted to expose some social evil or cast some aspersions through the artful and subversive mimicry of some reputed author. The parodist, therefore, chooses famous writers who have a distinctive style so that the reader can easily recognise the subject of parody. A successful parodist is he who has a thorough knowledge of the work he is parodying and, in imitating, demonstrates his own skill also. Take for example, the following parody by Satkari Mukhopadhyaya, imitating the well-known hymn of the Upanishad, "Urdhvam murkho hyadho murkho murkhat murkho vishishyate/murkhasya stavako murkho murkhe murkhan pratishthitah." *(Murkhopanishat)*. (Above a foolish person, down a foolish person. One fool excels another. One fool praises another fool. A fool is established in a fool.)

Murkhopanishat is a poignant satire on a degenerate society where, instead of merit and wisdom, sheer foolishness, sycophancy and flattery flourish.

Sanskrit poets have successfully parodied not only celerbrated poets like Kalidasa and Banabhatta but even fables like the *Panchatantra* and philosophical works like the Dharmasutras and Vedanta sutras, and the Upanishads and the *Bhagavadgita*.

In the parody of Krishna Lal's 'China-varnanam' in his poetic collection *Urvi-svanah*, we discern the imitation of the description of the Himalayas by Kalidasa in his *Kumarasambhavam*:

prachyam dishayamiha danavatma
chiniyadesho' sti kukhyatanama.

The description of China, that it is a country in the east which, while attacking India, became a demon and received censure by its acts of agression, corresponds well to the renowned verse of Kalidasa, 'astyuttarasyam dishi devatatma, Himalayo nama nagadhirajah.'

In the *Smriti-tarangam* of T.G. Mainkar, the *Meghduta* of Kalidasa is parodied. It is a lyric poem where the intense grief of a lover is portrayed after the sad demise of his beloved. The whole poem is moulded in the manner of the *Meghaduta* spirit.

In the monthly journal, *Parijatam*, many humorous parodies on present-day problems have been contributed by Prashasyamitra Shastri, Abhiraja Rajendra Mishra, Sudyumnacharya, Sarveshvar Rajhansa, Som Dutt Vajpeyi and Vaneshvar Pathak, to name only a few among many. Prashasyamitra Shastri composed a parody, *Prashasya-lita*, which is a mimicry of the *Bhagavadgita*, highlighting the corrupt ways of modern society. For example,

upakaro' pakaro va rajanitau na ganyate
kritajnyabhavam manyante durmatayo naradhamah.

Nandlal Sharma Shastri, too, composed a parody on the style of the famous hymn 'Satyam puram dhimahi', depicting the all-pervading power of money in the form of currency notes:

Bho Bho rupyaka rupamatra bhavato divyam manomohakam
Drstva tvam jagatitale kimapare puchhyanti vishunavadayah

(Currency notes are very attractive. Even gods cannot resist the temptation of money.)

Dr. Rajendra Mishra in his 'Kakolukiyam' beautifully imitates the *Panchatantra* and casts a sarcastic remark on prevalent bribery:

Asmakam tu kshetrabandhadhikari sakshad Ravanah.
Utkochamantara nanyastadvashikarnopayah.

(Our revenue officer is Ravana in person. He cannot be pleased except by offering bribe.)

Baburam Avasthi has composed a parody on the lines of the famous *Gita-Govinda* of Jayadeva:

Holim khelati Raghuvirah
Pitaharitanavachirah
Vilasati loko lalitavilasah
Natati janagano harshanirvarah.

Brahmanand Tripathi has artistically imitated the prose style of Banabhatta in his parody, "Chakravartinah palandunripateh sarvatra samadarah", where he describes the supremacy of the onion among the vegetables, using long compounds in the style of Banabhatta.

Another parody on the style of the *Panchatantra* is 'Dharma sabhayam pasupaksinam artanadah' by Dr. Sarveshvar Rajahansa. Similarly, a parody by Somadutt Vajpayee, entitled *Meghadautyam*, a play, imitates the *Meghaduta* in theme.

Vishvambharnath Dwivedi has composed many interesting parodies in the Sutra style imitating the Dharma Sutras of Jaimini in the style of the Bhashsyakaras, e.g.

Jivajantunam gunasamavayad tadrupyam
Asatyahimsapratisthayam purusarthatvam.

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His aphoristic style brings out the co-existence of people and their style of work while living in metro cities, confronting everyday problems in earning livelihood.

There is quite some parody literature in Sanskrit. It is only a glimpse presented here. There are many Sanskrit journals where parodies are published from time to time which point out that Sanskrit, like any modern language, is capable of assimilating and expressing new trends in modern literature. A new genre, technique or dimension is developing.

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Rav. N.

PARODY (Tamil). Joseph Constantine Beschi (1680-1746) *alias* Viramanunivar is considered the first writer who wrote parodies in Tamil on the model of traditional story-telling. His *Paramartha guruvin kathai* (The stupid Guru and his foolish disciples) narrates the journey of the stupid guru along with his disciples. Is it a satire on Hindu monks or is it against Protestants? This question still lingers in the minds of Tamil scholars, but it is undoubtedly a parody on the Guru-shishya tradition.

In 1914, C.Subramania Bharati wrote a parody, 'The Fox with the Golden Tail', in English on the model of *Aesop's Fables*. It was rendered into Tamil by V. Jeevanandam, under the title 'Ponvalnari' (1983). It is a parody exposing the 'colossal spiritual fraud' of the age. The greatness of this parody lies in its Aesopian language and esoteric meaning. Later, Bharati wrote a parody in Tamil also, *Chinna Sankaran kathai* (The story of Sankaran, the small), first serialised in *Gnanabhanu*, a Tamil monthly (1913-14), published afterwards in a book form in 1954. Bharati wrote this parody when he was in Pondicherry as a political exile. The entire work in thirty chapters was confiscated by the police and only the first four chapters have survived. In this work, now available in fragments, Bharati tried to portray the life of Sankaran who had become the court poet of Zamin Goundanur. Here one has to recall that Bharati himself spent his childhood in the court of Ettaiyapuram Zamin, and his work is a parody of the life of the court poets during the first half of the 19th century. Bharati was in a way responsible for the creative use of parody in the area of fiction writing in Tamil.

In 30s and 40s a group of writers, who belonged to the journal *Manikkodi*, extended the scope of parody to many fields of Tamil writing. Pudumaippittan used parody in both his short stories and poems to express his sense of suffering in the external world. In his hands parody attains the quality of artistic expression. His *Kattilai vittirankak kathai* is the tale of the bedbug family narrated in the style of the Vikramaditya stories. It is a parody of the style and mannerism of the old narrative art so as to ridicule our political life and slavish mentality under the British rule. His poem 'Maha kaviyam' (The great epic, 1946) is a poem in free verse form, parodying traditional epics.

In the post-independence era, many writers have used parody at 'verbal' and 'formal' levels, but we have yet to wait for great works of parody in Tamil.

C.Ra.

PARODY (Telugu). Kuchimanchi Jaggakavi's work entitled *Chandrarekhavilapam* (18th c) is considered the first parody in Telugu. Kandukuri Veeresalingam Pantulu, who pioneered several literary forms in Telugu, wrote *Abhagyopakhyanam* as a parody of traditional poetry. But it was only after 1940 that parody as a literary form began to gain importance in Telugu.

Among the major writers of parody Jalasutram Rukmininatha Sastry (Jeruk Sastry) occupies an eminent place. He was so popular that he was often called 'Parody Sastry'. He wrote several parodies of the writings of his contemporary poets like Viswanatha Satyanarayana, Devulapalli Krishna Sastry and Sri Sri. Very recently the Navodaya publishers published the parodies of Jaruk Sastry in the form of a book.

Another writer who engaged himself in writing parody was Machiraju Deviprasad. He wrote a critical essay on parody in the literary magazine, *Pratibha*, and contributed several parodies too. Machiraju's parody on Sri Sri's well-known piece, *Desha charitralu* earned wide publicity. For instance, Sri Sri's poem reads thus:

Whichever nation's history we see
Whatever is there for us to take pride,
The history of man in its entirety
Is nothing but an exploitation of others.

The parody reads:

Whatever history of the road do we see
Whatever is there for us to take pride
The history of roads in its entirety
Is nothing but a combination of dust and particles.

Machiraju's parodies collected as *Sankranti kanukalu* were written in imitation of the poems of Devulapalli Krishna Sastry. When the romantic poets wrote poems on the theme of separation, Machiraju wrote parodies under the name of 'Rajakiya badhitudu' (Political sufferer).

Several parodies have been written of the poems in the well-known Telugu *Vemana shatakam* and *Sumatishatakam*. The Andhra political leader Duggirala Gopalakrishnayya, Devulapalli Purnavati, Kaloji, Bandlamudi Satyanarayana, Velidanda Nityananda. Rao and others have written parodies of shataka poems.

In recent times parodies have been written even in prose. Eluripati Anantaramayya and A. Nageswara Rao wrote parodies of the *Sakshi* essays written by Panuganti

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Lakshmi Narasimha Rao. Mullapudi Venkata Ramana wrote parodies imagining how it would be if eminent writers like Viswanatha, Chelam, Mullapudi, Malladi, Bucchi Babu, Arudra and others attempted book reviews and love letters.

Emveeyal (M.V.L.) Dwa Na Sastry, Ramakrishna Reddy, Pubha and others have also contributed to the art of parody writing in Telugu.

D.N.S.

PARODY (Urdu). The art of parody came to Urdu from English literature. The satirical and humorous writing in Persian literature was limited, as religious inhibitions did not allow this genre to prosper. Since Persian literature has deeply influenced Urdu literature, parody remained restricted in the beginning to Urdu poetry and prose. The genre as such is not old in Urdu. Yet parody can be and has been attempted in both poetry and prose.

Parody has also been called distortion or misrepresentation, but there is a subtle difference between the two. Distortion is verbal acrobatics, and in it the intention of the writer is to misrepresent the meaning of the original author. On the other hand, parody is written for amusement. 'Amir' says:

How different, O Amir, have they written my verses,
The scribes have greatly misrepresented my poetry.

In parody the words of the original creation and the ideas of the author are changed so as to produce humour and criticism. It is not necessary that the poem or the piece of prose, which is being parodied, should be satirical or humorous. However, the masterpiece selected for the purpose is always well-known and popular. The parodist first of all sees that the creation selected for parodying should be so famous and favourite with the people that the mind of the reader should at once be diverted to the original. It, however, includes elements like irony, jest, allusion, parallelism, contrast and subtlety.

The parodist aims at making fun of not only the original writer's style and manner, but also his attitudes, views and thoughts. Parody is literary re-creation as well as literary criticism. The literal meaning of parody is laughter-provoking imitation.

If the parody appears to have personal spite, it will not be appreciated. For an illustration, Mus-hafi wrote a ghazal, the first couplet of which was:

Your head is made of musk, your neck is made of camphor,
A fairy's hair is no match, nor does a damsel of paradise have such a neck.

Insha responded:

I will break the neck of the pot of wine
And thus, I will slash the neck of the damsel of paradise.

This cannot be called a parody. A parodist must have elegance, grace and spontaneity, and should have a deep study of the original author.

Jafar Zatally was the first poet who worte parodies in Urdu and Persian verse. Since Jafar Zatally was not mainly a writer of very good taste, the critics did not pay proper attention to him.

Then there was the time of the Avadh Panch. The three names, Pandit Tribhuvannath Hijr, Allama Akbar Allahabadi and Pandit Rattannath Sarshar, are prominent in the domain of parody. Hijr wrote the parody of a ghazal by Ghalib as under;

We have been sitting silent for a month
How wonderful is the description of events
No body shall come and sit in the office
Strict orders have been issued to that effect
What should the poor apprentices do
Day in and day out they are occupied in wailing
Sandwiched between retrenchment and taxation
All have cried out and now it is our turn.

One of Momin's couplets is:

If someone said that Momin was dying
He would say "What can I do, it is God's will.

Akbar said:

If someone said that Akbar was dying
He would say, "What can I do, it is my will.

Similarly:

O Nightingale ! Let us wail together
You cry for the flower and I shall weep out my heart.

Akbar, by making use of just one new word, not only produced fineness, but also gave a stroke of irony when he said:

O Nightingale ! Let us wail together
You cry for the flower and I shall cry for the nation.

Sarshar, in his *Fasana-e-Azad*, has parodied 'Saqinama' and 'Masnavi':

O Saqi, fix a drink of opiate from Malwa
So that I can have a stroll through paradise
Neither is there the singer, nor saqi, nor dulcimer, nor lyre,
Neither 'chandu', nor opium, nor 'ganja', nor poppy
Take pity on the beggar, my dear,
Let me sacrifice myself for you, please come near.

These three satirists and humorists were responsible for popularising parody in Urdu poetry. Other prominent parodists were Pitris, Hasrat, Majid Lahori, Muhammad Ashiq, K.L. Kapur, Ghulam Ahmad Furqat, Gopi Nath Aman, Shafiq-ur-Rehman, Harichand Akhtar, Raja Mehdi Ali Khan, Shaukat Thanvi, Sayyad Muhammad Jafri, Khizar Tamimi, Mahsan Lukhnavi, Rais Amrohi, Dilawar Figar, Haji Laq Laq, Mir Wali Allah. Some of them wrote parodies in verse as well as in prose. The parodies of some of them are very popular with the

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masses. 'Tuzk-e-Nadri', a parody by Shafiq-ur-Rahman is unique in itself. 'Wazeeron ki namaz' by Sayyad Muhammad Jafri is a parody of Iqbal's poem 'Shikva'. Here are some couplets from it:

We drenched our handkerchief in perfume
We laid our mat for the prayer
We showed our face to the ministers from a distance
We embraced every big man
Still there is a grouse against us that we are not loyal,
Who says we are not fit for the court.

'Punjab ka jugrafia' by Chiragh Hassan Hasrat is a parody of high standard:

The river named Zafar Ali Khan is the biggest river of Punjab, which always keeps changing its course. There was a time when its terrible waves struck against the Alexandrian wall on one side and the mounts of Qadian on the other. But now the united engineers have dammed both its banks and have constructed a grand bridge over it with cement from Wah.

'Ghalib jadeed shoara ki ek majlis men' by Kanahya Lal Kapur is a parody which earned him a place in the rank of satirists and humorists.

Dilawar Figar has presented the grievance of a lecturer in his parody of 'Shikva' as under:

If during his instruction he was reminded of his pay
The teacher forgot the past, the future and the present
The sum written on the blackboard remained incomplete
And instead of grammar he thought of his wife and children
Goethe, Shelley, Khayyam and Wali got mixed up
All became one in the court of hunger.

Shaukat Thanvi has written parodies in both prose and verse. Here is his parody of Iqbal's poem 'Momin':

If the contestant is weak, Momin is like steel
If it is the British Government, he becomes its descendant
He is free from all divine traits like terror, awe, sanctity and greatness
If it is battlefield, he is like a child
But if it is a college, he is a fairy-born.

Majeed Lahori had a great mastery over parody. Here is a specimen of his art:

Karima uncle made this prayer:
You are great and grand
Why did you delay my case
The best would be to get me a ministry
If a ministry is not possible, make me an ambassador
If that too is not possible, make me an adviser
Because I am a prisoner of desires.

Jamal Pashane's essay, 'Kapur, an investigative and critical study', also deserves a mention.

R.L.N.

PARSAI, HARISHANKAR (Hindi; b.1924), the noted humorist, was born at Jabalpur and educated up to the M.A. standard. He started his career as a teacher, but gave that up to become a free-lance writer. His first writing was published in 1949. Then came the first collection of his short stories *Hansate hain rote hain* (1951). In 1954 his novel *Tat ki khoj* was published. In 1956 he published his essays *Tab ki bat aur thi*. This was followed by a novel *Jwala aur jal* (1958), essays *Bhut ke panw pichhe* (1962), another novel *Rani Nagaphani ki kahani* (1962) and a collection of short stories *Jaise unke din phire* (1963). Later, his works *Beimani ki paraten, Sadachar ka taviz* and *Aur ant mein* were published.

Parsai is known as a humorist and satirist in modern Hindi literature. His style is simple and direct. He collects his material for writing from incidents and happenings around him. Usually for illustrating his point of view, he cites some examples or incidents which have been part of his life. Even to imaginary characters he gives a living colour and describes them as if they were actual persons. Thus he is an effective writer of modern Hindi prose. His satires deal mostly with the absurdities and hypocrisies of contemporary socio-political life and have a definite and pronounced sympathy for the exploited and antipathy for the exploiter. His book *Viklang shradha ka daur* (satire) received the Sahitya Akademi Award for the year 1982.

Bha. M.

PARSI LITERATURE (Gujarati). Parsis left Persia (Iran), their motherland, to save their lives and religion from the Arabs. They came to India in the tenth century and settled in Sanjan, a small state in south Gujarat. They mixed with the people quickly because of their remarkable adaptability and had no difficulty in picking up the language, social customs, dress etc. of the Gujarati people. During the Muslim rule they learnt Persian, apart from Gujarati, and when the British dominated the country, they came under the impact of the English language. Their language at home, however, remained Gujarati to which they had been long accustomed. Of course, the Gujarati they adopted was a little different from the language spoken by the Gujarati people. The reason was that the Parsis had some difficulty in pronouncing a few sounds and so they changed the pronunciation of some Gujarati words. Moreover, they mixed Arabic, Persian, Urdu and English words in their language.

A small portion of the Parsi community did try to speak and write pure Gujarati, but most of them had a distaste for Sanskritized Gujarati. They preferred their own Parsi-Gujarati dialect for general communication and even for literature. Most of the Parsi writers have written their literary works in this dialect.

In the second decade of the 19th century Gujarat was brought under the British rule. The western thought and culture inspired some enthusiastic Parsis to equip themselves with the new learning and culture. They were

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pioneers in many fields of life. Fardoonji Marzban was the first man who published *Mumbai samachar*, a Gujarati newspaper. In the field of drama, some prominent Parsis took the lead. Some of their playwrights adapted the plays of Shakespeare to suit their requirement. Kekhusharu Kabaraji wrote plays based not only on their own celebrities, but also on the religious stories of the Hindus. He also depicted in his social plays the contemporary Parsi society and its problems. Kekhusharu was a great dramatist and also a social thinker who noticed the evil effects of western culture on the younger generation and criticised them sharply in his plays.

Kekhusharu Kabaraji, Bamanji Kabaraji, Khurshedji Baliwala are eminent names in the field of Parsi theatre. Some Parsi playwrights were good actors too. They established various theatre companies and associations to perform their plays. Though they did not publish any outstanding plays, they paved the way for the emergence of drama as a powerful genre.

In the field of poetry, in the late 19th century, some Parsi poets such as Jamshedji Petit, Mancherji Langadana 'Manasukha', Rustam Irani, Dadabhai Doradi, Jabuli Rustom, Jahangeer Talyarkhan and Pahlanji Desai wrote poems on some famous persons or events from Parsi history or on religious and social themes. Some of them wrote poems in the Samal-Dalpat style.

In the 20th century Beharamji Malbari and Ardeshar Khabardar are famous names in the field of poetry. They insisted on writing in pure, literary Gujarati and became popular in the entire Gujarati world.

Anubhavika and *Sansarika* are famous books by Malbari. The poet Khabardar has shown his genius not only in the field of poetry, but also in that of criticism. His poems revealing national pride and dignity have been widely appreciated in Gujarat. *Bharata no tankar*, *Rashtrika* and *Darshanika* are his well-known works. In our own times Meenu Desai and Bejan Desai have gained good recognition.

In the first half of the 19th century the Parsis had also begun writing short stories. Mostly they translated from the Persian language. In the later half of the 20th century, Sorabsha Dadabhai Munsafna introduced a new form of novel in Gujarat. Of course, the first Gujarati novel was a translation of *Indian Cottage*, an English novel, itself a translation of a French work. Munsafna was the first Parsi novelist who published the translated novel, *Hindustan madhye nun eka zunpadun*, in 1862. The fact that three editions of the novel were sold within five years speaks a lot of the popularity of the work.

In the last quarter of the 19th century and the beginning of the 20th century the Parsi authors published a large number of novels mostly in the Parsi-Gujarati dialect. They found the medium of the novel suitable for propagation of social reforms. A very large number of Parsi novels and dramas are adaptations from English.

Other novelists such as Kekhusharu Kabaraji, Dadi Taraporwala, Jahangir Talyarkhan, Jahangir Marzban tried to write original novels. Phiroz Marzaban 'Pizam', Bamanji Kabaraji, Jahangir Patel 'Gulfam' and many other novelists wrote in the Parsi-Gujarati dialect. Other writers like Kekhusharu Kabaraji, Dadi Taraporwala and Jahangir Marzaban wrote in Gujarati proper and thus reached out to a large section of the reading public.

From the viewpoint of artistic quality the Parsi novels cannot be placed in a very high category. They are just readable and acquaint the reader with the customs, manners and ways of life of the Parsi society.

The Parsi literature, on the whole, may not be very outstanding, but it is creditable that a-community which came from outside and settled in Gujarat and adopted its language and customs should be able to make a significant contribution to Gujarati literature. No literary historian can afford to ignore their literature in Gujarati.

M.Pa.

PARSI THEATRE was essentially a professional theatre which developed in 1870s at the instance of some Parsi businessmen who got interested in theatre. They founded the first professional company, which used Hindustani as a language for drama. The first fifty years of the nineteenth century witnessed a number of plays staged by the Parsi Natak Mandalis, most of them being adaptations of the well-known Shakespearean plays. The first Parsi theatrical company, Original Theatrical Company, was launched by Pestonji Framji in 1877. Pestonji was followed by Khurshidji Baliwala who founded the Victoria Theatrical Company in Delhi during the same year. Many Parsi theatrical companies that were floated, developed their own repertoire, and paid appropriate royalties to their staff. A few of the famous companies were Kavasji Khatau's New Alfred Theatrical Company, Old Parsi Theatrical Company, Corinthian Company, Alexandra Company, Prince Theatrical Company and Imperial Theatrical Company. They remained active and gave performances regularly up to the mid-thirties of the present century. The Parsi companies had their own paid production and management staff, and their script writers, directors as well as producers held regular consultations before a play was actually put up on the stage. As the productions were mostly spicy, including songs, alliterative dialogues interspersed with couplets, and dances, their literary quality often did not come up to the requisite standard, nor did they discriminate between dramatic art and rhetoric or melodrama. However, as the number of the companies increased, the sense of competition among them led to a search for good script writers. The scripts, however, were never published for fear of plagiarism.

Most of the themes in Parsi plays were based on the triumph of virtue over evil. In Balwant Gargi's words, "In most plays the themes were Truth, Nobility, Faithfulness, etc., and were based on mythology, history, legends of the

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middle ages and adaptations of Shakespeare. Because of the need for Hindu-Muslim unity, many companies staged plays stressing this idea." Such plays included *Itfaq* (Unity) as the centrifugal idea around which the whole play revolved. One of the Urdu-Hindi writers of the period was Agha Hashr Kashmiri. He was rightly called Urdu Shakespeare. For example, his play *Sufaid khun* (White blood) is modelled on Shakespeare's *King Lear*, *Khwab-e-hasti* (Dream of existence) is a mutilated version of *Macbeth* and *Said-e-havas* (Victim of desire) is adapted from *King John*. The plays are full of alliteration and rhymed couplets interspersed with comic interludes. As the time passed, Agha Hashr's scripts matured and in his later years he wrote many original plays like *Aankh ka nasha* based on his personal experiences in the company of prostitutes. The play depicted amazingly real scenes in the brothel. His other important plays are *Achhuta daman*, *Mithi chhuri*, *Khubsurat bala*, *Bhagirath Ganga* and *Madhur murali*. His last play *Rustam-o-Sohrab* had powerful dialogues, quick movements and very effective scenes. His later plays certainly have a literary value and their impact on modern Hindi drama is considerable.

The Parsi theatre adapted both European stage techniques and native farces, folk theatre, and opera techniques. We can see this adaptation, even amalgam, in their stage setting, play-back effects, background music, etc., and the devices adopted for effects remind one of the nineteenth-century Laceum melodramas and Drury Lane spectacles in London.

The productions of the Parsi theatre were not only mammoth, but they involved big cast and huge budget, sometimes spiralling to more than a million at the present-day value of the rupee. Even after spending huge sums on their productions, the companies never ran into losses, but gained something in the final count up. The popularity of the plays was partly due to the effective combination of the European and Indian techniques of production. For example, the play would open with a prayer song, reminiscent of the Nandi of the classical Sanskrit stage. As usual, the actors will be in the requisite make-up, will line up on the stage with their hands folded, singing a prayer song in praise of god Shiva.

The Parsi theatre had its impact on the plays written and staged in other regional languages. Some of the eminent Parsi playwrights in Gujarat were Kekharhru N. Kabraji (1842-1905) of *Nindakhanum*, *Bholijan* and *Nanda batriti* fame; Jehangir P. Khambata (1856-1916) of *Juddin jhagdo*, *Madhouse* and *Tit for tat* fame; Bomanji N. Kabraji (1860-1925) of *Bhulo padelo Bhimbhai*, *Bholi gool* and *Gamreni gori* fame; P.J. Maizban (1876-1933) of *Aflatun*, *Sukhla Jamasp* and *Handsome Blackguard* fame.

The Parsi theatre had a tremendous impact on Hindi theatre. The playwrights, in the beginning, wrote their scripts in Gujarati, but later they switched over partially to Hindi-Urdu. Various theatrical companies hired the services of professional playwrights like Abbas Ali 'Mashahar', Hussain Miyan, David Joseph, Raunak Banarasi, Munshi Vinayak Prasad 'Talib', Narayan Prasad 'Betab', Agha Hashr Kashmiri, etc. Abbas wrote more than 25 plays which for years were staged by several Parsi companies. Mohammad Mashahar's plays were mythical-historical, while David Joseph directed many plays staged by the New Parsi Natak Mandali, which were adaptations of Shakespeare's plays. In fact, many original plays and adaptations were written in Hindustani by the playwrights mentioned above. Many actors acquired a status of 'cult figure' for their performance in these plays. For example, Miss Gauhar was well-known for the role of Draupadi, Agha Muhammad for Bilwamangal, and Bhagwandas for the role of Krishna. The Parsi theatre continued its uninterrupted theatrical activity in the Hindi belt where no such activity whether professional or amateur had existed for years. Its contribution may not be remarkable for literary excellence, but there is no gainsaying that it marked an important phase in the development of Hindi drama as a whole.

The impact of Parsi theatre on Marathi theatre is also considerable. Kirloskar was very much inspired by the spectacular musical *Indra sabha* produced by the Parsi theatre. Greatly impressed, he produced *Shakuntala* which blazed a trail of Sangit Natak. This drama had its sway for almost half a century, and set a pattern for the presentation of a play in which music, incorporated in dialogues, was the dominating factor.

The Parsi theatre had little success in Rajasthan where modern theatrical performances were staged at the Ramaprakash Theatre under the patronage of Maharaja Ram Singh of Jaipur. The Maharana of Udaipur and Maharaja Ram Singh witnessed a play staged by a Parsi theatrical company in 1800. It was based on the life of Emperor Jahangir and most of the artists had come from Bombay to give the performance, but it did not give much impetus to the local talent since no notable performance was given on this luxuriously furnished stage after the Parsi theatrical company had left for Bombay.

There is no trace of a tradition of drama in Sindhi earlier than the nineteenth century. The modern Indian drama was born in Sindh under the secular influence of the West. Parsi theatrical groups visited Sindh during the last decades of the nineteenth century and the early decades of the present century and sowed the seed of Sindhi stage. The Parsi theatre had tremendous impact on Sindhi stage especially in the field of technique and presentation.

Performance of Urdu plays was started by Dadabhai Soharabji's Victoria Natak Mandali, Dadabhai Patel's Alfred Natak Mandali and the New Alfred Theatrical Company in 1870. The performances of the artists of these groups proved to be commercial hits, and therefore the writers of literary standing, like Ahsan and Hashr, were attracted to write scripts for them. The groups toured the entire country to give performances of Urdu plays and the

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impact of these commercial hits defies imagination.

The Parsi theatre was, therefore, a tremendous force which not only left its impact on the audience wherever the performances were given, but also gave a sense of direction to the theatre all over the country for evolving the genre of drama in the regional languages of India.

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P.A.
K.P.

PARTHA, SRICHANDANA (Oriya; 16th c.), author of *Kalabati* was a vassal chief of Banapura and son of a medieval Oriya poet, named Padmanabha Narendra. *Kalabati*, named after its heroine, is a narrative poem in seven cantos and deals with the story of her love for the Prince of Madhubana, their union, estrangement and reunion through the intervention of supernatural forces. The story is simple and conceived, on the whole, in the puranic style, and though at times it borders on monotony, the treatment of love in separation has some poignancy and makes a direct appeal to the heart.

G.C.U.

PARTHASARATHY, N. (Tamil; b. 1932, d. 1988), with the pen-names of Manivannan, Ponmudi, Valavan, Koodalalakan and Ilamupuvanan, was a novelist, short-story writer and journalist. He was born in Nadhikkudi, Ramanathapuram district. He was a teacher for sometime in Pasumalai, near Madurai, which provides the background for quite a few of his novels and stories. He also worked as Editor, *Deepam*, since 1975.

Parthasarathy became well-known with the publication of *Kurinjimalar* (1962) which was serialised in *Kalki*. In this love, the woman is portrayed as a symbol of love, but later she transcends her personal limitations to reach a plane of higher idealism. This tendency is seen both in *Kurinjimalar* and in later novels like *Athmavin ragankal* (1969), in which Maduram's love and devotion are contrasted with Gandhiraman's commitment to national cause, and she wins by losing her love. *Anichamalar* uses flower symbolism negatively—the flower stands for a woman who destroys herself for want of ideals—or by a negative transformation of her creativity into a passion for fame. This novel and quite a few later ones like *Sathiya vellam* (1973) show the novelist passing from the romantic to the ironic phase. Though in *Sathiya vellam* satire is linked with nationalistic ideals, the novel sacrifices art for didacticism. The only memorable character in the novel is Annasamy, but he too is more of a type—an ideal character like the Mahatma. Though Parthasarathy sees social evil as part of a larger struggle between truth and falsehood, he is too close to the world he portrays in these novels to transform reality into art. In *Sathitya vellam*, *Varunkala valikattikal* and *Ponvilanku* (1964) the academic life is portrayed, often satirically. He was given the Sahitya Akademi Award for his novel *Samudaya vidhi* in 1971.

His other novels include *Gopura dipam* (1959) *Piranthaman* (1960), *Manipallavam* (1962), *Pattuppoochi* (1962), *Vetrimuzhakkam* (1962), *Arathin kural* (1962), *Manakkan* (1965), *Kabadapuram* (1967), *Nenchakkanal* (1968), *Pudiyaparavai*, *Mahatmavai thedi* (1969), *Venilmalaikal* (1970), *Nithiyavalli* (1972), *Malaichikaram* (1972), *Nanaivin nizhalkal* (1972), *Nilanayanankal* (1975), *Karchuvarkal*, *Thulasimadam* and *Seythikal*.

. As some of these titles indicate, he is more at home with the ideal world of the hills and the flowers whose silence serves as a symbol of peace and love. His 'lyrical' or 'epic' novels of the early phase, dealing with the nationalistic or idealistic themes, are more artistic than his satirical novels. A ruthless passion for freedom can be seen in his writings.

He has written numerous short stories which run into more than twenty anthologies such as *Ithu pothuvalialla*. They reveal a sense of irony and give us insights into reality, social and ethical, through flashes. But here again, the emphasis is on idealism and the language is not free from metaphors. 'Ezhuthatha kavaitai' is a long short story in which he deals with the silence of the hills and an uneducated woman providing a basis for creative life.

His other works include—Poetry: *Maniyannan kavitaikal*, *Kadarkarai ninaivukal;* Essays: *Puthu ulakam kanden*, *Nanutril nalla katchikal;* Research articles: *Sollin chelvam*, *Kavitaikkulai*, *Mozhiyin valye*, *Pudiya parvai;* Translation: *Veresa linkam*.

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K.C.

PARTHASARATHY, R. (English, b. 1934) was educated at Don Bosco High School and Siddhartha College in Bombay. Recipient of a British Council Award in 1963, he spent a year (1963-64) at the University of Leeds. He began as a lecturer in English, but soon joined the Oxford University Press as its editor. Parts of *Rough Passage* (1977) echo the early experience of the poet's life as well as his Tamil heritage and family background.

Parthasarathy's *Rough Passage* (1977), divided into 'Exile', 'Trial' and 'Homecoming', is a long poem in thirty-seven sequences. It has been acknowledged as one of the finest poems in modern Indo-English poetry, since it received high commendation from the Commonwealth Award Committee. *Rough Passage* is a single poem with thematic and structural unity. Its theme is the slow unfolding of the poet's awareness of his identity in relation to culture and society in India, and more particularly, in the context of the complex bilingual fate of an Indo-

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English poet. Reading the first part we became conscious of his 'exile' and later recognise that it is through 'exile' that he realizes his roots : 'You learn roots are deep./That language is a tree, loses colour/under another sky'. Tamil inheritance and English education create conflicts and tensions in the poet's mind out of which his poetry grows. Parthasarthy's skill lies in evoking a state of mind and relating it to external phenomena. For example, the atmosphere of a basement flat is recreated and later related to the poet's youth spent in 'whoring after English gods'. The second phase 'Trial' explores the poet's psyche and the incomprehensible element of life : 'Love, I haven't the key/ to unlock His gates./ In 'Trial' he explores the images of love shaping the growth. The third phase 'Homecoming' articulates the poet's attempt at self analysis marked by an inner conflict : 'My tongue in English chains, I return, after a generation, to you'. He is at the end of his 'dravidic tether', and finally finds - 'My heart I have turned inside out'.

Parthasarathy's poetry is marked by itensity of introspection, sober detachment and a sensitive, selective, precise use of language and a quest for identity. He explores with precision and power the tensions in his awareness of the differences between the past and the present, Tamil heritage and English poetic medium and projects thus in his poems a 'dual vision'.

V.A.S.

PARULEKAR, GODAVARI SHAMRAO (Marathi; b. 1908) was the daughter of the distinguished lawyer, L.R. Gokhale. She took a degree in law from the University of Pune, married Shamrao Parulekar, a well-known Communist leader, and joined him in his work in the tribal areas of Thane. She zealously built a strong movement for the uplift of the downtrodden Adivasi Warli tribals, held in bondage by the feudal zamidars. The Warlis fondly called her Godarani. The thrilling experiences she had in the Warlis' struggle for liberation are recorded in her *Jewha manus jaga hoto* (1970) which won the Sahitya Akademi Award in 1972. The book is a document of social awakening dealing with people subjected to the highhanded tyranny of feudal lords. This personal record of a socio-political upheaval is not written in the form of a propagandist tract; on the contrary, it is a moving document of human suffering and exploitation, and of people's struggle for their rights and dignity. There is no attempt, whatsoever, towards the glorification of a person or a party. The book received the Maharashtra government award and also the Acharya Atre Foundation award, and has been translated into some Indian languages.

M.M.

PARVA (Kannada) is a Kannada novel (1979) by S.L. Bhyrappa. It is a retelling of the story of the *Mahabharata*. In the words of the author, 'I was throughout conscious that I was not writing the story of the characters of the *Mahabharata*, but the different facets and forms of man's experience, the nature of human relationship, and understanding of these'. The novel makes radical departure from the original, demythifying the epic story. The Gandharvas are a tribe living in the hilly regions. The Devas (like Dharma and Vayu, the fathers of the Pandavas) are another tribe, refined and practising absolute equality.

Whether intentionally or not, the treatment of the epic material makes for a realistic and sociological approach. The novel depicts the disastrous disintegration of an age.

Critical opinion is divided about the success of the novel, covering the spectrum from enthusiastic praise for a new vision and recognition of the application of the dramatic and lyrical mode to suit the epic material, to a questioning of the wisdom of demythifying it. But inspite of these divergent views, all are agreed that it is a unique creative effort.

The novel has been translated into Hindi.

L.S.S.R.

PARVATHAVANI (Kannada; b. 1911) is the pen name of P. Narasinga Rao, a noted Kannada dramatist, actor and director. After his B.A. (Honours) in Economics from Maharaja's College, Mysore, he served in the State Forest Department (1935-66).

Narasinga Rao's first contact with drama was in 1936, when he played the role of Krishna in *Shri Krishna parijata*, a mythological play. Adaptation of Goldsmith's *She Stoops to Conquer* under the title *Undadi gunda* was a resounding success, and thus he was launched on his career as a playwright.

Parvathavani has written more than eighty plays, including about forty original plays. He has adapted seven plays of Moliere, and among the other dramatists whom he has brought to the Kannada stage are Shakespeare, Sheridan, Chekhov, Gorky, Ibsen, Hauptmann, Gogol and W.W. Jacobs. The adaptation is so brilliant that the plays appear entirely Indian. He has also modified and presented Kalidasa's *Shakuntala* and Shudraka's *Mrichchhakatika*. In his original plays he has dealt with a variety of social problems from dowry to capital punishment. The characters are drawn from the middle class. His *Kichaka* is a tribute to Krishna's omniscience; the traumatic experience which transformed a miser into a saint Purandaradasa is presented in *Mukuthi muguthi*; Tennala Ramakrishna is the poet-hero of his ambitious play, *Kavi bhikshe*. The racy dialogue and the lively movement of the action as well as highly theatrical scenes have made his plays immensely popular.

Parvathavani has written plays for the radio and the television. He is a versatile actor and has appeared on the

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stage and in Kannada films. He has directed plays for the stage, the radio and the television. He is a member of the programme advisory board of both the media. He has been honoured by the Karnataka Government (1983) and several other academic and cultural institutions, among them the Kannada Sahitya Parishad (1970), the State Sahitya Academy (1974), and the State Natak Academy. The state government has also awarded a pension in recognition of his services to the theatre. He was appointed President of the Karnataka Natak Academy in 1990.

He is a Fellow of the Sangeet Natak Akademi, and is the moving spirit of a troupe of amateur actors called Nam Company. His other works include:

Varshikotsava, Kadmansa, Outhane, Bellakki, Adahpatahala, Lanchamrita, Undadi gunda, Sundropasundru, Viparyasa, Bahadaur ganda, Satyameva jayate, Hanahaddu, Ishtartha, Deepa pishachi Deepa, Yahkaschit hengasu, Vishvaranga, Hamlet, Macbeth, Bhoothagalu, Puthali; Modified Versions: *Shakuntala, Mirchchhakatika*; Original Plays: *Thappu hejje, Saptapadi, Kichaka, Kavibhikshe, Pindakkagi, Haggada kone, Mukuthi muguthi, Thinnabeke thindu kudiyabeke, Jenugoodu, Meena maduve, Nayi bala, Nayi bogalithu.*

Vi.

PASANAHA CHARIU (Apabhramsha; AD 10th-11th c.) is an epic written by Padmakirti, who often refers to himself as Pauma. He was the disciple of Jinasena of the Senasangha. Another version of the epic associates the author with Mathur-gachchha which flourished in northern India. This version is found in the *Jaina grantha prashastisangraha*, Vol.II. The epic has eighteen 'sandhis' covering about 3300 shlokas. The story of Parshva, the twenty-third Tirthankara who flourished 250 years before Mahavira, is narrated in this epic. The first seven sandhis are taken up by the description of the nine previous lives of Parshva. It is a long story of two brothers, one gradually progressing to the stage of the Tirthankara by his good behaviour and the other experiencing torments of hell and animal life due to his bad behaviour. This part of the story mainly follows earlier works like the Uttarapurana. The second and third sandhis discuss the futility of royal pleasures and the duties of householders, while the sixth sandhi has descriptions of seasons and sports as found in Sanskrit epics. The eighth sandhi contains description, in the traditional manner, of celebrations at the birth of Parshva. The next four sandhis seem to be an innovation in the imaginative depiction of valour. The kingdom of Ravikriti, maternal uncle of Parshva, was invaded by a Yavana king who demanded the hand of his daughter. Parshva proceeded to help his uncle and won a fierce battle. He, however, declined to marry and became an ascetic. Once he had been engrossed in meditation, an Asura (his enemy in the previous lives) started persecuting him, which is described in detail in the fourteenth sandhi. The last four sandhis enunciate the Jaina dogma as part of Parshva's preachings. Cosmology, mythology and ethics, as found in the Jaina canon, are presented briefly in the sandhis. The poem reflects the author's erudition in traditional doctrines as well as the poetical conventions of his age. The war episode in Parshva's life is an innovation. The language of the poem is simple in its didactic parts and ornate in imaginative descriptions. The figures of speech are comparable to those found in Sanskrit epics.

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V.P.J.

PATAKA (Sanskrit). The term denotes the most important and crucial episode in a play.

Derived from the root 'pat' ('to go') with an irregular suffix, the word 'pataka' (literally 'one which goes') has acquired from very early times the meaning of a flag (*Amarakosha*).

In dramaturgy the word is used metaphorically to mean an episode which, though contained in a part of the play, illumines the whole of it, i.e. helps develop the entire plot of the play, just as a banner on a high flag-staff, posted at one place, inspires the whole army.

'Pataka' is one of the five arthaprakritis, elements of the plot of a play. It is an incidental action but takes the dimension of an episode (pradhanavat). Subordinate in position to the main plot as it is. the 'pataka' helps the whole plot develop (pradhanasyopakaraka). It is limited to a part of the play and is not extended to the conclusion.

Some authorities, with a view to simplifying the definition, say that the 'pataka', as a matter of fact, is the description of the character and the exploits of a subordinate hero (upanayakacharita). It is true that though the 'pataka' episode is employed to develop the main plot to the benefit of the hero, it gives some prominence to the character of the subordinate hero also.

The definition of 'pataka' in the *Natyashastra* of Bharata is fairly clear and has been exhaustively explained by Sagaranandin (*Natakalakshanaratnakosha*. ch. 4).

A good example of 'pataka' is the episode of Karna in Bhattanarayana's *Venisamhara*, Act IV.

S.M.

PATAKA-STHANAKA (Sanskrit). Literally, it means 'place of banner'. It implies an equivocal speech or a situation which, like a place from where a banner is visible at a distance, foreshadows a coming event. It could be either (1) an unexpected but agreeable turn of events, or (2) an equivocal speech as in figures like 'anyokti' (poetic description of the irrelevant, suggesting the relevant), or 'samasokti' (paranomastic adjectives), or (3) an unexpected mixing up of different dialogues alluding to some future event.

R.N.

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PATANANI PRABHUTA, GUJARATANO NATHA, RAJADHIRAJA (Gujarati) is a trilogy in Gujarati by K.M. Munshi. These novels deal with the Solanki rule in Gujarat. There is a chronological continuity in this historical trio, yet each of these novels is enjoyable separately too.

Patanani prabhuta, the first of the series published in 1916 under the pseudonym 'Ghanashyama', has Asmita (self-consciousness) as its theme. Minaldevi, the Rajamata, craves for power at any cost, while Munjal, the amatya (minister) believes in the people's rule. He is interested in the harmony and integrity of Gujarat. Just to gain power, Minaldevi joins hands with Anandsuri but the people of Patana revolt and depose Minaldevi, who ultimately realizes the greatness of Patana. The magnanimity of Munjal and his selflessness are the most impressive parts of the novel. The characters of Devprasad, Tribhuvan and Prasanna are quite interesting. The immature and tempestuous love of Tribhuvan and Prasanna is interestingly narrated.

Gujaratano natha, published three years later in 1919, puts forward the concept of the integrity of entire Aryavarta. There is a four-year gap between the end of *Patanani prabhuta* and the beginning of *Gujaratano natha*. The political situation of the novel has two contexts: treaty with Avanti and conflict with Sorath. The novel emphasizes that national unity is essential to face outside invasion and defend liberty. Just to project this idea, the author introduces the character of Kirtidev, who is the child of Munshi's creative imagination. Kirtidev tries to uphold the unity of Patana and Avanti but Munjal opposes this, and the dream of Kirtidev is shattered. Kak also proposes to unite Aryavarta, but by power. He is one of the memorable characters in the Gujarati novel. His adventures, designed to fulfil his political ambitions and to win Manjari's heart, cover the major part of the novel and are narrated in a romantic style. Udayan plays the villain and his clash with Kak for the fair hand of Manjari is elaborately described. The aim of the episode is to add passion to a tale of adventure. The importance of Kak is further heightened in *Rajadhiraja*, the last of the series. Kak departs for Sorath. In the absence of Kak, Revapal revolts in the region of Lata and declares independence, but the army of Patana crushes the revolt. To bring about a union of Lata and Patana, Kak arranges the marriage of Mrinalkumvariba, the princess of Lata, with Maharaj Jaidev, but fails to establish peace. He struggles hard to win over the disgruntled soldiers of Lata and at last becomes successful. The delineation of the characters of Revapal, Dhruvasen and Liladevi is such that their fidelity towards Lata does not look narrow. However, the writer wants to suggest that in the context of the times geographical integrity is necessary for self-defence. This viewpoint is expressed by Kak.

In this trio, *Patanani prabhuta* is more compact than *Gujaratano natha* and *Rajadhiraja* which are nearer to romance. The plot of the latter two is loose and full of improbable elements. Nevertheless, *Gujaratano natha* is the best known novel of Munshi. Incidents replete with suspense, and action charged with thrill are so powerful that the reader's attention is immediately arrested. One incident leads on to another and thus maintains the main fabric of the story. Characters are not less living and powerful. Conflicting instincts are found in Munjal. As Taraporewala says. 'Munjal is a great psychological study of human character'. Munjal, Minaldevi, Kak, Manjari, Kirtidev, etc. stand for different viewpoints and yet each one of them is equally attractive. Historical characters and the imaginary ones, both engage the readers. Though there are references to Munjal and Kak in the history of Gujarat, they are quite transformed in the narrative. Kak is very much glorified here and treated as a hero, while Siddharaj Jaisimha, a respectable king of Gujarat, loses his grace. Actually, Munshi does not go strictly by historical facts: his aim is to make the story interesting. The relationship between Minal and Munjal is an instance. Chronological and geographical details often lack accuracy. Dumas, the French novelist, may have stirred the mind of Munshi while he was writing these novels, but as Anandshankar Dhruva says Dumas never enters our mind while reading Munshi. This trio forcefully demonstrates that the story-element is fundamental to the art of narration. Conflict and dramatization of situations, individuality of characters, short and sparkling dialogues, picturesque narration, lucid and artistic prose are the salient features of the trio which contribute greatly to the treasure of Gujarati fiction.

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Di. M

PATANJALI (Sanskrit). Panini, Katyayana and Patanjali are traditionally known as the three sages who gave law and discipline to the science of Sanskrit grammar. Panini in the sixth century B.C. composed Sutras (aphorisms) containing technical terms and rules. His work known as *Astadhyayi* consists of nearly 4,000 sutras, divided into eight chapters with further sub-divisions.

Probably in the third century B.C. Katyayana wrote his Varttikas, a commentary on *Astadhyayi*, examining some of the the current views on grammar and criticising Panini occasionally.

Coming after Katyayana and while writing a commentary on *Astadhyayi* and Varttikas, Patanjali raised the standard of the science of grammar to perfection in his *Mahabhashya*, defending or justifying Panini and criticising Katyayana.

Patanjali's commentary has been regarded as *Mahabhashya* or the 'Great Commentary', because it

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excels subsequent commentaries on all subjects including grammar. An analogy to the use of the qualifying adjective maha, prefixed to 'bhashya' may be traced to the *Bhagavata* which is called the *Mahapurana*. Patanjali's book is divided into a number of 'ahnikas' literally, a discourse a day, indicating a lively discussion that makes it interesting. It may be noted that Patanjali's commentary on all the sutras of Panini is not complete. It is also not known if he left some sutras out of his scheme. Many funny stories try to explain the omission and one even tells us that some leaves were eaten up by a goat.

According to tradition all ancient Indian grammarians such as Varsha, Upvarsha, Vyadi, Panini, Katyayana, and Patanjali lived and worked in Pataliputra, the modern Patna. Historical evidence, however, shows Panini a westerner.

Patanjali was a contemporary of the Shunga king, Pushyamitra, who ascended the throne in 178 BC. Pushyamitra shifted the capital from Pataliputra to Saket in ancient Ayodhya. It is plausible that Patanjali, with the removal of the capital, migrated to Ayodhya. In all probability, he was the priest for Pushyamitra's 'Ashvamedha yajna' (Horse-sacrifice), as he says: "We have performed here the sacrifice for Pushyamitra *(iha pushyamitram yajayamah)*." He further alludes to the seize of Saket and Madhyamika by a Yavana king *(arunad yavanah Saketam, arunad yavano Madhyamikam)*, identified now as Menander, the Greek ruler of ancient Bactria who had invaded Saket in 156-153 B.C.

It may be noted that while using the past tense for the Yavana invader, Patanjali refers to the sacrifice in the present. Thus, it may be concluded reasonably safely that Patanjali started working on his 'Great Commentary' about 150 B.C.

Patanjali has delved deep into the functional aspect of language. He says, "One just goes to a potter when one needs a pot and asks him to make a pot: none ever goes to a grammarian and asks him to produce words for using." Here the role of Patanjali's grammarian is to regulate the functional use of grammar and explain word-formations scientifically.

Patanjali also deals with the value of word or word-meaning relation. The conception that words objectively denote objects with their own power and are, as a matter of fact, same as the things they denote seems to have originated in Panini, but it is Patanjali who puts it on its logical footing. Bhartrihari, one of the older commentators on *Mahabhashya*, has further explained the theory. Thus, the school of grammar admits only the direct property of words (abhidhavritti) and does not accept others such as 'lakshana' (indirect elliptical meaning) and 'vyanana' (suggestive, implied meaning) as propounded by the rhetoricians.

Patanjali's *Mahabhashya* preserves Katyayana's Varttikas on some 1245 sutras of Panini, takes up his criticism, and in many cases defends Panini. He carries further his predecessor's work by examining the other sutras of Panini and by correcting and explaining them. It is clear that Patanjali had many works before him besides Katyayana's, as there had been other Varttikas and Karikas too. Among them Patanjali mentions Vyadi, about whose Samgraha much has been conjectured but very little known. *Mahabhashya*, apart from being the first comprehensive treatise on the school of grammar, is also a mine of information on the literary, cultural, social and economic life of the time. Patanjali refers to the genre of literature and mentions three prose narratives (Akhyayikas), *Vasavadatta*, *Sumanottara* and *Bhaimarathi*, and two dramas, *Kamsavadha* and *Balibandha*. His reference to the avocation of dancer and actor suggests his close association with the artiste. Innumerable allusions in his work, however, make it difficult reading for the students of later times. Nevertheless, *Mahabhashya* is remarkable for the simplicity of its language and the lucidity of its exposition.

B.S.

PATANJALI: THE PHILOSOPHER (Sanskrit). The *Yogasutra* is ascribed to Patanjali and the similarity of name has led to the wrong identification of the philosopher with the grammarian Patanjali, the author of *Mahabhashya*. Except this similarity there is nothing to suggest one identity for the two.

Yoga is a technical term which means restraining the automatic flush of the mind. There were different methods of practising the Yoga in ancient India before the advent of the *Yogasutra* of Patanjali. Some of these were connected with 'Pranayama' or the science of breath. Patanjali took all the methods and systems into consideration and codified them in aphorisms arranged systematically. Patanjali was probably the most notable person of his time for he not only collected the different forms of the Yoga practices and gleaned the diverse ideas which were or, could be, associated with the Yoga, but grafted them all on Samkhya metaphysics, and gave them the form known as the Yogasutra.

It is for this reason that the Samkhya and the *Yoga* are clubbed together and the two schools have been regarded as one. The Samkhya is held as an atheistic system while the Yoga is theistic. The Yoga system, embedded in the Samkhya, gave the system a new orientation, and the concept of the 'Purusha vishesa' as God was added. Thus it also became one 'tattva' with the twenty-five enumerated by the Samkhya. Patanjali is not the originator of the Yoga system. He compiled the sutras and is thus a compiler or an editor.

The date of Patanjali is a hotly debated question. With reference to the Yoga in the 'Upanishads' and other old literature his date is pushed back to the third century B.C. or even earlier. On the other hand, with the criticism of the Buddhist and some other views in the fourth part of

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the *Yogasutra* his date is dragged down to the third or the fourth century AD. Some scholars hold that the fourth part of the *Yogasutra* is a later addition to the work, hence the date of Patanjali should not be determined on its evidence. Taking all contradictory views into consideration it is generally held that Patanjali flourished in the second century BC.

The *Yogasutra* is divided into four parts and each part deals with a specific aspect of the Yoga. The first part known as the 'samadhipada' deals with the nature and aim of the samadhi or meditative absorption; the second part is called the 'sadhanapada', which elaborates the means of attaining the samadhi; the third part is named the 'vibhutipada' because it discusses the super-normal powers which one can attain by practising the Yoga following the prescribed rules; and the fourth part is termed as the 'mokshapada' since in this part the liberation from bondage is discussed and, in the process, theories of other systems are refuted. It has already been mentioned that this part, according to some scholars, is not from Patanjali's pen and in support of their argument they point out that the word 'iti' (here it ends) is found at the end of the third part of the *Yogasutra*. Though the fourth part may not have been written by Patanjali, the other three parts are taken as his original *Yogasutra* and their composition is placed in the second century BC. The *Yogasutra* is commented upon by Vyasa (fourth century AD) and his commentary known as *Vyasabhashya* is the only source to know the aphorism of Patanjali. The basic doctrine of the Yoga system as enunciated by Patanjali may be summed up as follows:

Ignorance of the true nature of things causes desires and the like, which are the sources of pain and suffering in the world. It is needless to trace the origin of ignorance because the world is without a beginning. Even in 'pralaya' (delusion) the individual 'chitta' (intellect) and 'purusha' turn to 'prakriti' and live within it together with their own 'avidya' (ignorance), and at the time of each new creation or evolution of the world these are created anew with such changes as are due to the individual 'avidyas'.

Further, the Yoga accounts for the creation by two agencies, God and 'avidya'. Through the force of the latter, the ever evolving energy of 'prakriti' transforms into modifications in the shapes of mental and material universe while God, though remaining outside the pale of 'prakriti' removes the obstructions offered by the latter. While the Samkhya holds that knowledge is the means to liberation, the Yoga emphasises the need of concentration and constant striving for it. It is seen that scholars in the medieval period have made an attempt to combine Jnana and Yoga as the means to liberation.

B.S.

PATANKAR, RAJARAM BHALCHANDRA (Marathi; b.1927) is a critic and scholar of modern aesthetics. After doing his M.A. in English from the University of Pune, he taught at different colleges in Maharashtra and Gujarat during 1951-1964. He wrote his thesis on 'Communication in literature' for the Ph.D. degree. In 1964 he joined the University of Bombay as Reader in English and became Head of the Department in 1978. He has, in fact, taught both Aesthetics and English for several years.

His first book *Aesthetics and Literary Criticism* was published in 1969. This was followed by three books in Marathi, namely *Saundarya mimansa* (1974), *Croceche saundarya shastra: ek bhashya* (1974) and *Kantchi saundaryamimansa* (1977). Of these, *Saundarya mimansa* received the Sahitya Akademi Award (1975). Apart from this, he has written a number of articles on aesthetics for different periodicals. Prabhakar Padhye has written a book on Patankar's theories and principles of aesthetics, namely *Patankaranchi saundarya mimansa* (1977). Recently, Patankar has written a book evaluating Muktibodh's contribution to literature, entitled *Muktibodhanche sahitya* (1986). He has also published some poems under the pen name 'Ariel'.

A.De.

PATAYANI (Malayalam) is an ancient folk art-form of Kerala. It is usually a ten-day long ceremony conducted in some temples of Southern Kerala. This ritualistic folk art-form has its own characteristic costumes and make-up. Villages of Central Travancore like Katammanitta, Malayalappuzha and Thakazhi used to have annual Patayani festivals, performed by traditionally trained experts.

Ancient tunes and talas are employed in the Patayani songs which are composed distinctly for each day of the Patayani festival. Dravidian metrical tunes like 'indhisha' are employed in Patayani songs as seem in the line 'Chandanattanalute indisha pativarum kilippenne' (the bird girl who comes through the shades of sandalwood tree, singing indisha). A lot of Keralite talas are also found employed in the Patayani music.

Patayani is a powerful medium for the villagers to keep up purely folk traditions in art, religion and social life. Patayani is a dying art and no exhaustive study seems to have been made so far of this art-form.

V.S.S

PATEL, BHOLABHAI SHANKARBHAI (Gujarati; b. 1934) was a critic, translator and writer of personal essays and travelogues. He did his M.A. in Hindi, and took a Diploma in Linguistics and German language. For his Ph.D. degree he wrote a thesis in Hindi on *Agyeya: ek adhyayan*, recently published by Gujarat University. At

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present he is Professor and Head of the Hindi Department, Gujarat University. He is also Secretary of the Gujarati Sahitya Parishad and Editor of its organ *Parab*.

His critical articles are compiled in books like *Surdasni kavita* (1972), *Adhuna* (1973), *Poorvapar* (1975), *Bharatiya tunki vartao* (1975), *Kalpurush* (1977), *Adhunikta ane Gujarati kavita* (1987), These books contain articles on literary works in Bengali, Oriya, Assamese, Marathi and Hindi literature in particular, displaying his method of elucidating the creative writer's point of view and his experience. *Vidisha* (1980) is a collection of his articles on travels. He has a certain knack of portraying, with the help of literary allusions, his responses to various places. *Purvottar* (1981) is another travelogue in a diary form, describing his visits to Assam and the eastern regions of India. Similarly, *Kanchanjanga* (1985) and *Radhe tara dungariya par* (1981) also make interesting readings. A majority of them contain reminiscences of places visited, topographical details and minute observation, and many of them fall in the genre of the personal essay.

Bholabhai's work as a translator is highly commendable. *Chidambara* (1969) is the Gujarati version of the work of Sumitranandan Pant, the celebrated Hindi poet, done in collaboration with Raghuvir Chaudhari. Likewise *Vanlata Sen* (1974) is the Gujarati translation of an anthology of Jibanananda Das, the Bengali poet. *Prachin* and *Nishith* are the Hindi versions of the poetry of Umashankar Joshi, the eminent Gujarati poet. His other translations include: Vinayak Athvale's *Vishnu Digamber* (1967), Gopal Singh's *Guru Nanak* (1969), Maheshwar Neog's *Shankar Deo* (1970), Vasudev Sharan Agarwal's *Harsha charit*, Sunil Gangopadhyaya's *Swargani niche manushya* and Buddhadev Basu's *Tapaswi o tarangini*. We get a good idea of his proficiency in translation from these works as well as from his *Bengali sahityana itihasni ruprekha* (1982) and *Samkalin Asamiya kavita* (1982).

Among the books edited by him, mention may be made of *Jivannun kavya* (1982) and *Gujarati sahityano aathmo daiko* (1982).

B.J.

PATEL, DHIRUBEN (Gujarati; b. 1926) is a novelist, short story writer and dramatist. She did her M.A. in English literature and taught at Bharatiya Vidya Bhavan's Somani College, Bombay, for a few years. Later, she switched over to journalism and edited *Sudha*, a women's weekly in Gujarati. As editor, she brought to light many young talented women writers. Subsequently, she gave up editorship and devoted herself fully to writing. She also wrote for Gujarati films and has to her credit the script and songs of *Bhavani bhavai*, a film produced and directed by Ketan Mehta, which won her laurels at national as well as international film festivals.

Patel's first novel, *Vedavanata* (1963), is a massive work of about 625 pages. It is an attempt at probing the psyche of its two principal women characters, Rekha and Anjana. The story is narrated from the viewpoint of Rekha, who has been accused of murdering Anjana. While undergoing trial, Rekha puts down in writing her past experiences, involving humiliation and mental torture inflicted on her by Anjana.

Vamshano ankura (1967), her second work, stands in contrast with her first novel. It is a novelette running into 172 pages. Kesava, a young rebellious boy, and his benevolent but autocratic grandfather, Ramanikalal, are the two principal characters of the story. Though indebted to his grandfather for a comfortable upbringing, Kesava, like a fresh bamboo shoot, desires to break new grounds. The book displays the author's deep insight into the workings of a young mind, and is marked by freshness of expression and a fascinating narrative technique.

Simalanam phula (1976), *Paradukhabhanjana Pestanaji* (1978), *Ek bhalo manasa* (1979), *Vavantola* (1979), and *Vamala* (1980) are her other novels.

Simalanam phula is a delicate love story, *Paradukhabhanjana Pestanaji* is a light humorous novelette. *Ek bhalo manasa* deals with the life of a common man who, by circumstances, is drawn to the world of crime. *Vavantola* depicts skilfully the traumatic experiences of Taja, a destitute girl who was adopted by a well-to-do but broken family. *Vamala* revolves round complications created in the life of a newly married woman by a sudden resurgence of the memories of her previous birth.

Patel has also to her credit three collections of short stories, *Adhuro kola* (1955), *Ek lahara* (1957), and *Visrambhakatha* (1966), and some collections of plays including *Pahelum inama* (1957), *Pankhinomelo* (1957), *Mananomanolo* (1959), *Vinasane punthe* (1961) and *Namani nagaravela* (1961). She has also written some delightful verses for children which have been collected in *Mitranam jodakanam* and a full-length play for children, namely *Anderi ganderi tipari tena* (1966).

Patel does not believe in experiments for the sake of experiments, nor is she a blind follower of tradition. Never repeating herself, she tries to delve deep into the human mind and examines the complex fabric of social relations. This has made her works popular with both the discerning critic and the average reader.

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D.B.M.

PATEL, GIEVE (English; b. 1940) was educated at St. Xavier's High School and Grant Medical College, Bombay. A doctor by profession, he is interested in painting

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and writes poetry and plays. His two plays *Princes* and *Savaksa* were staged in Bombay in 1970 and 1982 respectively. In 1984, he was awarded a Woodrow Wilson Fellowship to the Smithsonian Institute, Washington, D.C. to write a play which, when completed, became *Mister Behram*.

Gieve Patel is not a prolific writer. So far he has published only two collections of poems : *Poems* (1966) and *How Do You Withstand, Body* (1976). The third is likely to be published in 1988. The subjects of his poetry are poverty, loss and pain, mortality, decay and violence. No doubt he is concerned more with the plight of the underdog and the oppressed lepers, servants and others, but he is no less concerned with the sufferings of his fellowmen.

What characterizes Patel's poetry is its precision. He scrutinizes an object or a situation, usually in the Indian scene, the critical exactness and detachment. The poem 'On Killing a Tree' has a strange evocative power and suggestive multiplicity of meanings with a powerful undercurrent of subtle, Swiftean irony making the horrors of the threat of violence a real experience. Such poems have the richness of distilled experience. An object, an incident or a situation acts as a catapult to lead the poet's imagination into meaningful associations with the things belonging to the past or into interesting observations on the future, even though he remains clawed by an invisible force to the present.

Patel does not indulge in writing sentimental lyrics even when his compassion tempts him into it.

His is a compelling but detached voice. Suppressing the impulse of a too personal voice, he approaches the subject cautiously and raises it to the level of universality. He is also not a dexterous craftsman. His hold on the rhyme and the rhythm is far from perfect. Except for an occassional simile or metaphor, he uses imagery sparingly.

In *How Do You Withstand, Body*, Patel shows again his concern for poverty and violence relating to both the body and the mind, though at times giving an unpleasant impression of a search in an overexplored territory. In such poems, his observation becomes more acute. Quite a few of his poems are fragmentary in nature, giving the impression of splintered and dissipated energy instead of the harnessing of a powerful embodied force. They do not also have the expected polished shapes and contours but seem to have been crudely hacked or torn from the main block of experience, leaving uneven edges, even though the experience behind them is unmistakably universal. Patel's published work is small but within its limit his achievement is considerable.

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Ram Sh.

PATEL, MAGANBHAI BHUDHARBHAI (Gujarati; b.1905, d.1970), the Gujarati poet, wrote under several pen names, such as 'Patil', 'Ikaksari', 'Yashobala', 'Jayasena', 'Neelpadma' and 'Snehanaiya'. He studied up to Intermediate, ran a cloth shop for a few years, worked as a government clerk for sometime, and then taught at various educational institutions at Kadi, Ankalesar and Surat. Now and then he gave up service and took to farming. For a while, he edited the literary page of *Gujaratmitra*, a daily published from Surat. He began his writing career with ghazals in English. He also translated Tennyson's *In Memoriam* into rhythmic verse in Gujarati. He experimented different metrical patterns in the same composition. He tried his hand at various verse forms like 'ghazal', 'qasida', 'tarana', 'tarj', 'gatha', 'khayanan', 'ras', 'sonnet', 'katha kavya', etc. Apart from Gujarati, he wrote poems in Persian, Urdu and Hindustani. In addition to poetry, he wrote short stories, humorous essays, playlets in verse and prose, life-sketches of writers, and critical articles. His poetic diction reflects very strongly the influence of Persian and medieval poetry. Love is his favourite theme, and Byron his favourite poet.

His important works are: *Pratapsingh* (1934), *Prabhatnarmada* (1940), *Vyamoh javanika* (1975), *Atulianar* (1976), *Mari urvashi* (1976), *Patilnan chutelan kavya* (1977).

P.V.

PATEL, PANNALAL NANALAL (Gujarati; b. 1913, d. 1988), is a gifted novelist, short story writer, dramatist and autobiographer. He was born in a village on the border of Rajasthan and Gujarat, and is an example of a man who, in spite of scant formal schooling, rose to be one of the greatest of Gujarati writers. Early in life he worked as a pipe-fitter, an oilman in an electricity company and a common textile mill worker, but his innate creative ability took him to writing. A staunch devotee of Aurobindo and the Mother, he held that 'creative power' is a gift of God.

Manavini bhavai (1947), his *magnum opus* that won him the Jnanapith Award, is apparently the story of love between Kalu and Raju, but it is the hard and tragic life of farmers in Indian villages that is in fact depicted here. The struggle for existence in an inhospitable land, sharply aggravated by famine and hardships, is the basic fact of their life. The pangs of hunger and, worst of all, the utter humiliation of subsisting on charity, are touchingly brought out. Rarely has the village of Gujarat pulsing with life been so artistically etched as in this novel. The next major novel is his *Malela jiv* (Souls united), published in 1941. The story narrates the love affair between Kanji and Jivi who belong to different castes. Their mental conflict resulting from caste-barriers is vividly described. The novel has a well-made plot, life-like characterization, apprehension of the tragic in life, and an original style. Patel wrote more than fifty novels, but these two made

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him a celebrity. Amongst his other prominent novels are *Valamanan* (1940), *Bhiru sathi* (1943), *Bhagyanan bheru* (1957), *Ghummar valonun* (1947), *Na chhutke* (1955), *Pachchale barane* (1947), etc.

In his later years Patel turned to puranic themes, and cast those stories into the narrative form. Perhaps, artistically they are of uneven merit. His *Min matinan manavi* (1966), however, gives a fresh evidence of his earlier craftsmanship. Like almost all his novels, the story is set in Sabarkantha, his native district; it is a world of people struggling in a corrupt, custom-ridden society, weighed down by poverty, illiteracy, forces of casteism and local politics. Still there are men and women who err, and yet assert their innate dignity in moments of crisis.

Patel's characteristic use of local idiom and dialect lends his novels great charm. The vigour and freshness of his stories do not owe less to such a creative use of the language.

Patel has published more than twenty collections of short stories, prominent among them being *Sukh-dukhna sathi* (1940), *Vatraka ne kanthe* (1952) and *Morlina munga sur* (1966). 'National savings', 'Vatrak-ne kanthe', 'Lakh chorasi', 'Kukadinun Indu' and 'Morlina munga sur' are some of his excellent short stories that linger long in the reader's mind. Besides fiction, he has written plays, autobiographical works, children's literature and some essays also.

Pannalal has won quite a few awards, prizes and medals. He received the famous Ranjitram Gold Medal of 1950 for his contribution to literature. He was elected President of the creative literature section at the 30th session of Gujarati Sahitya Parishad held at Baroda in 1979. He was invited to attend an international literary conference held at Uganda in 1962.

Pannalal, a major Gujarati novelist, is a re-creator of people's life. His is the example of a writer who is dedicated to men and women and whose spiritual goal, to use his own words, is to "search for the sun with the light of the lamp."

Ra.J.

PATEL, PITAMBER NARSINHBHAI (Gujarati; b. 1918, d. 1978) was a novelist and short story-writer. He did his B.A. in 1940 from L.D. Arts College, Ahmedabad, and his M.A. in 1942. He worked for the Ahmedabad centre of All India Radio from 1956 onwards. He was Secretary of the Gujarati Sahitya Parishad for many years. For some years, he edited *Aram*, a periodical of short stories.

His novels offer an authentic portrayal of village as well as town life. His works include *Rasiyo jiv* (1942) *Parivartan* (1944), *Ugyun prabhat* (1950), *Khetarne khole* (1952), *Tejrekha* (1952), *Ashabhari* (1954), *Antarna ajwala* (1960), *Chirantan jyot* (1960), *Dhartina ami* (1962); *Kevadiyano kanto* (1965), *Dhartina moja* (1966), etc. In a couple of his novels, he has effectively brought out the local colour and regional environment, and therefore, they are noteworthy among the regional novels of Gujarat.

Some of his best short stories are compiled in a number of story-books, such as *Vagadana phul* (1944), *Milap*, *Shraddha-deep* (1952), *Kalpana* (1954), *Shamna-ni rakh* (1954), *Saubhagya-no shangar* (1963), *Nil gagan-na pankhi* (1964), *Ruda Sarvariyani pal* (1964), *Jhulta minara* (1966). Emphasis on regional atmosphere, predominance of social evil, and complications discernible in human relations are the salient features of his short stories.

His book, *Bharatna nava yatradhamo*, is quite informative, and has richness of details gleaned from personal experience. The book is written in a lucid style and shows the writer's ability to produce thumb-nail impressions of persons and places. *Mansaini vato* and *Mangal vato* are his edited works. His other writings, such as essays, are collected in various volumes, namely *Chhuta-chheda*. *Ghar-betha-ganga*, *Limbdani-ek-dal-mithi*, etc.

His forte as a writer is depiction of the toils and troubles of village life.

B.J.

PATEL, RAVJI (Gujarati; b.1939, d.1968) was a poet, novelist and short story writer. He had his schooling at Ahmedabad. The bent of his mind was academic, but he could not go beyond two years of college education due to poor health. At an early age he suffered from tuberculosis and later developed some kind of mental disorder too. Yet by nature he was sensitive, inquisitive and generous. He started writing during his school days. In 1964 he edited a poetry journal, *Shabda*, in collaboration with poet Mukund Parikh. This experience enriched his creative life. Essentially a poet, he tried his hand at different literary genres, namely poetry, novel, short story and letters.

Angat (1971), a collection of all his available poems, was published posthumously by his friends. The two main emotions depicted in his poems are love of nature and love of man. He apprehends the beauty of nature emotionally, though at times he is conscious of a spiritual power mainfesting itself in nature. Suffering in love, anguish and pessimism are some other recurring sentiments in his poetry which is otherwise marked by romantic intensity, lyrical fervour and rich imagery.

There is yet another aspect to his poetic experience—the experience of peasant life. The dark side of urban life is also depicted by him. He was, however, not a spokesman of westernized modern sensibility, though he does depict the perplexity and suffocation of modern life. He spoke sometimes in the language of a non-conformist, sometimes of a rebel, sometimes of absurd lamentation and often of denial. His poetry possessed a few qualities of

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traditional poetry also, viz., brevity, concealment and metrical pattern, besides the sensibility, style and experimentation of modern poetry.

His novella, *Ashrughar* (1966), is a love story, dealing with a patient drawn to death. Though the theme is not new, its treatment and freshness of approach make it interesting.

Zanza (1968), on the other hand, is a full-length novel a story of the inner storm of a young man. After having been tired of the civilized social life, the hero quits his home, is exposed to the world outside, and then returns home with valuable experience. The story is told in the first person narrative form while the narration itself makes use of notes from a diary and tape recorder and such other devices.

Patel wanted to write a long novel to be his magnum opus, but owing to his untimely death, the work remained incomplete. After his death, his unfinished novel and the few short stories he had written were put together and published in a single volume, entitled *Vriti ane varta* (1977). There are eleven stories altogether, some of which have become quite popular, namely 'Ek ghadina panchoterma bhagno unmad', 'Chhabilkakano bijo pag' and 'Ghetan'. The themes of these stories are sexual instinct and death , and the author has shown great talent in a symbolic and artistic treatment of their challenging themes.

N.L.V.

PATEL, SARDAR VALLABHABHAI (Gujarati; b.1875, d. 1950) was born at Nadiad in an agriculturist family, and had his primary and secondary education at Karamsad, Petlad and Nadiad. Owing to the weak financial position of the family, he had to appear at an examination for recruitment as a District Pleader rather than go in for higher educational courses. He started his professional career as a pleader, first at Godhara and then at Borsad. Later, he obtained the Barrister's degree from England, and started his practice as a lawyer in Ahmedabad and took active part in civic and political affairs and eventually became one of the architects of modern India.

Sardar Patel may not be a creative writer but he has a few volumes of lectures, discourses and letters, and a small diary to his credit. He did not plan to write anything for posterity, and therefore all his writing was action-oriented. He applied his mind to a wide range of problems which the country faced at that time and articulated them in his letters. His diary is a precise account of a prisoner.

His prose is terse and his style vigorous. He never tried any ornamentation in his expression. Because of his maturity of thought, striking illustrations, apt similes and metaphors, and sharp wit and humour, his writings are quite forceful. These writings, though topical, are a significant contribution to our culture and literature and are a testimony to the fact that the Sardar was not only a great political leader but also a powerful prose writer.

N.L.V

PATH KE SATHI (Hindi), the collection of literary memoirs by Mahadevi Verma, was published in 1956. Along with details about contemporary writers, we get a glimpse of Mahadevi's own life here. From this point of view we find an autobiographical touch in these memoirs. Sometimes we find in them the element of literary analysis also. Apparently, we have here a mingling of many prose genres.

Starting with Rabindranath Tagore, the fountain source of inspiration for the chhayavadi poets, the book has seven memoirs revealing the creative personalities of Maithilisharan Gupta, Subhadrakumari Chauhan, Nirala, Prasad, Pant and Siyaramsharan Gupta. The speciality of the book lies in the fact that in addition to giving memoirs of literary figures, it presents the events and ethos of the age in which they lived and wrote. The attempt of the writer has been to present a personality objectively, but she knows the difficulty too: "It is not easy to say something about senior or contemporary writers, keeping one's own self absolutely de-linked." Mahadevi had the opportunity of being in close contact with the important authors of her time, and the values and ideals they cherished constantly influenced her. To write about them, she felt, was to express one's gratitude to them and to acknowledge the debt of inspiration received from them.

Why these memoirs are regarded as different from 'sketches' is because one can draw the sketch of a person after a single meeting with him. A sketch tends to offer a momentary glimpe of the person and the writer can be detached from the whole situation, but a memoir demands a deeper and closer contact with the person. The memoirs of *Path ke sathi* are based upon an intimate association with the authors; therefore we find in them a large dimension of experience and intensity of emotion. The memoir 'Dadda Maithilisharan Gupta' starts with spontaneity of feelings: "Since when have I known Guptaji? Till now I have no simple answer to this question. My memory goes back to a very dim page of the past which has no clear imprint of the lines of year or colours of situations. What I can recollect is the image of myself—a girl wanting to be a poetess." This is how Mahadevi's own life intervenes in the memoir, and she keeps reflecting on the poet in her and the creative processes of her poetry. For example, she tells us that she started writing poetry in Brajbhasha and in the tradition of 'samasya purti'.

Sometimes she gives us the pen-picture of a particular writer; there we have the element of sketch. This is what she writes about Dadda: "In the appearance of Guptaji there was nothing which could mark him out as extraordinary. Average middle height, ordinary head gear or its modernised form the Gandhi cap, 'angarakha dhoti' or

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'kurta dhoti', and the expansive Indianness limiting itself to a particular community by wearing 'Tulsi kanthi'."

In addition to bringing out the particular traits in a personality she concentrates upon the circumstances that had a role in the making of an author. For example, the financial hardships and struggles in Nirala's life as well as the generosity of his disposition have been aptly brought out. In Mahadevi's hands the memoirs become creative prose, indeed. On Subhadrakumari Chauhan, it is a friend who comments with intimacy; on Jaishankar Prasad and Sumitranandan Pant it is the tone of reverence. For example, "Whenever I think of Mahakavi Prasad, always the same picture stands out in my memory: a cedar tree standing erect on the slope of the Himalayas trying to compete with its lofty peaks, enduring the blows of the sun, snow and rain, his forehead reared high, his wide branches bearing the strokes of storm and thunder, his roots wet by a narrow current playing hide and seek with them." The memoir on Siyaramasharan Gupta is very touching as it presents the author's struggle with serious disease and his desire to contribute to literature in spite of the stranglehood of illness.

To sum up, we can say that *Path ke sathi* is a marvellous example of creative, pictorial prose and is a landmark among the works of this particular genre in Hindi.

R.R.P.

PATHABHI (Telugu; b. 1919) is the pen name of Tikkavarapu Pattabhirami Reddy, who created a sensation by publishing his *Phidelu ragala dozen* (1939). He discarded the traditional metre and paved the way for free verse. He revolutionised the subject matter of poetry by writing poems on a call girl, a traffic constable and a 'modern lady'. He saw the world from a new perspective and described the rain and the spring in an altogether new manner. Sri Sri, in his Introduction to *Phidelu ragala dozen* defended Pathabhi's new thought and approach to poetry.

Pathabhi wrote a few other poems such as 'Nilagiri nilimalu', 'Kaita na daita' and 'Pathabhi phanchangam'. With a slender output of poems he carved a niche for himself in modern Telugu poetry.

Born in a rich agriecultural family in Nellore, he had his early education there and in Madras. Afterwards he joined Santiniketan and studied for his B.A. under the guidance of Tagore. Later, he joined the Calcutta University for an M.A. but did not complete his studies. His outlook on life completely changed when he saw the wretched life in Calcutta slums. He wrote his *Phidelu ragala dozen* when he was still in Calcutta. Pathabhi went to the U.S.A. for higher studies and took his M.A. degree in English Literature from Columbia University. He took a diploma in 'Motion Picture Appreciation' also.

Pathabhi is a revolutionary in real life. During the time when inter caste marriages were rare, he married Snehalatha Pavell, a Christian girl, who was a writer, dancer and actor.

Pathabhi is a multi-faceted artist. He directed the film *Samskara* in Kannada, which was acclaimed the best picture and awarded the President's Gold Medal and other international prizes. He is an active politician too.

Pathabhi's impact on Telugu literature is powerful in as much as it opened new vistas. He ridiculed the romantic poets and their escapist ways. He was sensitive to the condition of the poor and the oppressed, and expressed his dissent against the prevailing conditions of society.

Pathabhi writes about the sources of his inspiration in his preface 'Thirty Four Years ago'. The authors who influenced him most were Sri Sri and Chalam, Walt Whitman and Oscar Wilde, Freud and Einstein. Tagore influenced him negatively as he tried consciously to break away from his imagery. In his own words, "For the agitated feelings I had which I wished to convey, I felt I had to find new weapons. I want the readers of these poems *(Phidelu ragala dozen)* to sit up and take note. I was prepared for even abuse.... It is apathy that kills, only out of friction can progress be achieved. This also explains why I wrote all the poems in the first person singular. Buffoonery, egoism and sex were all part of my arsenal."

Phidelu ragala dozen is all of a piece. It contains twelve poems, each of which is a fine example of deep observation, facility of expression and perfect execution. For example, the poet writes about the season of 'Spring in the city of Madras':

> I have heard that the season of spring
> Has visited the city of Madras
> Where is this season of spring?
> I do not hear the songs of birds
> I only hear the endless uproar of trams and buses
> Is it really the spring?

Pathabhi's skill and mastery of rhymes were revealed in 'Kaita na daita'. His 'Nilagiri nilimalu' describes the beauty of the hills of Nilagiri. 'Pathabhi phanchangam' is humorous as well as satirical, and criticizes modern society for its evils.

Pathabhi achieved a breakthrough in Telugu poetry. He is a forerunner of the progressive poets, and his portrayal of urban life influenced many poets of Andhra.

K.R.R.

PATHAK, HASAMUKH HARILAL (Gujarati; b. 1930) was born in Palitana, district Bhavanagar, in Gujarat. He did his B.Sc in 1954, and then took the degree and postgraduate courses in Library Science at Delhi University. Since 1955 he has worked as a librarian in various public institutions at Ahmedabad. He also served as Science Librarian at Haile Sellasie University in Ethiopia

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for two years. At present he is working at the Sardar Patel Institute of Economic and Social Research.

Pathak is one of the pioneers of the modernist movement in Gujarati poetry which used the imagist and symbolic modes of expression and also 'hinopamas', i.e. similes turned into anti-similes in a degrading sense. He broke the rigidity of the traditional 'matramela' metres and took recourse to irregular repetitions of units of syllabic quantity.

Pathak's poetry, however, was deeply concerned with the human predicament and effectively employed the language of the ordinary human beings around him. *Nameli sanja* (Evening darkness, 1958) is a collection of his poems written during 1952-57. It was included as one section in *Sayujya* (Bound together, 1972) with another group of poems called *Sira namyum* (The bowed head), written during 1962-68. These latter poems, though subtle in thought, are usually direct in expression and employ traditional myths with fresh meanings, revealing a spiritual bent of mind. Pathak has also written a few short stories and some critical essays. The essays, published in *Samskriti* (1967-68), analyse and interpret, minutely and with original insight, some front-rank poems of Gujarati literature with regard to their diction, structure, stylistic features and poetic thoughts. Pathak has also translated the Czechoslovakian poet, Miroslav Holub, under the title *Vastunum mula ane bijam kavya* (The root of matter and other poems, 1976).

Nit. M.

PATHAK, HIRABEN RAMNARAYAN (Gujarati, b. 1916) was a critic and poet. She was married to Ramnarayan Pathak, the eminent Gujarati scholar and writer. For a number of years she worked as a lecturer in Gujarati at S.N.D.T. University, Bombay. She was a member of the Executive Committee of Gujarati Sahitya Parishad. Her doctoral thesis was on 'Apnum vivechan sahitya' (History of our literary criticism) which was published in book form in 1939. She has examined the critics from two angles. First, she unfolds the viewpoints embodied in the critical works of a particular critic, and then she analyses how that particular point of view has contributed to the entire development of Gujarati literary criticism. Her two other important books are *Kavyabhavan* (Critical appreciation of poetry, 1961) and *Vidrati* (1974).

Parloke patra (Letters written to the other world, 1970) is a collection of twelve letters written in verse, addressed to her deceased husband. The metre used here is 'Vanveli' suitable for conversational style. The poems are elegiac in spirit, in which she reminisces over the past events with nostalgia. *Gavaksha deep* (1979) is a collection of articles written in appreciation of Sanskrit poetry. The shlokas are selected from a subjective point of view. Her criticism reveals her as a refined and sensitive critic.

M.H.J.

PATHAK, JAYANT HIMMATLAL (Gujarati, b. 1920) is essentially a poet, but has done considerable work in the field of biographies, criticism, translation, editing and compiling. He had been in journalism from 1948 to 1953. After passing his M.A. examination, he taught Gujarati literature at Surat from 1953 to 1980. He was Chairman of the Chunilal Gandhi Vidya Bhavan at Surat between 1965 and 1972.

Jayant Pathak started his literary career in 1938 and is still active in the field. His original works are *Marmar* (1954), *Sanket* (1960), *Vismay* (1963), *Sarga* (1969), *Antariksh* (1975) and *Anunay* (1978). All these are collections of poems. *Adhunik kavita-pravah* is his doctoral thesis (1963), while *Alok* (1969), *Kavyalok* (1973) and *Bhavayitri* (1974) are collections of critical articles. *Bhavayitri* (1974) is a book of reminiscences with rich regional touches. His translated works, in collaboration, include *Cheleko shreshtha navalikao* (1957) and *Dhire vale chhe don* (1961). In addition, he has edited works like *Upayan* (1961).

The striking quality of Jayant Pathak's verse is its neatness, besides its delicately depicted sentiments. He has assimilated various types of expressions that characterise new poetry and has adopted them in his own poetry with remarkable success. Clarity of expression, depiction of sentiments, structural perfection and mastery of technique, deserve special attention. He has also tried his hand at other verse forms like songs and ghazals. However, it is in the sonnets that he is at his best. *Vagadano shvas* is a collection of his selected poems. In *Vananchal*, a delightful prose work, he gives his childhood reminiscences, besides descriptions of rural tribal life. His critical writings are marked by devotion to scholarly pursuits and elaborations guided by aesthetic discernment. His review of the current trends in Gujarati poetry, after a similar review by Sundarm, is quite useful for the students of Gujarati poetry.

Jayant Pathak has been awarded the Kumar Medal (1957), the Narmad Gold Medal and Ranjitram Gold Medal (1976) for his poetry, and the Soviet Land-Nehru Award for his translation of *And Quiet Flows the Don*. He received the Sahitya Akademi Award for his collection of poems entitled *Anunay* in 1980.

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C.S.

PATHAK, PRANJIVAN VISHWANATH (Gujarati; b. 1898, d. 1975) was a Gujarati playwright. He took his B.A. (Honours) in Moral Philosophy and Psychology from Furgusson College in 1919. He came under the influence of Indulal Yajnik and joined the freedom movement. With the help of like-minded friends he established the Gujarati Kelavni Mandal (Gujarat Educa-

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tion Society) in Ahmedabad, and later joined the Gujarat Vidyapith. A little later he set up a printing press, now known as the Aditya press. About this time he did his M.A. in Philosophy and lectured at Baroda. In a year and a half he gave up that job and started the study of textiles and specialised in weaving. He worked in a number of textile mills and finally retired as the manager of the Lal Mills. His first play *Ananta* was published in 1922. He made a deep study of Ibsen, and translated *A Doll's House* into Gujarati as *Dhinglighar* (1925), which became very famous. He translated into Gujarati a few other major works also, namely Mcdougal's *Physiological Psychology*, Plato's *Republic*, and Toynbee's *Studies in History* abridged by Somerwell. Through the translations of these difficult classics he rendered significant service to Gujarati. He also wrote a few articles in different journals under the pseudonyms 'Aranyak' and 'Ramanuj'.

P.V.

PATHAK, RAMNARAYAN NAGARDAS (Gujarati; b.1905) is a novelist, who studied formally up to the seventh class only. Later, he studied Sanskrit up to Laghu Kaumudi, and passed the Vineet examination in Hindi. He is a teacher and a writer by profession. He is interested essentially in the study of folk literature and Sanskrit poetry. He came under the powerful impact of Gandhiji and the national movement. The nationalist ideology is, in fact, the mainstay of his novels. *Bharatna bhadviro* (1928) was his first publication. His translation of Premchand's novel *Kayakalpa* came out in 1946.

His other important works are : Novels: *Chhetan ratejo maabaup* (1929), *Pachas varsh pachhi* (1931), *Avati kal* (1937), *Jagatno tat* (1938), *Khandani dhar* (1941), *Manavtanan modi* (1941), *Salhi* (1947), *Sohag* (1947), *Maro parivar* (1951), *Yashodhara* (1975), *Suvarni mrig* (3rd ed., 1950); Short stories : *Vettno varo* (1929), *Hove bhai saa'b* (1971).

P.V.

PATHAK, RAMNARAYAN VISHWANATH (Gujarati; b. 1887, d. 1955) was a renowned 'Pingalasastri' and creative writer. His father, Vishwanath Sadaram, was a teacher and a Sanskrit scholar. His mother was religious-minded and loved folk songs. During his formative years he had the advantage of studying under ideal teachers like Chunibhai Bhatt, Gijubhai and Nanabhai Bhatt. After a bright academic career, he practised law at Sadra for some time which he gave up under the influence of Indulal Yajnik and joined the Gujarat Kelavni Mandal (Gujarat Education Society) as a volunteer and worked for the propagation of national education. In 1920 he joined the Gujarat Vidyapith which gave him recognition as a man of letters.

Gandhiji's deep impact on the life and thinking of the nation led him to join the freedom struggle and he even went to jail. While at Gujarat Vidyapith, he did some significant work in the field of literature and education in collaboration with Rasiklal Chotalal Parekh. He made an experiment in drama also and his *Kulangar ane biji kritio* (1959) was performed at the Vidyapith. With Rasiklal Parekh, he translated six chapters of Mammata's *Kavyaprakasha*, and with Dharmanand Kosambi translated *Dhammapada*. Apart from that, he edited, with Narhari Parikh, Narsing Mehta's *Govindagaman*, with Nagindas Parekh two parts of *Kavyaparichaya*, and with his wife Hiraben Pathak, *Samajik kathao*. He also edited the works of Anandashankar Dhruv in collaboration with Umashankar Joshi, and independently edited two volumes of *Kavyasamchhaya* and the second edition of *Purvalap* by Kant.

During his services at the Vidyapith from 1921 to 1928, Ramnarayan had started contributing to magazines like *Sabarmati*, *Puratattva*, *Yugadharma*, etc. With the launching of *Prasthan* which he edited for eleven years, he started writing poems, short stories, essays, etc. under pen-names like 'Jatrahi', 'Bhularam', 'Shesh', 'Dwiraf' and 'Swairavihari'.

In his capacity as professor, Ramnarayan was associated with the Gujarat Vidya Sabha at Ahmedabad and the Bharatiya Vidya Bhavan at Bombay. During 1937-1946 and 1950-52, he spent some time at Ahmedabad and made a deep study of Pingalashastra. He gave a series of lectures which were later published in bookforms, such as *Narmad: arvacheen gadya padyano adyapraneta* (1945); *Arvacheen Gujarati kavya-sahitya (1933); Arvacheen kavyasahityanan vaheno (1938)* and *Gujarati pingala navi drishtia* (1952).

He received the Haragovindadas Kantavala prize as well as the Narmad Gold Medal (1949) for his book *Paracheen Gujarati chhando—ek aitihasik samalochana* (1948), and the Sahitya Akademi Award for his book *Brihat pingala* (1956). His literary criticism is essentially influenced by Indian poetics. Yet, in many places, his acquaintance with the western trends of literary criticism is evident.

Like Navalram he maintained his interest in literary criticism along with his involvement in social activities. In his *Arvacheen kavysahityanan vaheno*, he examined extensively for the first time various aspects of the development of Gujarati poetry. He reviewed medieval and modern Gujarati literature and discussed parallel literary works in languages other than Gujarati. In this connection, mention may be made of a work like *Sharadsamiksha* (1980). Ramnarayan's discussion of the short story also deserves to be mentioned.

In addition to the books already mentioned, his works on literary criticism are *Kavyani shakti* (1939), *Sahitya vimarsh* (1939), *Alochana* (1944), *Raas ane garaba* (1954, with Govardhan Panchal), *Sahityalok* (1954), *Nabhovihar* (1961), *Akalan* (1964) and *Kavyaparishilan* (1965, with Nagindas Parekh).

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Ramnarayan is also one of the major short story writers in Gujarati. With the *Dwirefni vato* in three parts (1928, 1935, 1942) he has enriched this genre in terms of content, form and style. Some of his short stories like 'Jakshani' 'Mukundarai' 'Khemi' and 'Buddhivijay' are fine examples of his craft as a short story writer.

He has also contributed to the development of various verse forms such as lyric, 'khandakavya', and parody. In his poetry one experiences dignity and joy in life. His contribution to the poetry of love and humour is also noteworthy. In many of his poems he shows a good command of form, style and content.

Ramanarayan's light satirical essays have been anthologized in *Swairavihar,* Parts I and II (1931-1937) while his serious essays have been collected in *Manovihar* (1956). Even though his reformist viewpoint finds an occasional expression in it, *Swairavihar* essentially shows the 'free sojourn' of a philosopher who laughs. In *Manovihar* it is his composed and contemplative nature that gives his humour a meaning that relates to life.

Even though Ramnarayan was somewhat of an intruder in the field of drama, his serious play *Kulangar* which deals with the problem of untouchability, and *Devi ka rakshasi?* which deals with the psychological problems of married life are noteworthy. He partly translated in verse Shakespeare's plays *Romeo and Juliet* and *The Merchant of Venice.* He also translated Bhasa's *Urubhanga* and *Karnabhara* as well as *Bhagavadajjukiya.* All these translations show his command of dramatic versification.

BIBLIOGRAPHY: Dhirubhai Parikh, *Ksharakshar* (1980); Dolarrai Mankad, *Kavyavivechan* (1949); Hiraben Pathak, *Ramnarayan kavyabhavan* (1949) and *Ramnarayan Pathak: vangamayapratibha (1981);* Pravin Darji, *Nibandh swaroop ane vikas* (1975); Ramprasad Bakshi, *Vangmaya vimarsh* (1970); Chandrakant Sheth, *Ramnarayan V. Pathak* (1979); Umashankar Joshi, *Hridayman padeli chhabio* (1977).

C.S.

PATHAK, SAROJ (Gujarati; b. 1929) is an outstanding novelist and story-writer. She did her M.A. from the University of Gujarat, and studied classical dance at Bharatiya Kala Kendra, Delhi. In the beginning of her career, she worked with Air India (Delhi) and the USSR Embassy. For the last twenty years she has been teaching Gujarati at Bardoli College. She is a columnist for *Nari sansar* and *shree*, and the daily *Gujarat-mitra* and *Gujarat Samachar.* Her pen-name is 'Vacha'.

Saroj is an experimental story-writer. Though she depends mainly on outer events, she is able to give an artistic form to her narration. The stories in *Virat tapakun* (Immense point, 1966) created a sensation among the readers. In her earlier collection, *Prem ghata zuk ai* (Bowed down by love branches), she shows her peculiar choice of theme and originality of expression. *Virant tapakun* won her the Gujarat State Award and *Prem ghata zuk ai* the Maharashtra State Award. Already an established writer, *Prit bandhani* (Knotted by love),*Maro rag maro asabab* (My love, my everything), *Tathastu* (Be it so) and *Saroj Pathakni shreshth vartao* (The best stories of Saroj Pathak) brought her great renown as a story-writer in varied styles. Disharmony in married life and inner conflict in characters are the central points of her short stories. Her analysis of man-woman relationship is quite penetrating, and she probes sexual and psychological problems with boldness. Her trail-blazing themes and pointed delineation give her a prominent place among the short story writers of the post-Independence period.'Nahi ajavalu nahi andharun', 'Sarika panjrastha', 'Ekkshan', 'Virat tapakun', 'Sima bahar nahin', 'Jagat bahar' are some of her memorable stories.

Nightmare (1969-81), *Nighshesh* (Absolute, 1978) and *Priya punam* (Dear full-moon, 1980) are her novels. *Nightmare,* which won her the Gujarat State Award, is a notable psychological novel of our times. The structure of this novel is essentially shaped by three major characters, reflecting different aspects and complexities of human life. With the help of symbols and lucid prose style, the novelist has ably depicted the inner life of the characters.

Samsarika (Worldly lady), which received the Gujarat State Award in 1967, and *Arvachina* (Modern lady, 1976) are her reflective essays dealing with the problems of modern women. In these essays, she has occasionally adopted the form of letter-writing also.

BIBLIOGRAPHY: Jayant Kothari (ed.), *Tunki varta ane Gujarati tunki varta* (Ahmedabad, 1977); Ramchandra Shukla, *Navalikanan pachas varsha* (Dahod, 1982); Suman Shah, *Chandrakant Baxithi fero* (Ahmedabad, 1973) and *Suresh Joshithi Satyajit Sharma* (Ahmedabad, 1975).

P.D.

PATHAK, SHRIDHAR (Hindi; b.1830, d.1928) was born at village Jodhari, near Agra, in Uttar Pradesh. His father, Liladhar Pathak, was a man of a puritanical temperament. His uncle Dharanidhar Shastri was a great scholar of Sanskrit, and the young Shridhar was deeply influenced by him. As Shridhar grew up, he wrote poetry in Brajbhasha, but also contributed to the growth of Khariboli. He wrote excellent poetry describing the beauty of nature and landscape. An example of this is his poem, 'Kashmir sushama.'

Shridhar has mostly written lyrics, besides some miscellaneous poems, on a variety of subjects. Some of his best known poems are 'Bharatshri', 'Bharatprashansa', 'Hindvandana', 'Aryajati', 'Aryasundari', 'Sugrahini', 'Sati Sita' and 'Bhartotthan' (Redemption of India). He gave Hindi poetry new metres and new symbols. He was the first to use the old Lavani stanza. Apart from Lavani, he used Chaupai, Rola, Chhappy, Kavitt and Savaiya. One finds him often defying narrow restrictions of

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language and expressing the upsurge of emotions in all its intensity.

Shridhar Pathak translated into Hindi the poems of Goldsmith under the titles *Ekant vasi yogi* (The Hermit), *Shrant pathik* (The Traveller) and *Ujad gram* (The Deserted Village). He translated into Hindi Kalidas's *Meghaduta* also.

Shridhar Pathak may be recognized as a precursor of romanticism in Hindi poetry. His poetic sensibility often resembles that of the poets of the chhayavad school. Also, his original poems and translations made a significant contribution to the growth of the new poetic diction in Hindi.

V.D.S.

PATHAKAM (Malayalam) is a variant form of the 'Chakyarkuttu' of ancient Kerala. Pathakam is not performed in the theatre house of Kuttampalam, nor is it performed to the accompaniment of musical instruments as is the case with Chakyarkuttu. In Pathakam, the person (perhaps a Nambiar or a Nair) imitating the style of Chakyar, narrates some episodes from the puranas during festivals or some other functions. In the early period the dialectal 'Nambiantamil' was used in Pathakam. The Pathakam form of story telling may be dated back to the first century. In fact, the age-old story-teller not only entertained the audiences, but also succeeded in making drastic changes in the oral practice. The period of Nambiantamil is between the fourteenth and the seventeenth centuries. During this period the Tamil-influenced dialect changed considerably and the evolution of a theatrical language became possible. *Ambarishopakhyanam (14 c.)*, *Nalopakhyanam* (14th c.), *Brahmandapuranam* (15th c.), etc. are the works written in the Nambiantamil style. The language of these texts is a mixture of Tamil, Sanskrit and Malayalam. It is intended not for the educated audience of Chakyarkuttu but for the common man. The language of Pathakam is adapted to serve this purpose.

In the later period the Pathakam style of rendering puranic stories slowly changed and after the eighteenth century literary prose became its medium. Kunchan Nambiar through his Tullal songs established a more popular and lively style of narration of classical stories. The later Pathakam performers also adopted this method and its language became more enjoyable for the common audience. Though there is no text on this art, Pathakam has survived through some able performers and has become a part of festivals in the temples of Kerala.

V.S.S.

PATHAN Y.M. (Marathi, b. 1930) has made valuable contribution to research on saint poetry and devotional literature. His father was a scholar of English and Persian literatures and made a comparative study of different religions. This had a bearing on Pathan who was a keen student of Marathi and Hindi since his school days. He did his M.A. in Marathi literature, and took his Ph. D. degree from Pune in 1958 on 'Marathi bakharitil Pharasicheswarup' (Use of Persian language in Marathi bakhar), tracing the role and contribution of the Persian language in the context of the Marathi bakhars. The thesis was adjudged as the best dissertation in Marathi and won Pathan the Paranjape Award. When published in book form, it also received the State Government Award (1972-73). Equally interested in modern Marathi literature, Pathan wrote a number of short stories which were published in different periodicals and journals.

Pathan taught at Dayanand College, Sholapur, till 1959. He joined Marathvada University at Aurangabad as Reader in Marathi in 1960 and was fascinated by the rich tradition of 'santa' literature of the region. He combed different villages in search of rare manuscripts of different religious sects, e.g. Varkari, Mahanubhava, Nagesh, Ramdasi Virashaiva, Jain, Sufi, etc. He dedicated himself to editing and compiling them.

In the course of his explorations he also discovered some writings of the Mahanubhav sect in Hindi and wrote another thesis on 'Maharasthra ke Mahanubhav sahityakaron ka Hindi sahitya ko yogadan' (Contribution of Mahanubhav litterateurs of Maharashtra to Hindi literature). He also made an exhaustive research in edicts found in the different parts of the region, which throw light on the history of Marathavada. His book on the subject is entitled *Marathvadyatil Marathi shilalekh* (Marathi edicts in Marathavada) which he plans to translate and publish in both English and Hindi. He has edited a number of historical documents also which he found in the course of his research. He has also been actively associated with the Maharashtra State Council for folk-literature and has published an anthology named *Marathvadyatil lokakatha* (The folk tales of Marathavada). He presided over the sixty-third Marathi Sahitya Sammelan held at Pune in 1990. His other books include *Nagesh sampradaya* (1963), *Mahanubhav sahitya samshodhan* (1973), *Mahatma Phule ani Satyashodhak samaj* and *Lokahitavadi: Pioneer of rationalism in Maharashtra*. His *Sant sahitya chintan* won the Maharashtra Sahitya Parishad Award in 1984.

Ur. J.

PATHER DABI (Bengali), a novel by Saratchandra Chatterjee, appeared in 1926 and took the whole of Bengal by storm. It is a blatantly political novel that supports armed revolution in the struggle for Independence and deals with the activities of a group of Indian revolutionaries based in Burma. The overriding concern of Saratchandra in *Pather dabi* is India's liberation from the tyrannical British rule and everything else becomes subservient. The central character, Sabyasachi, can be

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said to represent Saratchandra's ideal of a freedom fighter who combines knowledge, valour and ruthlessness to an utmost degree. Conceived on a grand scale, he possesses almost superhuman strength, courage and endurance. A genius in assuming disguises, he travels from country to country and carries on with his revolutionary activities under the very nose of the police. 'Pather Dabi' is the secret society formed by him to create an awareness and awakening among the masses, particularly the working classes, and to prepare them for the ultimate struggle against the imperialists. His associates include Sumitra, a woman of invincible courage and steely devotion, Ramdas Talwarkar, who is consumed by the passion of patriotism and has already served his sentence in the British prison for his acts of 'treason', Hira Singh, a retired police officer who is reticent but quick like a leopard in converting Sabyasachi's orders into actions, Krishna Aiyer, an advocate, and Brajendra, a revolutionary killer of grotesque proportions. They help Sabyasachi in various capacities in the task of mobilising resources for revolution and motivating industrial workers. Sabyasachi's views on the relation between the rulers and the ruled, between imperialism and capitalism, and between socialism and the working class have a strong Marxist flavour.

The second strand of the narrative deals with the relation between Apurba, an Indian, who comes to Burma in search of a job, and Bharati, a Christian girl of Indian origin who is associated with the work of the 'Pather dabi'. Through Apurba, Saratchandra shows how dogmatic observance of unjust social customs cripples the mind. In Apurba's relation with Bharati and others the author shows how a Hindu's insistence on 'purity' of caste and sect vitiates his relationship with other human beings. Apurba is shocked to see the brutal treatment meted out to the Indians by the British rulers and tries to stand up against it. Thus he comes to be associated with Sabyasachi's secret society. But he is a weakling who lacks strength of character and conviction and capitulates under pressure. The revolutionary tribunal unanimously passes the death sentence on him, but Sabyasachi intervenes and forgives him and thus earns the wrath of the other members, particularly of Brajendra and Sumitra. Bharati does not share Sabyasachi's blind hatred of the British and his philosophy of violence but, nevertheless, respects his all-consuming passion for his motherland. In fact, the character of Sabyasachi acquires depth and complexity from his readiness to accept criticism from Bharati, and from his sympathetic understanding of Apurba's human frailty. Sumitra's devotion, without prior reflection on its potential, to the cause makes her potentially dangerous and she aligns herself, though temporarily, with Brajendra. There are suggestions that it is through the treachery of Brajendra that the secret revolutionary network of Sabyasachi is detected and almost destroyed by the police. At the end of the novel the secret society in Burma falls in disarray and the members go their own way. Sabyasachi proceeds towards Singapore where he hopes to get hold of Brajendra; Sumitra leaves to settle in Java; Apurba vows to devote his life to working among the rural poor in Indian villages and Bharati decides to accompany and help Apurba in his work by educating the masses.

As a novel, its literary merits are questionable. There is a lack of authorial control and some of the characters lack verisimilitude. The different strands of the narrative are technically weak and are held together only by a strong anti-British feeling.

Mo.A.

PATHER PANCHALI (Bengali) is a famous novel by Bibhutibhusan Banerjee. Written in 1928 and originally published in 1929 the work, before its appearance in book form, came out serially in the magazine *Bichitra* in 1928-29. This book is the first part of the trilogy known as the Apu trilogy.

Since its first publication the book has been reprinted many times. Two versions of the book were especially designed and abridged for children, one of which, entitled *Am antir bhenpu*, has been prescribed as a school textbook. It has been translated into most of the major Indian languages. Besides, English and French versions, undertaken as part of the Indian series of UNESCO collection of representative works, have also been published.

Based in a large measure on its author's own life, the novel depicts the milieu of his childhood. Harihar Ray, the head of the family, is a prototype of the author's father. Like all fathers of this particular social milieu, he also lives on illusions and day-dreaming, and earns a precarious living, working at times as a family priest and at other times by reciting verses from old religious texts. Sarbajaya, his wife, also true to the type, is often at her wit's end to provide enough food for her two children. Indir Thakrun, an old widowed relative who is part of the Ray household in the book, appears to be a prototype of Menaka Devi, an old aunt of the author's father.

The most important characters of the book are, of course, the two children, Durga and her brother Apu. The author is certainly at his best while revealing his understanding of the child's mind.

The little Durga, for example, whimsical and free as a bird, is always ready to snatch from life whatever it can offer her without bothering in the least for social conventions. Yet, though by nature greedy and self-centred, she becomes tender and generous in her relationship with her younger brother. Apu, however, is the hero and the central character of the book and it is his life which the author unfolds, a life resembling very much that of an average but more sensitive child of his class.

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'Panchali,' in medieval Bengali poetry, meant a long narrative poem recited generally with a puppet show which illustrated the story. The English translators (T.W. Clark and Tarapada Mukherji) of the book have therefore sub-titled their translation as *The Song of the Road* (1968), whereas the French translator (France Bhattacharya) keeping *Pather Panchali* within brackets, titles her translation as *La complainte de sentier* (Gallimard, Paris, 1969).

The life that is unfolded in the book concerns events that overtake the members of the Ray family and the latter's relationship with the others in the village of Nischindipur. In addition to the animate characters—a veritable galaxy of children, women and men—the inanimate world of nature with its trees, fruits, flowers, fields and village paths also plays a prominent role in the depiction of that life and is portrayed as personified presence. That life, in itself simple and monotonous, marked by the change of seasons, religious festivals and domestic trivialities and quarrels, is free of all meanness and, because of the compassion it unfolds, it assumes a universality. From the road here rises a song, the song of life with which the child in the book becomes intoxicated, despite many ups and downs and bends in the road, like the sad cruel death of Indir Thakrun and, later in the book, the much more cruel death of Durga.

In the author's narration of the story there is often an apparent discontinuity from chapter to chapter, with some chapters broken into short, at times abruptly ended units. But in a larger sense this goes well with the episodic character of the book and the symbol of a continuing road for life.

The book which follows Apu's growth since his early childhood has thirty-four chapters in all and ends with his resolve to return with his mother to Nischindipur after a lapse of three years. Earlier, his father had died at Banaras, having spent some time there in search of happiness for his family and doing something worthwhile in life. The family had migrated from Nischindipur, shortly after the death of Durga, to that far away place in North India. The English and French translators, however, did not agree to the length the author gave to the book and, following the version adopted by Satyajit Ray for his film based on the book, ended their translations with Apu, accompanied by his parents on the first-ever journey by train in his life, looking out of the window to murmur his solitary adieus to his departed sister and the village. What follows and what the author goes on to recount in six more chapters of his book in the original Bengali edition appears to be a little out of tune, both structurally and emotionally, with the preceding contents and should have, as some critics seem to think, more appropriately formed part of *Aparajita,* the sequel to *Pather panchali.*

The unity achieved in this book is principally one of tone which is again inseparably connected with the well defined milieu of Nischindipur and its people, its sky of many seasons, its fields and paths, where the two children, so happy to find themselves together, were always out to experience the adventure of their life.

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Lo.B.

PATHIK (Hindi). Ramnaresh Tripathi's *Pathik* (1920) is the most popular episodic poem (Khanda-kavya) in Hindi Romantic poetry. The poem was written during the period when Gandhi joined the freedom struggle and his Satyagrah and non-cooperation movements were in full swing.

In the tradition of Hindi poetry Pathik shared the Romantic sensibility of Shridhar Pathak. For his theme he went neither to history nor to mythology, but to the resources of his own imagination. The man and nature relationship depicted in the book is also a deviation from the conventional poetic style. It is not just a description of nature for 'alambana' and 'uddipana'. Rather, nature not only haunts man with its beauty and immensity but impels him to action. The hero of the poem gets inspiration when he comes into close contact with the nature of his motherland. He resolves to free the nation from slavery, travels all over the country, sees for himself the suffering of the poor masses, and activates himself to liberate them.

The patriotic sentiment became the content of literary expression in Bharatendu's poetry, and since then the poets realised their prime responsibility to give voice to social problems in their works. In *Pathik* Ramnaresh Tripathi presents this theme with the elegance of poetry. The narrative is divided into five chapters. The action begins with the hero enchanted by the beauty of nature, unwilling to go back to society full of suffering and despair. Inspired by a hermit, he gives up his escapism, gets involved in humanitarian work and takes the pledge to serve his motherland. He realises that people are the victims of exploitation by their rulers. He organises the poeple and asks them to protest against the alien rule and not to cooperate with the Government. He is arrested and awarded capital punishment; his wife and son also have to lose their lives. But his message has already reached the people and they continue their passive resistance which ultimately wins them freedom.

Pathik was written under the direct impact of the Gandhian thought, and is a running commentary on the imperialistic loot by the Britishers. The tryanny of the rulers is expressed in realistic symbols and images woven in the texture of poetic fabric. The poem has historical importance in a number of ways. It paved the way for the chhayavadi poets to give poetic expression to national awakening and to identify nature with human life. It is also important from the point of view of the use of khariboli as the language of poetry, and Tripathi stands

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out as a leading poet who created such melodious and elegant poetry in khariboli. It is because of this quality that Acharya Ramchandra Shukla wrote that patriotism got an aesthetic expression in Ramnaresh Tripathi's poetry. On the ideological level, the poet concentrates on common welfare rather than individualism.

Immediately after its publication, *Pathik* became very popular not only with the academics but also with the national leaders of the freedom movement. Mahatma Gandhi, Madan Mohan Malaviya, Shridhar Pathak, Ayodhayasingh Upadhyaya 'Hariaudh', Maithilisharan Gupta and Purushottam Das Tandon were all admiration for the poem. The book became so popular with the freedom fighters that they carried a copy of it with them to jail. Almost eighty editions of the book have so far been printed.

R.R.P.

PATHINENKIZHKKANAKKU (Tamil). The period after the Sangam age (before the age of the Pallava supremacy) is often considered a dark period in Tamil history. This period consists of the later part of the sixth century and especially the beginning of the seventh century. The Pallavas and the Kalabhras invaded the Tamil land, and its language stood neglected. Though no good literary work appeared in this dark period, such writings as *Pathinenkizhkkanakku, Silappadikaram, Manimekalai* did appear in this age. There are critics who regard *Pathinenkizhkkanakku* as a work of Sangam literature. In fact, no concrete proof is available to establish the actual year of these writings. As a majority of these poetical works fall within the category of small poems in four lines, they are also called Kizhkanakku works ('mel' and 'kizh' mean big and small respectively. 'Kanakku' means writing or work).

An old poem in four lines refers to all the eighteen Kizhkanakku works. These eighteen works are (1) *Thirukkural* (2) *Naladiyar* (3) *Nanmanikkadikai* (4) *Iniyavai narpathu* (5) *Inna narpathu* (6) *Kar narpathu* (7) *Kalavazhi narpathu* (8) *Thinaimozhi aimbathu* (9) *Thinaimalai nurtaibathu* (10) *Ainthinai aimbathu* (11) *Ainthinai elubathu* (12) *Thirikadugam* (13) *Asarekkovai* (14) *Pazhamozhi* (15) *Sirubanja mulam* (16) *Mudhumozhikkanji* (17) *Elathi* (18)*Innilai* or *Kainilai.*

All these eighteen works fall within two major divisions, 'akam' and 'puram'. Of these eighteen works, *Thirukkural,* written by Thiruvalluvar, is the best because of the vastness of its subject matter and universality of its appeal. Thiruvalluvar seemed to have lived sometime during the first three centuries of the Christian era. *Thirukkural* includes 1330 'kural venbas' (couplets), divided into 133 chapters (athikarams) of ten kural venbas each. These 133 chapters, in turn, have been divided into three parts—'aram' (38 chapters), 'porul' (10 chapters) and 'kamam' (25 chapters). Aram deals with 'dharma' or virtues, 'porul' with 'artha' or government and society, and 'kamam' with love.

Though the work is made up of seemingly unconnected couplets, each complete in itself, the author is able to give an integrated picture of his experience and vision of the moral man and the ethical state. This work is full of suggestions, of similes and metaphors, and of the grandeur of the epigrammatic style. It has been translated into several languages of the world, and about ten writers have written commentaries on it. No other Tamil literary work can claim to have such a big number of commentaries.

Naladiyar, the second work in *Pathinenkizhkkanakku,* is so called because it is a compilation of four hundred poems (venbas) of four lines each. These four hundred poems have been written by Jain priests and compiled by Pathumanar. It is also called *Nalady nanuru. Thirukkural's* themes are sometimes re-iterated by the author of *Naladiyar,* but it gives more importance to the ethical aspect of human life.

Nanmanikkadikai is an ethical work containing 104 poems in 'venba' form. It is called 'Nanmanikkadikai' because it contains poems which tell us four gem-like facts. Written by Vilambu Naganar, each of these poems teaches us that great people are born in any section of society and that people should attain salvation by leading a life of fame in the present life.

Iniyavai narpathu includes forty-one poems (in 'venba' form) together with the Invocation written by Pudanchendaner. As these poems unlike *Iniyavai narpathu* point out avoidable 'evils', this work gets this name. These poems have been written by Kapilar. *Kar narpathu* by Maduraikkannankuthanar deals with the theme of separation by portraying the heroine waiting for her lover at the appointed time. These poems describe through realistic similes the rainy season with its flowers, beautifying the pastoral land. As there are references to rainy season in almost all the poems it has been named 'Kar narpathu'. *Kalavazhi narpathu* was written by Poikaiyar in order to rescue his friend Chernman Kanaikalirumborni when he was defeated by Cholan Chenganan at Kazhumalam. This poetic work praises the victory of Chenganan in the war.

In *Thinaimozhi aimbathu,* Kannan Chendanar, who is the author of this work, beautifully describes the waterfalls in 'kurinji' region. *Thinaimalai nutraimbathu* consisting of the thirty poems for each region was written by Kaniyan Medhaviyar. *Ainthinai aimbathu* consists of ten poems for each of five regions (according to the Tamil aesthetic tradition), and hence the name. These poems were sung by Maran Poraiyan. Maran refers to Pandiyan and Poraiyan to Cheran. These poems have been composed for restating the concept of ideal love. *Ainthinai ezhupathu* consists of fourteen poems for each region of five and so they are seventy in total. This work elaborately depicts the theme of love. Murathiyar is the author of this

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work. *Thirikadugam* was composed by Nalladhanar who is believed to have lived in the later part of fifth century A.D.

Asarakkovai includes a hundred poems (excluding the invocation) in which various 'venbas' mix with one another. A striking feature of this work is its didacticism; therefore most of the scholars feel that it tends to imitate a Sanskrit work. The author of this work is Peruvayin Mulliyar whose period too may be the fifth century A.D. *Pazhamozhi* consists of four hundred poems including the invocation; each poem ends with a proverb which had been prevalent in those days. Though it is an ethical work, it includes a lot of historical data. This work is considered an important one next to *Thirukkural* and *Naladiyar*. *Chirupanja mulam*, written by Kariyasan, consists of 102 poems. In the thirty-third song the poet describes the qualities of a good poet.

Mudhumazhikkanji is written by Kudalurkilar. This work contains ten parts with ten poems each. These are in 'Kuralthalisai'. In this work, the author takes the position that education is superior to good manners.

Elathi is written by Kanimethavi, and *Innilai* by Poikaiyar. *Innilai* teaches 'aram', 'porul', 'inbam' and 'vidu'. This work is of forty-five 'venbas'. In this work there is a reference to Lord Shiva. The style of the poem adds to poetic beauty. *Kainilai* consists of a total of sixty poems, twelve poems for each region. Pullangadanar is its author who might have lived in the fifth century A.D. In general, almost all the writings of *Pathinenkizhkkanakku* are didactic. They teach ethics and morals.

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P.M.S.

PATHUR (Kashmiri), pron. pāthūr, signifies a comic folk-performance presented on an improvised open-air stage. The genric term has happily come down to us in a 'shruk' of Nunda Rishi (14th-15th c.) revealing that in this genre a single performer assumed a variety of roles on the folk-stage.

Lineage: The earliest reference to the historical moorings of a pathur, however, is found in a pathur itself where Nabud Vatul informs his spectators:

> Harshadev, they say, was the ruler,
> Varshadev was his minister;
> Abahoer was his clown,
> And Dayut, his magun (clown-in-chief).

That carries the performers' professional lineage back to the early 11th century when Sanskrit was the language of court and culture in Kashmir. Obviously, the pathur of those days must have been presented in the people's language emerging out of the Sanskrit-Prakritic source. The term pathur, thus, is Prakritic form of 'Patra' and registers a semantic extension from the character to the performance itself. Conventionally, improvised dialogues in Kashmiri seem to have ensured a continual flow of verbal heritage visually presented through a mirthful amalgam of music, mimicry and ridicule. That reminds us of what Abhinavagupta (10th c.) in his *Abhinavabharati* has recognized as the function of the 'Bhandanatya'.

Development: From 'Bhandanatya' to 'Banda-pathur' of today we naturally find a continuum of folk-memory. Perpetuated by bands of strolling performers called Bagat or Band (Bhagat/Bhand), the pathur was called Banda-pathur, while the celebration of an occasion in terms of such a performance came to be known as Banda-jeshin.

In the initial stage of its development, it, however, appears to have flourished mainly at fairs and festivals round about shrines and places of pilgrimage, but, by and by, it seems to have become incorporated into various programmes of public entertainment, managed by a community of Bagats or Bands. They were often sponsored by eminent members of rural society, but they occasionally catered to the elitist needs also. Even in the 19th century, the Bagats were in great demand during the marriage season and at the harvest time, as observed by Lawrance in his *Valley of Kashmir* (1888). No wonder therefore, that over two dozen centres of Banda-pathur still exist in the valley.

Characteristics: Till recently the Banda-pathur continued to be transmitted by word of month (without a written record), and it was only a couple of years back that Mohd. Subhan Bagat, an outstanding Band of the Bagat Theatre (Akingam) painstakingly compiled the traditional scripts of as many as eight pathurs in a volume titled *Banda-jeshin*. These are: Darza-pathur (Pathur of the Darad women); Raza-pathur (Pathur of the Raja); Bakarval-pathur (Pathur of the goat-herd); Shikargah-pathur (Pathur of the game-sancturary); Buhury-pathur (Pathur of the pedlar); Vatal-pathur (Pathur of the cobbler); Gosany-pathur (Pathur of the recluse); and Angraez-pathur (Pathur of the Englishman).

Some of these like Vatal-pathur, Raza-pathur and Buhury-pathur register a broad spectrum of cultural stratification, while a few others like Gosany-pathur, Bakarval-pathur and Angraez-pathur have incorporated even quite recent phenomena. Some of these, again, mockingly display a queer mixup of Persian and Punjabi as an index to snobbish contempt for the mother-tongue, while Darza-pathur debunks a Kashmiri upstart pretending to be a Persian-speaking outsider.

The main objective of the pathur is to laugh away insensitivity to human misery (caused by an individual or an institution). The role of the maskhara (clown) beside the magun (clown-in-chief) is, therefore, pivotal to the pahtur (performance), and brings to our mind the role of

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the traditional 'vidushaka' flanked by 'pariparshvikas'. The maskhara, accordingly, takes recourse to joke, repartee, ridicule, sarcasm, satire and even mascarade—any trick of the jester's trade, in fact, that ensures a laughterful response by the spectator.

Every pathur opens and closes with comprehensive prayers (more comprehensive than the 'Bharata-vakyam') for the welfare of one and all, including the Bagat's patrons and benefactors as well as the ones they dreaded except those whom they cleverly labelled as bakhal (miserly) or badkhal (ill-wishers). Buhury-pathur, for instance, verbalizes a series of concerns like the following:

> May the mulk (country)and the khalq (populace) prosper... May Maj Kasheer (mother Kashmir) be blessed...May the soil yield abundance... May we be safe from famine and epidemic.

Yet, the clash of class-interests rings clear even in the clownish non-seriousness of the interlocutors, cutting the bullies to size with blunt caricature. Every pathur, in a way, articulates a sort of muffled confrontation between the oppressor and the oppressed. On the one hand, we find various cogs in the wheel of oppression, like the tehsildar, moqadam, kardar, ardaly (orderly), thanedar, choukidar, pulsavoel, patwary, darad, shahgoish (royal confidant), sagvan (dog-keeper). shehsavar, Angraez, raza (ruler), buhur (pedlar) etc., while, on the other hand, we come across the groost (peasant). bakarval (goat-herd), navid (barber) and other hapless Kashmiris condemned to 'begar' (forced labour *gratis*). Darza-pathur, for instance, perpetuates the painful memory of the Darad oppressors who were, in their own turn, liquidated by the Mughal usurpers, while Raza-pathur relays the people's mute resentment of exploitation by various regimes, right from the Mughals to the Dogras, particularly during the intervening period of the Afghans and the Sikhs.

The number of folk-artists needed by a pathur ranges from nine (in Bakarval-pathur) to twentyone (in Buhury-pathur), including musicians playing the clarionet (suarnay) and the drums (particularly the 'doel' and the 'nagara'). The tunes played by them have a grammar of their own with a peculiar nomenclature suiting the mood and temper of a pathur. The crux of the pathur, however, lies in the calibre of the resourcerful maskhara who takes creative care to see that despite uncouthness he does not degenerate into a garrulous bore. The merry response he seeks to arouse has, of course, to be in consonance with the socio-cultural context of a group predicament at a particular moment in group memory evocating points of contemporary relevance.

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P.N.P.

PATI, RATNAKARA (Oriya; b. 1881, d. 1969), eminent teacher and essyist, studied Philosophy at Calcutta University, taught at several colleges in Bihar and Orissa and retired as Professor of Philosophy from Ravenshaw College, Cuttack. His essays, published under the title *Prabandha prakasha* (1927) deal mainly with philosophical and sociological topics in lucid prose. His other works include *Bibarttanabada* (Theory of evolution) and *Swapnatattwa* (Truth about dreams) published by the Sahitya Academy of Orissa. He also wrote a history of Western Philosophy from Bacon to Kant, entitled *Modern European Philosophy*, and a book in Oriya on Psychology which is still unpublished.

K.T.

PATIL, CHANDRASHEKHARA (Kannada; b. 1939), a noted poet, playwright and editor, was born at Hattimattur in the Dharwad district of Karnataka. He holds the M.A. degrees of Karnataka and Leeds Universities, and teaches English at Karnataka University, Dharwad. Patil's first collection of poems *Banuli* appeared in 1960 and he has since published six more collections, *Madhyabindu* (1964), *Hattombattu kavanagalu* (1967), *Gandhi smarane* (1976), *O enna deshbandhavare* (1977), *Ayda kavanagalu* (1978) and *Andha sathyada hudingi* (1990). Patil has passed through both the major phases of modern Kanada poetry, Navodaya and Navya, and is at the moment at the vanguard of the 'bandaya' movement, which represents a revolt against modernist literature and emphasises the value of social protest and commitment for the writer. The journal he edits, *Sankramana*, is the chief organ of the Bandaya movement. Patil turned to drama in 1968 and his first play *Kodegalu* (1968) was an early experiment in the Absurd theatre. This has been followed by eight more plays, *Appa* (1969), *Gurtinavaru* (1970), *Kunta kunta kuruvatti* (1970), *Tingara buddanna* (1971), *Kattala ratri* (1973), *Jagadambeya bidinataka* (1974), *Gokarnada Goudasani* (1974) and *Buradibabana lakspaharanapavada* (1976), which constitute an original and significant contribution to Kannada theatre. Patil has also edited three collections of poems, *Gandhi Gandhi*, *Sankramana kavya* and *June 75 March 77*, and also written an account of his experiences in jail during the Emergency under the title *26 dina, 25 ratri* (1979). As a writer, Patil is distinguished by his love of experimentation, social and ideological commitment, a highly idiosyncratic and not seldom stinging wit and a mastery over a wide range of speech rhythms.

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G.S.A.

PATIL, PURUSHOTTAM (Marathi) is one of those last surviving poets whose genuine engagement with the romantic conventions is still appreciated. His output, though scanty, is an evidence of his serious aesthetic

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commitment. The collection of his poems *Talyatalya saulya* (Shadows in the lake, 1978) includes poems written during 1952-1977. But he is very much a poet of the fifties when, under the impact of modernism, romantic poetry found it difficult to win the favour of the serious readers of poetry. Still his amorous love lyrics, with their brevity and formal compactness, have been widely appreciated. They successfully poetize the delicate moods of lovers carrying the overtones of Shelleyan 'sweet sadness'. The portrait of the blond beloved is provocative enough, and the subdued sensuous element has a touch of delicacy. What makes his love poems lively is the way they exploit the emotive potential of the agrarian environment. The refined urban idiom of his poetry skilfully accommodates folk images and rhythms. The manipulation of sound and colour within the bounds of the traditional stanzaic form shows scrupulous craftsmanship.

P.B.D.

PATIL, SHANKAR (Marathi; b. 1926) is a short story writer, writing stories against the rural background. He was born in a small village in Kolhapur district (Maharashtra), and did his B.A. and B.T from Shivaji University, Kolhapur. For a few years he taught in schools and in 1957 joined the All India Radio at Pune.

His first collection of short stories, *Valiv*, was published in 1958, followed by *Bhetigathi* (1960), *Abhal* (1961), *Dhind* (1962), *Don* (1963), *Bavri sheng* (1963) and *Khulyachi chawdi* (1964). In 1959 he got the Asia Foundation Fellowship for research on rural life on which his novel *Tarfula* (1964) is based. His other two collections of short stories are *Pahuni* (1967) and *Fakkad goshti* (1973). In collaboration with scholars like G.V. Akolkar and G.P. Pradhan he edited *Sahitya sarita*, a series of textbooks for schools in Maharashtra (1968). He was appointed by the Maharashtra Rajya Pustak Nirmiti ani Abhyaskram Sanshodhan Mandal as special officer for Marathi. In 1972 he was appointed as Vidya Sachiv for selection of textooks in six languages other than Marathi. His two collections of humorous short stories, namely *Khelkhandoba* (1974) and *Tajmahalmadhye sarpanch* (1977), are typical of his rugged humour untamed by urban sophistication. His first four collections of short stories won him the State Government awards. *Nivdak Shankar Patil* (1966) is an anthology of his selected short stories which was widely translated in India and abroad.

He wrote scripts for a few 'Vaganatyas', a form of folk theatre. Some of them are *Galli te Dilli*, *Katha akalechya kandyachi* and *Lawangi mirchi Kolhapurchi*. He has written screen plays for some Marathi films of which 'Yuge yuge mi vat pahili', 'Gangawlan', 'Pinjara', 'Ek gav bara bhangadi' and 'Dongarchi maina' have been very popular.

Shankar Patil is known for his sharp analysis of the psychology and behaviour of people in rural areas. His language is natural and unpretentious. *Shankar katha* is an anthology of his selected short stories recently published. Shankar Patil's depiction of life in the countryside is both candid and humorous.

La.B.

PATINEN CHITTAR (Tamil). The eighteen Chittars are variously named in Tamil. The origin of the Chittar tradition has not been explored with any certainty. The Chittars can be identified as persons who have attained miraculous powers.

The Chitta tradition in literature begins with Tirumoolar (*c.*7th/8th c.), the author of *Tirumandiram*. He is credited with having brought the great Shaivite doctrine into Tamilnadu, or alternately he is claimed to have introduced the principles of Shaivism which spread to Kashmir. *Tirumandiram*, comprising three thousand verses, is an important work on the Shaivite doctrine of the South. Tirumoolar has also many abstruse verses which, we are told, can be interpreted in terms of astrology, medical science and even the science of splitting the atom. In the twentieth century, S.D.S.Yogi, a modern poet, has interpreted his chapters on the atom, claiming to have decoded a cipher contained in the text for splitting the atom and releasing a tremendous physical force.

The only other poet of the Chitta tradition who also belongs to the Shaivite cannon was a woman, named Karaikkal Ammayar. Her date is uncertain except for the fact that she came after Tirumoolar. Her output is slight but significant. She sings of the Divine Dancer (Shiva) as inhabiting Tiruvalangudu and admonishes Him to dance cautiously, for when He moves his feet the underworlds are shaken and when He moves His arms the upper dimensions are in confusion; the stage is too small for Him even if it be the universe. In another song she sings of the Dancer in ecstasy and of His consort watching Him in wonder and fear.

A later tradition, again, identified with the eighteen Chittars, came up perhaps after the emergence of temples in the Tamil land, during the reign of the Pallavas, Cholas and Pandyas. These eighteen are never identified by name, though each is credited with having built a temple in the South. A later view identifies the names of all the eighteen Chittars. Apart from one Tirumoolar, they include Bhogar, Shiva Vakkiyar, Pampatti, Kodambai, Idakkati, Yenaadi, Gorakkar amongst others. A few seem to have belonged to the tradition of the Natha Siddhantis of northern India. Many of them have left no literary works behind. Bhogar left an account of his visit to a country which might have been China. This account, considered almost a scientific thesis by some, describes in verse several scientific principles like those of the steam engine and the aeroplane. Bhogar is also considered an innovator of the Tamil system of medicine, known as the Siddha system.

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The popular poems of these Chittars are the ones that hve come down to us from such poets as Shiva Vakkiyar, Pampatti and Kodambai. Of these Shiva Vakkiyar is more earthy; he uses a racy folk idiom which speaks directly to the unlettered. Many of his phrases and images are still popular with the common folk.

This latest tradition of the eighteen Chittars dates back to the sixteenth century. In common parlance when the Tamil says Patinen Chittar, he does not know which tradition he is speaking about; but it is usually the third and the last. The other two are restricted, the first to the metaphysical Shaivite canon in its early stages and the second to the medical system of a native tradition. The third was anti-caste socially, more aware of the evils of institutionalised religion and may sometimes even sound atheistic within a theistic framework.

K.N.S.

PATIRRUPPATTU (Tamil), one of the works of *Ettuttokai* of the Sangam age, is a collection of a hundred poems consisting of ten equal sections, each composed by a poet in praise of a Chera King. The book is on the 'puram' theme. It consists of ten tens and hence the name *Patirruppattu*. Each ten glorifies the valour and benevolence of a Chera King. Of these ten tens, we have only the middle eight intact. It is possible that the first ten are in honour of Utiyan Cheral and the last in honour of Ilancheral's successor. The second is written by Kumattur Kannanar in praise of Imayavaranpan Netuncheralatan, the successor of Utiyan Cheral. The third poem is on Palyanaichelkelu Kuttuvan by Palaikkautamanar, the fourth on Kalankaykkanni Narmutichcheral by Kappiyarrukkappiyanar, the fifth on Katalpirakkottiya Chenkuttuvan by Paranar, the sixth on Atukotpattucheralatan by Kakkaipatiniyar, the seventh on Chelvakkatunko Valiyatan by Kapilar, the eighth on Peruncheral Irumporai by Arisil Kilar and the ninth on Kutakkoilancheral Irumporai by Perunkunrurkkilar. Such exclusive praise of the Chera kings in a distinct group of verses which has not been extended to the other kings is a unique feature of this work. That the Chera kings had rewarded these poets magnificently is evident from the colophon of each section. Another unique feature of these poems is that a happy expression has been chosen from each verse and given as its title.

The work throws light on the history of the ancient Tamil Nadu to an extent. The poems reveal that the Chera country was rich with fertile lands and abundant water facilities and the people lived in peace, leading a virtuous life. The proverb 'As is the king, so are the subjects' stands true in the work. The poets were rewarded by kings and enjoyed an esteemed status in the country. They had the license even to criticise the kings, who followed their advice.

In addition to being a historical account of the reign of the Chera Kings, *Patirruppattu* is also regarded as an excellent literary work, owing to its terseness of expression, realistic pictures, rich imagery and striking similes.

C.B.

PATISAMBHIDA-MAGGA (Pali) is the thirteenth book of Khuddaka-nikaya of *Suttapitaka* (Buddhist canon). The text intends to show the path (magga) to the realisation of truth taught by the Buddha. This systematic exposition of certain important topics of Buddhism consists of three 'vaggas' : Mahavagga, Yuganandha-vagga, and Panna-vagga. Each has ten topics (kathas), eg., Nanakatha, Yuganandhakatha, Maha-panna-katha. The list of contents (matika) at the beginning of the book is restricted to the first vagga only as it mentions 73 'nanas' which do not include any of those in the other two vaggas. However, only three kathas out of 73 are discussed therein. The two others do not have 'matika'.

Mahavagga treats such topics as the five 'indriyas' (powers) : 'saddha' (faith), 'viriya' (energy), 'sati' (recollection), 'samadhi' (concentration), and 'panna' (reason); the three 'vimokkhas' : 'sunnato' (emptiness), 'animitto' (signless) and 'appanihito' (desireless); 'anaana' (regulation of breath); 'kusala' and 'akusala-kamma' (good and bad actions); 'kamma-vipaka' (fruition of actions); the various conditions of 'arahantship'; sotappati, sakadagami, anagami, arahatta,and so on.

Yuganandha-vagga considers among other topics 'saccha' (the four Aryan truths) : 'dukkha', 'dukkha-samudaya', 'dukkha-nirodha' and 'dukkha-nirodha-gamini-patipada'; the 'bojjhangas' (constituents of supreme knowledge); the noble eight-fold path : 'sammaditthi' (right view), 'samma-sankappo' (right resolve), 'samma vacha' (right speech),'samma kammato' (right action), 'samma-ajiva' (right living), 'samma vayamo' (right exertion), 'sammasati' (right recollection), and 'sammasamadhi' (right concentration).

Panna-vagga addresses itself to the treatment of the eight 'chariyas' (conduct), such as 'iriyapatha' (the four postures), 'ayatanas' (spheres of senses),'sati' (application of mindfulness),'samadhi' (the four stages of jnana), 'nana' (the four Aryan truths), 'magga' (the four Aryan paths), 'patichariya' (the four fruits of the life of mendicants), and 'lokattha' (promotion of the good of the world) with 'patihariya' or 'iddhi' (miracle), 'adesana' (commands), and 'anusasana' (instructions), and refers to the marvellous way in which the Buddha enlightened the people.

Though the contents are philosophical to form a part of the Abhidhamma, they are included in the *Sutta-pitaka*. The contents are presented as set forth by the Buddha on various occasions and the traditional phrase at the beginning, 'evam me sutam', occurs frequently. The treatment of topics is scholastic and there are long passages taken wholly from the *Vinayapitaka*, and the

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other *Nikayas* of the *Sutta-pitaka*. The names of certain Buddhist arhants current in the iddhi-katha without other information was, perhaps, taken for granted.

Saddhammappakasini, a commentary, ascribes the authorship to Sariputta.

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R.S.S.M.

PATNAIK/PATTANAYAK
see under PATTANAYAK

PATRA (Sanskrit). According to Sanskrit lexicons the word 'patra' means (i) a receptacle of any kind, (ii) a worthy person or a person fit to receive gifts, (iii) a king's minister, (iv) an actor or a *dramatis persona*. We are concerned with the last which the Indian theoreticians have categorised into several types giving exhaustive accounts of such *dramatis personae*. We may arrange them in the following manner:

(a) 'Nayaka' or the protagonist: The protagonist owes the appellation, Nayaka, to his action which leads the dramatic events to their culminating point. He is portrayed in such a manner that he seems to the spectators to be a towering character. All protagonists are said to be 'noble or self-controlled' (dhira) and are subdivided into the 'light-hearted' or 'gay' (lalita), 'calm' (prashanta), 'exalted' (udatta), and 'haughty' or 'vehement' (uddhata).

A further fourfold division of the protagonists is made relating them to their attitude to women, viz, 'courteous' (dakshina), 'deceitful' (shatha), 'shameless' (dhrista), and 'loyal' (anukula). Since these four types are applicable to each class of protagonists, sixteen possible kinds can be further computed. Also, the sixteen kinds may have three sub-varieties each, viz. 'high', 'middle', and 'low' classes; thus, in all, we are to negotiate with forty-eight different types of protagonists. Some examples may now be given from the realm of Sanskrit drama. A noble and dignified protagonist with a romantic streak is a 'dhiralalita' character. The king of Vatsa in the plays of Bhasa and Harsha is the finest example of such a type. A noble but calm hero (dhiraprashanta) is a brahmin or a merchant whom we generally meet in the sub-genre called 'prakarana', as for example, Madhava in Bhavabhuti's *Malatimadhava*, or Charudatta in Shudraka's *Mricchakatika*.

A noble and exalted protagonist (dhirodatta) is the gem of perfection; his is a character of great strength, nobility, firmness and integrity. Generally royal personages, commanders, ministers and high officials belong to this type. Dushyanta in *Abhijnana Shakuntala* conforms to its requirements.

A noble but haughty hero (dhiroddhata) is difficult to conceive since he is a victim of pride and jealousy, an adept in magic arts, self-assertive, fickle and irascible. Parashurama in *Mahaviracharita* belongs to this type, but he is only secondary in importance.

The antagonist (pratinayaka) has been conceived as a contrast to the hero. He is said to be of the 'dhiroddhata' type, i.e. self-controlled and vehement but, at the same time, he is also stubborn, greedy, criminal and vicious such as Ravana and Duryodhana.

(b) Nayika or the heroine: As the term 'nayika' grammatically happens to be the feminine form of 'nayaka' it also signifies that her role is no less important in a play. Rhetoricians have conceived of various kinds of heroines according to their individual features, position, and relation to the protagonists. They may be 'divine ladies' (divya), 'queens' (nripapatni), or 'women from noble families' (kulastri), or 'courtesans' (ganika). But the selection of the type of the heroine is made primarily in connection with her relation to the protagonist; she may be his wife (sva, sviya), or belong to another person including the hero's wife (anya, parakiya), or be a hetaera (sadharani).

A very remarkable characteristic of the Sanskrit plays is that the aspect of the woman as wife has been emphasised time and again. In almost every drama she has been depicted as the true companion of man either as wife or as beloved. Conjugal love on the physical plane and its representation on the stage have always fascinated the rhetoricans, beginning with Bharata, and many of them have sought to analyse them in detail. Bharata says in his *Natyashastra*: 'Sarvah prayena loko'yam sukhamicchati sarvada/sukhasya cha striyo mulam nanashiladharashcha tah', i.e. 'Happiness is the ultimate aim of everything done by human beings in this world, and this happiness can be complete only when there is companionship between man and woman; hence women are the ultimate source of happiness'. Consequently, almost all Sanskrit plays deal with love, culminating finally in the happy union of the couple. *Mudrarakshasa*, *Venisamhara*, *Mahaviracharita* and *Chandakaushika* may, however, be regarded as exceptions.

Bharata also says that 'all women belong to three classes; viz., the best, the worst, and the mediocre' (*Natyashastra*). The later rhetoricians classified women in two different ways, the first depending on the nature and temperament of the character. If she is young, innocent and easily convinced, i.e. inexperienced, she is 'mugdha'. One who is clever enough to understand the deceitful intrigues of her husband or lover and bold enough to deal with him as he deserves is 'pragalbha'. One who has passed the stage of 'mugdha' but has not yet caught up with the stage of 'pragalbha' is 'madhya' (i.e. partly experienced). Another categorization is based on the attitude of the protagonist towards the heroine and, accordingly, there are eight kinds of heroines, viz.,

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vasakasajjita, virahotkanthita, svadhinabhartrika, kalahantarita, khandita, vipralabdha, proshitabhartrika, and abhisarika.

It is no less significant that Bharata recognised the importance of the heroines he wrote about in detail. About others he gave only general hints. However, interestingly enough, there is no mention about women as daughters, sisters, or mothers. When the creative genius was sliding down in Sanskrit dramas, several human dimensions were lost sight of and a tendency to subscribe increasingly and mechanically to rules and dictates formulated by the authors of dramaturgy originated. Hence we hardly come across living men and women; instead, we meet only stereotypes of various kinds. Such *dramatis pesonae* (patras) may be arranged into three classes, high, middle and low. Of them, the following types deserve mention: (a) Pithamarda: According to theoreticians like Dhananjaya and Vishvanatha, a Pithamarda is an adviser on pleasure to the protagonist. He possesses the qualities of the protagonist though in a lesser degree; he is intelligent, and attends to the interests of the protagonist with unquestionable devotion. It is said that he should be the hero of the episodes (pataka, prasangika, itivrtta). Thus Makaranda in *Malatimadhava* and Sugriva in the dramas based on the Rama-legend belong to this category. The term, however, has not been mentioned in those plays, while in *Malavikagnimitra* the nun Kaushika is stated to be a 'Pithamardika' as she acts as an intimate companion. In the later dramas, such a role ceased to be a constant one.

(b) Vidushaka: According to *Natyashastra*, *Dasharupaka*, *Sahityadarpana*, and *Rasarnavasudhakara*, the 'Vidushaka' (i.e. the abuser or the comic person) is the confidant of the king. He is a brahmin, yet he speaks the popular speech; he is ludicrous alike in dress and behaviour. He is said to be a humpbacked dwarf with projecting teeth and distorted face; he is bald-headed and red-eyed. He makes himself ridiculous by covering his person with tatters and skin and by anointing himslef with ashes, etc. He indulges in incoherent and slippery talk; he often makes an exhibition of knowledge which he actually does not possess. He has a tendency to quarrel and is greedy of food and gifts of every kind. All other characters try to have fun at his expense, though he stimulates laughter at almost every step. He is always a sure companion of the protagonist. He makes some unlucky and incompetent attempts to help him, and many times makes the situation more complicated.

Drama might have borrowed him from the popular plays of the wandering dancers and mimes. If one interprets the name literally, he is the one who abuses, and in this sense he might be traced back to the figure of an abusing brahmin in the Mahavrata ritual where a celibate and a prostitute abused each other. We come across a Vidushaka and a maidservant hurling abuse at each other in *Karpuramanjari* of Rajashekhara. It is quite significant that the figure of Vidushaka appears in those dramas which do not borrow their material from the principal plot of the great epics. He is, however, missing from plays where the inventive power of the dramatist is evident, e.g., *Malatimadhava* of Bhavabhuti. His place has been usurped by the figure of a 'narmasuhrid' arising out of the popular tradition envisaged in *Kathasaritsagara*.

(c) Vita: He is a much less common but an interesting figure who has been compared to the parasite of the Greek drama. The theoreticians call him a cunning epicure, and maintain that he should be a poet skilled in arts, especially music, and acquainted with the ways of hetaerae. He is an expert not only in conversation, but also in worldly ways, and is endowed with literary and artistic culture. Vatsyayana suggests in his *Kamasutra* that the Vita is a married man and a squanderer of talents. He is an essential figure in a Bhana or monologue; however, the sutradhara appears as a Vita here who narrates his own shady adventures. This figure may have been borrowed from the popular dramatic tradition, but in the regular forms of Sanskrit drama, he does not enjoy importance. Kalidasa and Bhavabhuti ignore him; Harsha's *Nagananda* depicts him only in an episodic situation. Among the older dramas, the Vita plays an important role only in *Mricchakatika*.

(d) Shakara: The 'Shakara' is an old popular figure who is the brother of a royal concubine. The rhetoricians observe that he belongs to a low caste and is of uncertain temper, being easily angered or pleased. He puts on gorgeous dresses and ornaments and boasts of his high connections, though he proves himself ignorant, corrupt and incompetent. His name indicates that he would substitute the palatal 'sh' for the dental 's' in his speech and, according to Bharata, he speaks the Magadhi dialect. He appears in Bhasa's *Charudatta*, but is displayed prominently in Shudraka's *Mricchakatika*. He appears also in an episode of *Abhijnana Shakuntala* but fades out quickly.

(e) Duta: The royal protagonist requires the aid of a 'duta' or messenger in his amorous intrigues as well as serious matters. A Duta should have loyalty, courage, energy, good memory, and adroitness. Sometimes he has limited authority and can act according to his best judgement. The heroine, too, has her messenger who may be a friend, a slave, a foster-sister, a neighbour, a work-woman, or an artist. It is strange that sometimes a nun of the Buddhist order was used as a messenger for the heroine. Perhaps this sheds light on the attitude of society towards a waning Buddhism.

(f) Cheta: the 'Cheta' or slave is intimately associated with the royal household whose features have been discussed by Bharata. He stays within the circle of the protagonist's allies.

(g) Besides such characters, in the remoter or outer

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circle of the protagonist we come across the following 'patras': the commander (senapati), the royal prince (kumara), minister (mantrin, amatya), judge (pradviveka), officer (prayogadhikarta, court-priest (purohita), door-keeper (pratihari), etc.

(h) Among the women-folk, the heroine has her friend, foster-sister, maid-servant, and others. Bharata dscribes them as members of her inner circle (abhyantara gana). This circle also includes the following: the chief queen (mahadevi), second queen (devi), old lady (vriddha), female body-guard (samchariki), Yavani (Greek maiden), etc.

There are also the following characters connected with the royal harem; the king's favourite (svamini), royal concubine (sthayini and bhogini), chief attendant (ayukta), king's personal attendant (anucharika), duenna (mahattara), etc.

The hetaera (courtesan) deserves special attention since she is painted in fascinating colours; she is kind-hearted, adroit, active, seductive and thoroughly skilled. She stakes her claim for genuine admiration as well.

(i) Another class of people are grouped as neuter (napumsaka). They are, according to Bharata, the following: the learned brahmin (snataka), the chamberlain (kanchukin), eunuch (varsadhara, nirmunda, upasthayika), etc.

The peculiar features as well as the individual etiquette of the above types have been discussed by rhetoricians.

According to *Natyashastra*, the dramatic genre reflects the world, as it were, in a mirror. In fact, it is a microcosm representing good and evil, happiness and sorrow. The stage unfolds before us a unique gallery of diverse characters of varying hues and dimensions. Thus, a detailed study of the patras, i.e. *dramatis personae*, of the Sanskrit plays sheds illuminating light on the multi-dimensional life of India in the past.

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Ta.B.

PATRAS BOKHARI (Urdu; b.1897, d.1958). Pir Syed Ahmad Shah, pen name Patras Bokhari, was the second among the three sons of S. Asadullah Shah Bokhari. His ancestors migrated from Bokhara and settled in Punjab during the Mughal rule, Patras was born in Peshawar, and having acquired the basic traditional education at home, he got admitted to the local English school. The Headmaster used to call him 'Pir', which by usage became 'Peter', later adopted as Petrus/Patras by the author himself.

Patras did his graduation from the Government College, Lahore, in 1917, and after sometime proceeded to England for higher studies. From Cambridge University, he got his Tripos, returned home and joined the Central Training College, Lahore. Later, he served at the local Government College and soon gained popularity as a teacher of English.

Bokhari joined as Station Director, All India Radio, in 1934. In 1947, he joined Government College, Lahore, as its Principal. Later, he served the department of Foreign Affairs of Pakistan, and left for the U.S.A. He served the U.N. also as a Deputy Secretary in its Information Section.

Patras Bokhari, besides being a devoted teacher and an able administrator, was a successful writer. His wide knowledge, sharp intelligence, and ability to express himself effectively earned him an important place in Urdu literature as a humorist and as a writer of beautiful 'inshaiye' (personal essays).

Inshaiya is a new prose genre in Urdu, and in comparison to other literary forms in prose, it has its own structure and appeal. It originated during the concluding years of the nineteenth century and developed into a separate form in the early part of this century.

Patras Bokhari has only one book to his credit entitled *Mazamin-e-Patras*. Most of its essays meet the standard demanded by this prose genre. He is ranked second among the able inshaiya writers of Urdu, being next only to Rashid Ahmad Siddiqui.

S.M.H.

PATRIOTIC LITERATURE (Assamese). Assam was brought under the British rule in 1826. It was indeed a turning point in the history of literature and culture of Assam. An awareness of the lost glory and an intense longing for freedom came to occupy the mind of the people. Like people in other parts of India, the Assamese people felt humiliated as they had to submit to their alien British rulers. This feeling found expression in literature. Some poets wrote poems which were surcharged with deep emotion. Of these Kamalakanta Bhattacharya was the most outstanding. In his poems he was at once a patriot, a philosopher and a social reformer. His poems express a new ideal, that of nationalism. His notable collections are *Chintanol* (Burning thoughts, 1980) and *Chinta taranga* (Waves of thoughts, 1933). Patriotism was a burning passion with Kamalakanta, and the poems were deeply rooted in the ancient traditions of our culture and history. The pitiable contrast 'between the glorious past and the benighted present' is a recurring theme in his poems. In *Chintanol* there are poems like 'Udagani', 'Purnimar ratiloi chai', 'Jatiya gaurav' etc., wherein we find 'illuminating juxtaposition of two pictures' one of the golden and the other of crippling and stultifying bondage. His ebullient emotion finds expression in poems like 'Rangpu' and 'Sibsagar darshan'. In the poem 'Pahoroni' the poet, after recollecting Assam's past glory, describes

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the way of reviving the ancient glory of Assam. The love of patriotic ideals, local in *Chintanol*, assumes a larger universal note in *Chinta taranga*. In *Himalayar prati sambodhan*, the poet describes the glorious past of India and contrasts it with the woes and miseries of the present. The poem ends with an optimistic note.

The other patriotic and nationalist poets worth mentioning are Lakshminath Bezbarua and Ambikagiri Roychowdhuri. It may be mentioned here that the Non-cooperation Movement launched under the leadership of Mahatma Gandhi in the early twenties of the present century had set in motion a powerful partriotic current. In addition the Bengali songs of Dwijendralal Roy and Bankimchandra Chatterjee caught the imagination of some of the Assamese writers. Bezbarua wrote a number of lyrics and patriotic songs. His *Kadamakali* was published in 1913, but some poems were not included in it. In his patriotic poems, as in 'Amar janmabhumi', 'O mor aponar desh', 'Asam sangit', 'Vin aru baragi' and 'Brahmaputra', Bezbarua set forth the glories and greatness of the Assamese history and culture with glowing love and admiration. This idealization of the past stimulated his nationalistic sentiments. 'Asam sangit' may be taken as a tapestry in which he has woven the glories of Assam in order to inspire and exalt the people of Assam who were groaning under the bondage of the British rule. 'O mor aponar desh' has been rightly regarded as the national anthem of Assam. His 'Vin aru baragi' is a poem of stirring patriotic appeal.

Roychowdhuri wrote both mystic and patriotic poems. A life-long fighter for national liberation, he was incarcerated twice for taking part in the freedom movement. He often gave himself out as a rebel and revolutionary. Almost all the poems of the *Songs of the Cell* were written behind the prison bars. His other collections of poems are *Anubhuti* (1914), *Sthapan kar sthapan kar* (1958) and *Bedanar ulka* (1964). He sought not only to liberate the country from its foreign yoke but also to put an end to all the evils that had eaten into the vitals of society. In his brave lyric 'Jivan kinhak kay' we get a glimpse of his life-philosophy. His conception of freedom is well-expressed in the poem 'I am the prince of freedom'. He wrote some patriotic and nationalistic songs as well.

Shailadhar Rajkhowa, author of *Nijara* (1935), wrote a few poems with patriotic fervour. He displayed his consummate skill in weaving romantic stories around places of historical interests. His 'Barpeta', 'Bisandoi ali' and 'Pashan pratima' are patriotic poems. Dimbeswer Neog (1900-1966), the author of *Indradhenu* (1930), also wrote a few patriotic poems. His patriotic impulse is best expressed in the poem 'Buranji-lekhak' which is surcharged with deep emotion. His 'Sapamukta' is a poem in which love for the beloved coalesces with love for the motherland, and the poet seeks to rouse the slumbering land to patriotic pride. A revolutionary poet much in the line of Kazi Nazrul Islam of Bengal, Prasannalal Chowdhuri, author of *Agnimitra* (1952), is an iconoclast and out to 'erect the edifice of a brave new-world' upon the ashes of the old, and determined 'to purge all the accumulated dross and filth of the centuries'. His human sympathy is more pronounced in *Nangalar git*.

> Let the plough triumph,
> Let the destitute be free
> Let millions of heads be held high.

Jyotiprasad Agarwalla, who was closely associated with the freedom movement, wrote some nationalistic poems. His nationalistic fervour finds its best expression in the poem 'Deka-gabharur ukti'. His 'Poharar jaygan', 'Biswa bijayi na jowan', 'Bharat janani', 'Luitar parare ami deka lora' are nationalistic in spirit. Binandachandra Barua wrote some patriotic and nationalistic poems. The poems in *Sangkhadhwani* (1925) and *Pratidhwani* (1938) are saturated with deep emotion. If the poet 'rakes up the past', it is only 'to find sparks of courage and inspiration'. His message to the rising generation is to smash the fetters of the foreign rule and to build up a prosperous Assam. His 'Rangamua bir', 'Agiathutir bir', etc. are patriotic poems based on episodes from the history of Assam. One cannot think for a moment that 'Najana birar mur' is an adaptation of an English poem. Hiteswar Bazbarua wrote a few long narrative poems, based on history, such as *Kamatapur-dhamsa aru birahini bilap* (1912), *Tirutar atmadan* (1913), and *Juddhakhetrat Ahom ramani* (1918) which kindled the fire of nationalism. Ganeshchandra Gogoi's 'Puja ayojan' is a patriotic poem. T.R. Phukan and N.C. Bordoloi, who championed the non-cooperation movement in Assam, composed some patriotic songs. Padmadhar Chaliha's collections of songs, such as *Phulani* (1915), *Swaraj sangit* (1921) and *Giti-lahari* (1923), include some patriotic songs.

Some Assamese historical plays ignited the fire of nationalism, and contributed in no small measure to the re-awakening of the people to their social and political problems. Padmanath Gohain Barua's *Jaymati* (1900) was the first historical drama in the Assamese language. His other historical plays are *Gadadhar* (1908), *Sadhani* (1911) and *Lachit Barphukan* (1916). Lakshminath Bezbarua's historical dramas are *Chakradhwaj Simha. Jaymati Kunwari* and *Belimar*. All appeared in 1915.

Among the others who wrote historical plays were Radhakanta Handique, Kamalananda Bhattacharya, Dandinath Kalita, Shailadhar Rajkhowa, Daibachandra Talukdar, Atulchandra Hazarika, Jyotiprasad Agarwalla and Nakulchandra Bhuyan. Jyotiprasad's drama *Labhita* (1948), written on the background of the Second World War, depicts the patriotism of an Assamese girl Labhita who joined the Indian National Army during the liberation movement and died on the fields of war. In *Tikendrajit* (1959) Atulchandra Hazarika narrates the insurgency of the people of Manipur against the British in

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1891 under the leadership of Tikendrajit. Suren Saikia's *Kusal Konwar* (1949) is based on the 1942 movement and delineates how Kusal Konwar became a martyr being executed on the false charge of derailing a train. In Prabin Phukan's *Maniram Dewan* (1948) we find how Maniram Dewan, tried for the restoration of the Ahom monarchy, was executed in 1857. Another play, *Piyali Phukan* (1948), published by Nowgong Shilpi Samaj, is based on the martyr Piyali Phukan who made an attempt to drive out the British from Assam in 1830.

Mahatma Gandhi's Non-cooperation Movement gave a fillip to the growth of Indian nationalism and made a deep impact on some Assamese novels and short stories. This is discerned in the novels of such writers as Dandinath Kalita, Daibachandra Talukdar, Birendra Kumar Bhattacharya and Jogesh Das and in some short stories of Laksmidhar Sharma and Troilokyanath Goswami.

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J.N.G.

PATRIOTIC LITERATURE (Bengali). Nationalism is a product of western ideas introduced into this country under the impact of the British invasion. And it is this sense of nationalism that rekindled the dormant feeling of patriotism which sometimes projected itself as a sense of pride in our national heritage and sometimes in the regional variation of our common culture.

So far as Bengali literature is concerned, ideas connected with patriotism began to be perceived in the writings of poets, playwrights and other writers who appeared in the wake of the British presence in Bengal. They were preoccupied with the dividing line between the gradual decline of the medieval concepts such as feudalism and village society and the emergence of the new values directly related to the metropolitan culture. Ironically the consciousness of the foreign rule represented by the British power in India gave a fillip to our feeling of patriotism. There grew a class of writers who embraced such ideas as patriotism, humanism, democracy, etc., all bound up with the rise of the middle class in the country.

The first in this line was Iswarchandra Gupta (1812-1859) who may be regarded as standing between the old and the new but, at the same time, not immune from or averse to the absorption of patriotic sentiments. For example, he initiated his countrymen into the ideas of nationalism and into the worship of the land as the Mother, where one is born and learns one's first language. He rebelled against the slavish imitation of foreign ways and, in one of his poems, severely castigated those who showed a predilection for what he called, a "foreign dog" in preference to their own gods. As editor of *Sambad prabhakar*, a weekly and later a daily, he, notwithstanding his innate conservatism, was generous enough to welcome some of the progressive movements of the age.

Rangalal Banerjee (1827-1887), who appeared in the wake of Ishwar Gupta, was a poet quite familiar with the modes of English poetry, and he sought to clothe his poetic creations with the more notable features of Ishwar Gupta. Patriotism was a predominant note of his poetry and particularly *Padmini upakhyan* (1958), his first work, bears eloquent testimony to this.

The most outstanding poet of this period is, however, Michael Madhusudan Dutt (1824-1873) whose magnum opus *Meghnadbadh kabya* (1861) is nothing but a lengthy dirge consecrating the deity of patriotism—a piteous lament over the loss of motherland to an aggressor.

The path shown by Rangalal and Madhusudan was later followed by Hemchandra Banerjee (1838-1903) and Nabinchandra Sen (1847-1909), principally known for their patriotism. Hemchandra in his *Britra samhar kavya* (1875-77) and Nabinchandra in his *Palasir juddha* (1875) sang in praise of freedom and bewailed its loss.

But the greatest patriotic poet was undoubtedly Rabindranath Tagore (1861-1941) who wrote countless national songs during the movement against the partition of Bengal (1905) and many essays including 'Swadheshi samaj'. His novel *Gora* dealt with the theme with a seriousness of purpose and without narrowness of outlook. His *Nationalism* (1916), containing a bunch of speeches delivered in Japan, is a trenchant indictment of chauvinism and jingoism generally pactised in the name of nationalism.

Other poets noted for their patriotic fervour in their poetry and drama are Govindachandra Das, Dinabandhu Mitra, Jyotirindranath Tagore, Upendrachandra Das, Haralal Roy, Girishchandra Ghosh, Dwijendralal Ray, Satyendranath Dutta, Mukunda Das, Sachindranath Sengupta and Manmatha Roy.

For prose literature Bankimchandra was the greatest apostle of patriotism. His novel *Anandamath* (1882), which contained the immortal song 'Bande mataram' (I bow to thee, Mother), at one time fired the imagination of thousands of youths in the country many of whom cared for nothing and laid down their lives with this song upon their lips. The successive Swadeshi movements in the country and the periodic revolutionary upsurge were directly traceable to the inspiration derived from this novel. Bankim's essays, of which 'Kamalakanter Daptar' (1875) was the most famous, also breathed a patriotic fervour.

Another prose writer who enriched patriotic literature immensely was Saratchandra Chatterjee (1876-1938) whose novel *Pather dabi* (1926) is a landmark in so far as it succeeded in rousing nationalist fervour and bitterness

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against the British rule in this country. So pervasive was the influence of this book on the minds of the youths that at one time it was banned by the Government. Its central character, Sabyasachi, served as model for them. The ban was, however, later lifted.

Saratchandra's *Swadesh o sahitya* (1932), a collection of essays, is instinct with patriotic ardour from the beginning to the end.

Among other fiction writers noted for patriotic zeal were Upendranath Ganguly, Tarashankar Banerjee, Banaphul, Manoj Basu, Pramathanath Bishi, Gajendrakumar Mitra, Subodh Ghosh and Satinath Bhaduri.

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N.C.

PATRIOTIC LITERATURE (Dogri). Dogri literature does not have anything like a nationalist movement to show, yet it is not absolutely devoid of literature reflecting the nationalist sentiment. Poems of Baba Kanshi Ram (1882-1943) and Hardatt (1890-1956) reveal something of this sentiment. Baba Kanshi Ram, known as Pahari Gandhi, made his poetry the vehicle of propagating nationalism. But on the whole, the Dogri literary movement, starting around 1944, was more concerned with eulogising the glories of Duggar and Dogra heroes and inculcating love for Dogri and pride in Dogra traditions and values.

Thus, the first collection of poems of twelve Dogri poets, entitled *Jago Duggar* (late 40s), contained mostly poems of this patriotic sentiment, but it also contained a few poems reflecting the wider nationalist sentiment written by Hardatt Shastri, Denubhai Pant, Kishan Samailpuri, Parmanand 'Almast', Vedpal and Ramnath Shastri. Then in the 1950s, the Dogri Sanstha brought out a collection of poems written by Dogri poets on the occasion of the first anniversary of the 1857 War of Independence. It was entitled *1857*, and almost every Dogri poet contributed a poem to it. The poems included in this volume, and many more not included, were composed and read at the Dogri Kavi Sammelan organised in connection with the anniversary celebrations. In 1965 the Jammu and Kashmir Academy of Art, Culture and Languages published an anthology of patriotic poems. Piyush Guleri too brought out a collection of his patriotic poems and songs in *Mera desh mhachal*. Mohanlal Sapolia also wrote a number of poems, many of which express the larger nationalist sentiment; some of them have been included in his collections of poems called *Sajare phull* and *Rashtri bhakhana*. It is not only Dogri verse that shows this nationalist sentiment here and there, but Dogri short stories and one-act plays also show it. Examples may be found in Narender Khajuria's stories 'Natak da hero' and 'Ma tu lori ga' included in *Nila ambar kale badal*, D.C. Prashant's one-act play *Vir Zorawar*, Kavi Ratna's one act play *Morche uppar* written in 60's, Narsingh Dev Jamwal's works in different genres and a few poems of Padma Sachdev and Ramlal Sharma.

Sh.

PATRIOTIC LITERATURE (English). Patriotism in Indo-Anglian writing is expressed in many forms, as love of the country, search for the Indian identity and a driving urge for national resurgence. In fiction we see the reflection of the patriotic and nationalist sentiment on a very large scale. In quite a few novels in pre-independent India we see a search for an Indian identity and its assertion in the face of the colonial rulers. Lal Behari Day's *Govinda Samanta* (1874) and Soshee Chunder Dutt's *The Young Zamindar* (1883) strive for it. After independence, however, such novels were written not for upholding the national identity to confront the colonial rulers but to project the glory of the country before the world. The identity of the Indian nation was now asserted at higher levels which included the country's cultural and philosophical tradition. Raja Rao's *The Serpent and the Rope* (1960), for example, where an expatriate Indian in Europe is in search of his spiritual Indian identity, may be taken as an attempt in this direction.

In Indian political novels, too, is expressed the national spirit. The sporadic armed rebellions which erupted with the machinations of the uprooted native rulers in various parts of the country against the British rulers in the first half of the nineteenth century find adequate reflection in fiction. The first such novel is Kylash Chunder Dutt's *A Journal of Forty-eight Hours* (1835). It depicits a violent uprising of the 'Rajas, Nobabs and Babus' of Calcutta against the British rulers. The revolt is, of course, suppressed and the leaders executed, but it is significant that one of the leaders appeals to his countrymen before his execution to preserve the cause 'so gloriously commenced'. The second Indian English novel, *The Republic of Orissa* (1845) by Soshee Chunder Dutt, also presents a similar rebellion. This time, it is by the tribal chiefs of Orissa, Bihar and Bengal. His *Young Zamindar*, too, besides affirming the national identity already mentioned, shows similar political uprisings. In his next novel, *Shunkur* (1885), Dutt mingles history and fiction. It depicts the Sepoy Mutiny and Nana Sahib as an organising force behind it. As the mutiny breaks out, Nana Sahib succeeds after violent battles and atrocious killings on both sides in freeing Kanpur and proclaiming himself the 'Peishwa of India'.

In the second phase of the freedom struggle, different political organisations were formed towards the later decades of the ninteenth century by the Western educated middle-class leaders. They accepted the British rule as

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'divine dispensation' but wanted self-government within the Empire, as the history of the first phase of the Indian National Congress shows. A friendly relationship between the ruler and the ruled was their cherished ideal. There are two novels reflecting this phase, *The Price of Destiny* (1909) by Sarath Kumar Ghosh and *Hindupore* (1909) by S.M. Mitra. In Mitra's *Hindupore* the arrogance and disrespect of the British officials towards the Indians have been shown as the cause of the Indian unrest. In the third phase of the freedom struggle, first under the leadership of Tilak, and next under Gandhi and Nehru, the Congress demanded complete freedom. K.S. Venkataramani's *Murugan, the Tiller* (1927) shows the Gandhian ideal of rural reconstruction as a step towards attaining freedom, while his *Kandan, the Patriot* (1932) exhibits the non-violent political struggle for freedom under the influence of Gandhi. Mulk Raj Anand's first novel, *Untouchable* (1935), depicts the national movement inspired by Gandhi's call to eradicate untouchability from Hindu society. Raja Rao's *Kanthapura* (1938) is another novel reflecting the Gandhian influence on our freedom moverment. It narrates a village woman's experience in her involvement in the freedom struggle. It is an uncommon story of rare emotional and spiritual involvement of an individual village woman.

In Raja Rao's short story, 'The Cow of the Barricades', an innocent white cow, killed in police firing, acquires a symbolic meaning. R.K. Narayan's short story 'Gandhi's Appeal' shows the irresistible attraction of Gandhi for the women of India. Bhabani Bhattacharyya's *So Many Hungers* (1947) on the other hand, shows the misrule and exploitation of the British that pushed India to extreme poverty and an unprecedented famine.

In post-independence India, nationalism or patriotism very often finds reflection not through an expression of undiluted love for the country in direct terms but through a criticism of the nation for its ugly aspects with the hope of making a better, stronger nation. G.V. Desani's *All About H. Hatterr* (1948) satirically presents some aspects of the Indian society which are not quite happy. Nayantara Sahgal's political novels, *This Time of Morning* (1965), *Storm in Chandigarh* (1969) and *The Day in Shadow* (1971) expose the game of dirty politics in free India.

When we move to poetry, our first encounter is with Henry Derozio (1809-1831). Though a Eurasian by blood, he was an Indian patriot writing some very brilliant patriotic poems in English. We can refer to the opening sonnet of his long narrative poem *The Fakeer of Jungheera* (1828), the sonnet 'The Harp of India', and the lyrics 'To India, My Native Land' and 'To the Pupils of the Hindu College'. Kashiprasad Ghose (1809-1873) also wrote patriotic poems, and his 'The Farewell Song' is an instance. Then we had Soshee Chunder Dutt, Hur Chunder Dutt and Michael Madhusudan Dutt who wrote patriotic poems speaking of freedom. The famous national leader, Sarojini Naidu (1879-1949) too had in her excellent lyrics, the flame of nationalism. We may point to her poem, 'Awake', where, besides the urge for freedom, there is a call for the integration of diverse communities. Joseph Furtado (1872-1947), an Indian poet of the Portuguese Goan origin, gives expression to his love of the country in his poem, 'My Native Land'. Against such poems which express love for the country in direct terms, we have some poems where the dark side of our national life finds expression. We may refer, for instance, to Annaji's 'What care I for Lajpat Rai', which attacks our unabashed selfishness, or to V.N. Bhushan's 'Ninth August 1942', which exhorts us to shake off our apathy and 'follow the nation's stirring call'.

After the country had won freedom many sensitive writers were disillusioned with the state of affairs. Many poets, therefore, instead of writing patriotic poems in direct terms as of old, expressed their concern for the maladies of the nation. In his poem, 'The Song of India', V.K. Gokak asks Mother India what song he should sing for her. Should he sing of her natural beauty, ancient glory, industrial advancement, and all that? But she asks him to 'Sing of the beggar and the leper/That swarm my streets/ Sing of the filth and dirt/ That foul my sylvan retreats'. There is another brand of post-independence national spirit, touched with anger at the fanaticism of the so-called nationalists who insist on everything swadeshi but endanger individual freedom in a free country. One may point to Kamala Das's poem, 'Introduction', in this context.

Compared to fiction and poetry, drama shows less nationalistic concern. Even then, this spirit is not altogether absent. There is, for example, Bharati Sarabhai's play, *The Well of the People* (1943), which shows the influence of the Gandhian thought on social reconstruction.

We may now turn to non-fictional English prose-writings. We have a vast body of writings and speeches by political leaders which is more politics and less literature and may be left out. But we have political leaders who are also writers in their own rights, and they deserve consideration. The first name in this category is that of Dadabhai Naoroji (1825-1917). His book, *Poverty and Un-British Rule in India* (1901), made a great impact on the Indian mind and moulded the public opinion against the economic exploitation of the British in India. We had Surendranath Banerjee (1856-1925) whose autobiography, *A Nation in Making* (1925), gives a stirring account of the Indian people coming together as a nation to fight the colonial rule. Mention may also be made of Bipinchandra Pal's books, *Nationality and Empire* (1916), *Indian Nationalism: Principles and Personalities* (1919), and *Memoirs of My Life and Times* (2 Vols., 1932, 1952), Lajpat Rai's *Young India* (1917) and the *Political Future*

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of India (1918), V.S. Srinivasa Sastri's *Thumb-nail Sketches* (1946) of eminent public figures like Gandhi, Tilak and Naoroji. Gandhi's impact was indeed the most dominant. His political heir, Jawaharlal Nehru, was not only a national leader of the top rank but also an Indian-English writer of the highest order. His *Autobiography* (1936) and *Discovery of India* (1946) shaped the nationalistic perspective of the country.

Besides political leaders, we had other prose-writers also who reflect in their work the national spirit. Raja Rammohan Roy (1772-1833), R.G. Bhandarkar (1837-1925), Mahadev Govind Ranade (1842-1901), Kashinath Trimbuck Telan (1850-1893), and Romesh Chunder Dutt (1848-1909) were the early pioneers imbued with the love of the country and its rich heritage. Then we had Rabindranath Tagore (1861-1941) who inspired the Indian mind with his writings. In his book *Nationalism* (1917), he condemned Western imperialism which caused appalling damage to the colonial countries like India. Another great Indian was Vivekananda (1863-1902), the unique exponent of Indian culture and thought. And finally there was Aurobindo (1872-1950), a great spiritual leader who in his early life was also a nationalist activist. His *New Lamps for Old* (1893-94) is a volume of the nationalistic essays of this period. His important books on cultural nationalism are *The Renaissance in India* (1920) and *Foundations of Indian Culture* (1953). His two great works in prose and verse, *The Life Divine* (1939-40) and *Savitri* (1954) respectively, are expositions of his outlook on life as an Indian spiritualist.

In striking contrast to such spiritual masters is Nirad C. Chaudhuri (b. 1897), a prose-writer of a very high order and a nationalist of a different kind altogether. His books, *Autobiography of an Unknown Indian* (1951), *The Continent of Circe* (1966), and *To Live or Not to Live* (1972) show him as a ruthless critic not only of the contemporary Indian scene and society but also of many of our traditional values. The national sentiment thus finds many channels for its expression in Indo-Anglian literature. And since English is not the language of a particular area in the country, patriotic literature in English represents the nationalistic spirit without being confined to a particular cultural or racial group.

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Go.S.

PATRIOTIC LITERATURE (Gujarati). Narmad (1833-1886) in his writings declared the mutiny of 1857 as a freedom struggle, and in his essay *Swadeshabhiman* (Patriotism) explained in detail the concept of nationalism, and urged the people to fight for freedom. In the twentieth century, some poets have written poems eulogising the greatness of India. Kant (1867-1923) has written *Bharatmatane sambodhan* (Address to Mother India) and Balwantrai Thakore (1869-1946) wrote *Majinun stotra* (Hymn to mother) in which he depicted the greatness of India. Nanalal (1877-1946) in his poem 'Sakunni ghadio' asked his countrymen to fight against the British rule. In 1915, after Gandhiji's arrival in India, his impact was seen in all walks of life. In all the genres of Gujarati literature there was a spurt of nationalism. Almost all poets between 1921 and 1945 wrote poems eulogising Gandhiji and the freedom struggle. Umashankar Joshi, Sundaram, Sneh Rashmi, Karasandas Manek, Ramnarayan Pathak, Jhaverchand Meghani, Lalit Balmukund Dave and others wrote poems on Gandhiji and the freedom movement. Though Gandhiji was wedded to non-violence, Meghani eulogised the sacrifice of martyrs like Bhagat Singh and others. Ramanlal Desai wrote two novels, *Divyachakshu* and *Bharelo agni*, the former based on the Satyagraha of 1930 and the latter on the 1857 War of Independence. Young writers like Jayanti Dalal and Chunilal Madia wrote *Padarna tirath* on the background of the 1932 movement and *Pavak jwala* on the Quit India Movement of 1942 respectively. Sopan has written a novel on the 1942 Quit India Movement, called *Jayant*. Subhash Bose's revolutionary movement during 1943-1945 was also found to be an appropriate subject for creative literature. Karsandas Manek has written *Sapnu gulabi* (Rosy dream), depicting Netaji's efforts to liberate India, and Niranjan Varma and Jaymal Parmar have written a novel *Kadam kadam badhayeja* (March forward), based on Subhash's revolutionary movement.

After Independence, the rosy dreams of independent India having been shattered by the holocaust of partition, and the mal-functioning of the government, many writers indulged in sarcasm towards the rulers in their writings. Umashankar Joshi wrote a number of such poems. Only in the Indo-Pakistan wars of 1965 and 1971 and the Indo-China war of 1961 do we find nationalist sentiments expressed through poems, short stories and novels. Chandrakant Bakshi wrote several stories on this theme,and Shivkumar Joshi's novels have in the background all the three wars.

C.M.

PATRIOTIC LITERATURE (Hindi). The sentiment of patriotism has always been a major impulse in Hindi literature, though it has undergone changes in conceptual meaning under the stress of times. In the early periods and during the medieval times from the ninth century to the middle of the nineteenth century, any one fighting for his state or against an invader from outside was reckoned as a patriot. His display of bravery and chivalry was regarded

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as a display of his patriotism. *Prithviraj raso* by Chandra Bardai shows best the patriotic feeling while depicting the fight between Prithviraj Chauhan and Muhammad Ghori. Here it is pertinent to note that in those days the concept of nation was confined to one's own state. Hence, in the works of this period such as *Paramal raso*, *Hammir raso*, *Jaichandra jas-chandrika*, the hero kings and their nobles treated even their neighbouring rulers, if hostile, as alien invaders. In the medieval time, 'bhakti' was the dominant sentiment in Hindi literature, but the saint-poets did try to bind the people of different creeds together. Later in the 'Riti kal', literature tended to be more secular and broad-based, but such works as *Chhatra prakash* by Gorelal, *Hamir raso* by Jodharaj, *Sujan charitra* by Sudan, *Shivaraj bhushan* and *Chatrasal dashak* by Bhushan, though full of the heroic sentiment, are patriotic only in a limited sense. Basically, their heroes championed the cause of their cult.

It is in the modern age that patriotism becomes a dominant feature of literature. The struggle against British imperialism and colonialism stirred the nation. The new nationalism was a direct offshoot of such patriotism. The magazines of the period, such as *Kavivachan sudha*, *Harischandra chandrika*, *Anand kadambini*, *Hindi-pradeep*, and the literature produced during the age reflect the patriotic fervour of the nation. Bharatendu Harishchandra, Balkrishna Bhatt, Pratapnarain Mishra, Radhakrishna Das, Premghan, Jagmohan Singh, Kishori das Goswami and a host of other writers wrote on patriotic themes. Bharatendu's plays, *Andher nagari chaupat raja*, *Bharat janani*, *Bharat durdasha*, *Vaidiki hinsa hinsa na bhavati*, and his miscellaneous writings, poems and essays, are all full of patriotic zeal. He could write in a limerick: 'churan sahib log jo khate, sara Hind hazam kar jate' (The Englishmen eat this churan, therefore, they digest the whole of India). The heroes of the 1857 Mutiny, such as Maharani Laxmi Bai, Nana Sahib, and Azimulla Khan, became the symbols of Indian patriotism.

From the 'Dwivedi Yug' onwards the patriotic wave reached new heights as the struggle for freedom gained greater momentum under the leadership of such stalwarts as Dadabhai Naoroji, Lokamanya Tilak and Lala Lajpat Rai. The writers sang of India's glorious past, launched a crusade against alien rule, and stressed the need to unite the Hindus, Muslims, Sikhs and Christians into one nationhood. Maithilisharan's *Bharat bharati*, Shyamnarayan Pandey's *Haldighati* and *Jauhar*, Subhadrakumari Chauhan's *Jhansi ki rani*, Makhanlal Chaturvedi's play *Krishnarjun yuddha*, Vrindavanlal Verma's stories such as 'Tatar and Vir Rajput', 'Sardar Purna Singh's essays like 'Sachhi virta', Ramchandra Shukla's essay 'Kshatra dharma ka saundarya', and Radhamohan Gokul's biography of Nepoleon Bonapart, are all charged with the intensity of patriotism. Besides, there were poets like Makhanlal Chaturvedi, Ramnaresh Tripathi, Sohanlal Dwivedi, Balkrishna Sharma 'Navin' and Siyaramsharan Gupta who wrote under the spell of the new awakening. Then we had such powerful poets as Prasad, Nirala, Pant, Mahadevi Verma and Dinkar whose poems reflected in different ways the patriotic upsurge. Prasad's plays too, such as *Skandagupta*, *Chandragupta* and *Dhruvaswamini*, had the undertone of the national sentiment. The literature of chhayavad is, indeed, a creative rendering of the throbs of the Satyagrah movement of the time. Nirala's 'Jago phir ek bar' (Awake once more) communicates this throb vividly. The patriotism of Dinkar expresses itself in poetry born out of the churning of history and mythology. In fiction, Premchand's *Gaban* and *Karmabhumi*, Prasad's *Kankal and Titli*, Vrindavanlal Verma's *Maharani Laxmibai* and *Virata ki Padmini* are landmarks in the history of patriotic literature.

Since 1936 the progressive movement in Hindi further strengthened the patriotic spirit through the writings of Kedarnath Agrawal, Trilochan, Nagarjun, Bhagawaticharan Verma and Shivamangal Singh 'Suman'. Literature that looks foreward, be it Rangeya Raghav's *Tufanon ke beech*, Amrit Rai's *Kalam ka sipahi : Premchand*, Yashpal's *Dada Comrade* or Dinkar's *Kurukshetra*, is of a piece in its stress on sacrifice and dedication to the cause of the people.

After Independence, the impulse for patriotism was transformed into an urge for re-building the nation. The assassination of Mahatma Gandhi in the wake of the country's partition brought out some very poignant literature, such as Yashpal's *Jhutha sach*, Mohan Rakesh's *Malbe ka malik*, and Dinkar's elegies. During the Chinese aggression and the fight with Pakistan, the injured self-respect of the country found its expression in Dinkar's *Parashuram ki pratiksha*. Sachchidanand Vatsyayan 'Agyeya', Girijakumar Mathur, Bhavaniprasad Mishra, Sarveshwar Dayal Saxena, Raghuvir Sahay, Dhumil, all expressed the national aspirations. There was, however, another aspect of national life which engaged the minds of many sensitive writers. The corruption in the country and the deterioration of values found their expression in several writers, such as Shrilal Shukla's novel *Ragdarbari*, Mohan Rakesh's play *Andhere band kamare*, Sarveshwar's play *Bakari* and Dhumil's poems *Sansad se sadak tak*.

K.P.

PATRIOTIC LITERATURE (Kannada). The love of Karnataka and the Kannada language finds expression in the very first extant work, *Kavirajamarga*, and Pampa, the first poet whose works are extant, has expressed his love of his land in memorable words. But patriotism as we understand it—the loyalty to a nation—is seen in Kannada literature in the Navodaya period only. Lavanis (ballads) were composed and sung, glorifying the brave

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men and women who fought against the British, like Kitturu Rani Chennamma (1780-1830), Tippu Sultan (1750-1799) and Sangolli Raya Nayka. These works cannot be dated; but they were composed soon after the martyrdom of the hero or heroine, and were immensely popular. They contain denunciation of the British. But the awareness of a shared and a common future, a recognition of India as a nation—these manifested themselves much later. It is also not possible to date the ballads which were inspired by the struggle for Independence. In some of the songs of the saint-singer, Sishunala Shariff (1918-1989) the tyranny of the British is denounced. Kambi Basavayya (1875-1920) composed ballads singing the praises of Tilak and Lala Rajpat Rai, and used the expression, 'Vande mataram'. Professional troupes staged plays depicting the martyrdom of Naragunda Nana Saheb, Kitturu Rani Chennamma and other brave fighters. *Bandha vimochana* was a play inspired by the life of Balagangadhara Tilak. But these expressions, again, cannot be dated.

Translations of Bengali and Marathi novels brought nationalism into Kannada literature fairly early. Bankim chandra's *Anandamath* was translated into Kannada in 1897. Harinarayan Apte's *Ishvari sustra*, built around the heroic figure of Shivaji, was translated in 1913. The translator, Galaganatha, wrote his own independent novel, *Madhavakaruna vilasa* in 1923. This takes the reader back to the glorious days of the Vijayanagara Empire.

The sentiment of patriotism manifested itself in literature, in the thirties and the forties, in several ways. There were direct expressions of the love of the motherland; there were compositions bewailing her poverty and slavery; there were compositions carrying the reader back to golden chapters in the history of the land, reminding him of the dark days on which the country had later fallen, and also of the values which the country had cherished. Sali Ramachandra Rao, Dattatreya Ramachandra Bendre, K.V. Puttappa, M. Govinda Pai and a host of other poets composed poems imbued with patriotic fervour. The very title of one collection of Puttappa's poems is 'Panchajanya,' which signifies the tone of militant nationalism such as the times required. Bendre was interned for writing a poem, 'Narabali'(The human sacrifice). In one of his poems, Mother India bewails that she bore thirty-three crore children, but all of them proved useless. Indeed, it was in poetry that nationalism found its earliest expression, and, until 1946, it was the poet who turned again and again to this theme. In one of his poems, Puttappa declares, 'Drive away, far away hundreds of gods/Bharatmata is our only goddess today'. V.Seetharmaiah, Kadangodlu Shankara Bhatt, V.K. Gokak, Kayyaro Kiyyanno Rai—all wrote stirring poems lamenting the slavery of the country. Balchandra Ghanekar wrote plays about the trial of Tilak and the Salt Satyagraha led by Gandhiji. Parashurama is the hero of G.P. Rajaratnam's play, *Gandugodali* (1933), and Kartaviryarjuna, the villian. The veil is thin, and it is clear that Kartaviryarjuna is the foreign tyrant and Parashurama, the youth of the land.

But soon nationalism ceased to be mere lament for the country's plight and the desire to free her. It acquired other dimensions. The country is not just a geographical area : it is the people, and loving the country implies loving the people who live there, and this, in turn, means ensuring justice and civilized life for all, ensuring that the diginity of man as man is not denied. So patriotism expresses itself as reformist fervour; writers create a new 'hero'—the man dedicated to the service of the people, the man wedded to poverty and the service of the downtrodden and the helpless. Puttappa's play, 'Jalagara' affirms that the worship of Daridranarayana is true worship. Gokak's play, *Jananayaka* (1936), poses the question, 'Who is the true leader of the masses?'. The final answer is, 'He who is free from religious narrow-mindedness, free from selfishness, an idealist, a man of integrity who wishes to serve'.

Patriotism also expressed itself as the search for the Soul of India. The study of the history of England and the consistent glorification of the values (of course, at home) of the rulers turned the Indians to a study of their own past. The influence of Bankimchandra and Harinarayana Apte is also significant here. So in the Navodaya period the historical novel and the historical play make their appearance. In Old Mysore at any rate, Vasudeviah's prose works, *Aryakirti* (1895) and *Chhatrapati Shivaji* (1898) were read by thousands of boys and girls at school, and made a deep impression. Galaganatha's *Madhavakaruna vilasa* has already been mentioned. Davudu Narasimha Sastry's *Mayura* (1928), not quite faithful to history, but presumably narrating the story of the founder of the first Kannadiga royal dynasty, appeared. Professional troupes presented historical plays—whatever their fidelity to history.

Nationalism flowered abundantly in the field of biography. Several biographies of Gandhiji appeared, Biographies of Balagangadhara Tilak, Gopalkrishna Gokhale, Raja Rammohan Roy, Vivekananda, Ramakrishna Paramahamsa, and, later, Jawaharlal Nehru, Subhashchandra Bose, Vallabhbhai Patel, Kastur Ba, Sarojini Naidu and Rabindranath Tagore were also written. These were, one and all, adulatory, and there was little attempt at defining individuality, but they set ideals of heroism and service. The writings of Siddavanahalli Krishna Sharma stand out because of his art and skill of verbal description. He could etch a character and create an atmosphere in a few words.

Even before 1947 some writers were realistic in their treatment of themes connected with the struggle for freedom. In 1942 Shivaram Karanth's *Marali mannige* depicted, in the experiences of Rama, the trials of the young men who were thrilled by the call to fight for the

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country and later, engaged in constructive work as Gandhiji desired. In 1946-47 several novels appeared, all dealing with the struggle for Independence. V.M. Inamdar's *Moora batte*, Basavaraja Kattimani's *Swatantradedge*, T.R.Subba Rao's, *Rakta tarpana*, Gorur Ramaswamy Iyengar's *Meravenige*, and S. Anantanarayana's *Muruku mantapa* and *Payanada hadiyalli* were among these. Each had its distinctive approach. For example, while Kattimani's novel looked at the struggle mainly from the point of view of an ignorant village boy, Anantanarayana's novels dealt with the point of view of a college youth drawn to the struggle. Ramaswamy Iyengar's novel presented, sometimes without artistic transmutation, the experiences of a man who had been in the thick of the struggle. V.M. Inamdar's *Vijaya yatre* (1948) is remarkable in some ways. The action begins on 15 August 1947, and is limited to twenty-four hours. At the centre is Vijaya, who had fought for freedom but is now seriously bedridden in the hospital. It sounds a deep note of pessimism, detecting in the ways of the government an indifference to the values Mahatma Gandhi. The disenchantment voiced barely a year after the dawn of freedom is surprising. Shivarama Karanth's *Audaryada urulalli* appeared in 1947; it also depicts the trials of those who took to constructive work seriously, and at the same time, recognizes the danger to the country from self-styled patriots and politicians.

In the last thirty-five years patriotism has manifested itself in literature as a commitment to the people's welfare and to democracy. Both sentimentality and euphoria have disappeared; even if they do appear they are suspect and ridiculed. Disenchantment with free India and a realization that only vigilance can check hypocrisy and autocracy characterize literature generally. The Navya school reacted violently to the hypocrisy and the power-hunger let loose in free India. Outside Navya, writers like 'Sriranga' (in the novel, *Vishachakravyuha* and the play, *Shokachakra*) and S.L.Bhyrappa (in the novel, *Matadana*) have analysed the causes of degeneration in the country's values. In several recent novels Shivarama Karanth has analysed the evils haunting free India. The tone is one of disenchantment, not seldom coloured by bitterness and anger.

Patriotic sentiment manifests itself in a striking way in V.K.Gokak's epic, *Bharatasindhu rashmi* (1986). The poem takes its material from the *Rig Veda*, and shows an India facing a grim crisis because of the conflict between the Aryans and the Dasyus; Prince Vishvaratha develops, through 'tapas', a personality which can cope with the crisis. Its message is one of harmony and unity.

Bandaya and Dalita writers have found much to criticize and to repudiate in India's history. Behind their criticism is the vision of a land where equality and justice are realized ideals.

L.S.S.R.

PATRIOTIC LITERATURE (Kashmiri). The sparks of patriotism are widely scattered in Kashmiri literature, especially in folk-poetry, long before its emergence as a trend during the thirties of the current century under the influence of the struggle for freedom. Other factors which influenced this trend were the patriotic writings in Hindi, Urdu and English. Famous poets like Allama Iqbal, Byron, Josh Malihabadi, Mayakovski and others opened new vistas before the new generation of Kashmiri poets who followed Ghulam Ahmad 'Mahjoor' and Abdul Ahad 'Azad'.

Mahjoor and Azad were the harbingers of the new age in Kashmiri literature, and it was through their efforts that nationalism as an undercurrent in poetry made its way in Kashmiri. Mahjoor's (1885-1952) famous song 'Valoo has bagvana nau baharuk shan paedakar' (Come ye gardener, come with the glory and grandeur of spring) ushers in this trend. This song later became the war song of the freedom struggle. Its freshness of thought, revolutionary fervour and longing for a better future attracted the attention of all patriotic forces in Kashmir.

Mahjoor was basically a poet of love and romance, but the nationalistic urge too was quite marked in him. His famous poem 'Gulshan wattan' (My motherland—the garden of flowers) which he composed a little earlier is, as a matter of fact, the first and the most powerful expression of his patriotic sentiment. He wrote many more poems in this strain with the intensity of freedom struggle, which include 'Nalay Kashir', 'Azad', 'Nau Kashir', 'Sher-i-Azam Kashmir', 'Kashiri sund tarana', etc. But Mahjoor is largely a singer of love songs. As compared to him, Azad was a poet with a philosophy of life, and had a deep understanding of the problems facing the motherland. He stood for the great past and the bright future of his homeland and preached the doctrine of mutual understanding and national integration.

Azad composed a good number of poems replete with patriotic fervour. This note characterizes his ghazals, too. 'Wattan dar' is the most important of his poems on the theme of nationalism. Dilsoz was greatly influenced by the nationalistic poetry of Iqbal, and some of his poems glow with revolutionary ideas.

Master Zinda Kaul (1884-1965) was basically a mystic poet, but he too could not resist his inborn nationalistic feelings. Some of his poems have a deep-rooted impact of nationalism. Take for example 'Son desh' (Our motherland):

> This land is the abode of Lal Ded and Rupa Ded.
> Nund Rishi and Rishi Mole both hailed from this place.
> Kakji and Paramanand too flourished here.
> Here Sahib praised Gani Kashmiri!
> Here he was made to understand the meaning of Kralpong.
> Come ye maidens and sing a sweet song.

Abdul Sattar Aasi (d. 1950) also made some contribution to this trend. Three poems of Aasi, 'Flag song',

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'Poverty' and 'Mazdur' are worth mentioning.

It is the towering personality of Dinanath 'Nadim' (1916-1988) who revolutionised the world of poetry in Kashmiri and added new and powerful dimensions to it. In expressing his patriotic feelings and revolutionary ideology, he changed the format of Kashmiri poetry in content and form and made use of fresh language which was forbidden till then. Nadim wrote his earlier poems in 1946-47, which were later published in *Gaie ja Kashmir* in 1948. This anthology is the first collection of national songs published in Kashmiri. There are as many as six poems of Nadim included in this anthology. All these six poems are full of vigour, patriotic zeal and revolutionary glow. His style and diction too have a new force:

Red and warm, red and warm
My blood is red and warm
My youth the force of a storm.
For Kashmir, my land, as a martyr I would die;
And whirpools do not fill the wind with trepidation
Lulled in the Dal Lake, waves should not hide and linger.

Nadim wrote so much in this strain that it is impossible to make a mention of all his songs. His famous opera *Bombir Yambirzal* is, as a matter of fact, a protest against imperialist forces, which then had an eye on Kashmir.

Those who continued to write in this trend after Nadim include Amin Kamil (b. 1921), Arjandev 'Majbur' (b. 1923), A. Rehman 'Rahi' (b. 1925), Muzaffar Azim (b. 1934), Motilal 'Saqi' (b. 1936), Ghulam Nabi 'Khayal' (b. 1936), Makhanlal 'Bekas' (b. 1939), Rasul Pompur (b. 1939) and Chamanlal 'Chaman' (b. 1939). Three anthologies of national songs have come out since the publication of *Gaie ja Kashmir*. These anthologies include the songs written by poets during the Chinese and Pakistani invasions in 1962 and 1965 respectively. The anthologies are *Wattan chuy nad layan* (Motherland calls you, 1962), *Yi chu son wattan* (This - our motherland, 1966) and *Surug miyoni wattan* (My motherland - the paradise, 1972). All the three above-mentioned anthologies have been published by the State Academy of Art, Culture and Languages.

In the field of prose, there are only two short stories, 'Javabi kard' and 'Shena piets pita' by Dinanath 'Nadim', which deserve mention.

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Mo.S.

PATRIOTIC LITERATURE (Konkani). Though he was a Goan member of the Portuguese Parliament in Lisbon, the versatile Francisco Luis Gomes was the first to give written expression to Indian nationalism as early as in 1861, in his famous letter to the French poet-statesman Alphonse Lamartine, written in French. Precious little or nothing seems to have been written in Konkani in identification with the national cause before 1940. For one thing, the potentiality of the people's language as the appropriate medium of arousal of the national consciousness was realised quite late in the day; for another, Goa epitomised India for the majority of the Goan people, hence Goan writers while referring to Goa by name imply always the greater country.

Stirrings of nationalism are noticed in several Konkani novelists and journalists among Goan emigrants in Bombay since the turn of the present century, notably in the writings of novelist Joao Luis Carvalho who flourished around 1909-1939. But the real radical wave of nationalism that appeared in print for the first time in Konkani was in *Gomantak* (1940), the nationalist weekly of Juliao Menezes, published from Bombay. It shook the Goan out of his complacency and attempted to pull him into the mainstream of the Indian national movement. Menezes' close friend, the fiery socialist Ram Manohar Lohia's entry into Goa on 18 June 1946, as a guest of Menezes, sent shock waves throughout Goa and marked a turning point in the freedom movement in Goa, drawing Goan youth *en masse* into it.

Among the first to respond to this call of nationalism among writers in Konkani was Bakibab Borkar who then did his first compositions in Konkani poetry on patriotic themes. Borkar started a fortnightly *Amchem Goem* (1946-47) in Roman script to propagate the cause. Later, he published *Projecho avaz* (1950), a weekly in Roman and Devanagari scripts. The moving spirit behind these publications was the illustrious savant the Rev. H.O. Mascarenhas, with Lakshmanrao Sardessai contributing to literature in the form of short stories. It needs to be mentioned that Kakasaheb Kalelkar played a leading role in publicising Konkani literature of a nationalistic character and influenced a whole host of writers who came under his mantle to write in Konkani for the national cause.

Enio Pimenta founded and edited the nationalist Konkani weekly, *Goemkar* (in Roman script), from 1949 to 1952 in Bombay. Ravindra Kelekar, one of those who had been drawn into the nationalist movement in 1946, moved over to Gandhiji's Ashram at Wardha and from there started a fortnightly *Mirg* (1953, in Devanagari) which he ran for nearly four years, in which appeared the poetry of Waman Sardessai (Abhijit) and the prose of Godubai Kelekar. Tristao Braganza Cunha, the aristocratic scion of a nationalist leader, launched in Bombay his weekly *Azad Goem* (1955) in which another adept of the 1946 movement, Evagrio Jorge, was the principal writer. Ravindra Kelekar started later in 1957 his *Gomant*

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Bharati in Roman script. These had a significant impact on the Goan reading public.

Ravindra Kelekar (b.1925) brought much of Gandhian literature into Konkani. His *Mahatma* (1954) contains views of the world's leading personalities on Mahatma Gandhi's life and work. *Gandhijinlo marg* (1956) is a collection of essays by Kakasaheb Kalelkar, Kishorlal Mashruwala and Vinoba Bhave, translated by him. *Satyagraha* (1955) contains Gandhiji's discourses on 'Satyagraha'. *Mangal prabhat* (1956) contains Gandhiji's observations on various issues. The major work in this genre is *Ashe ashil'le Gandhiji* (1960).

Gomant Bharati Prakashan published also *Bharatacho dishttavo* (Vision of India), as perceived by Gandhiji, by the well-known poet B.B. Borkar. The noted prose-writer R.N. Naik translated R.K. Prabhu's *The Mind of Mahatma Gandhi* into Konkani as *Manastirtha* (1958). *Niti-dharma* (1956) is a Konkani version of Mahatma's *The Ethical Religion*, and *Sarvodaya* (1956) a translation of Gandhiji's *Unto This Last* (Ruskin), *Satyachi sadhana* (1957) is translated from Gandhiji's book *Truth is God*.

T.B.Cunha's *Denationalisation of Goans* was rendered into Konkani by Evagrio Jorge and published in 1961. Jorge himself has written and published *Amchem Goem amkam zai* (1955), *Purtugezanchem raj mhunje Goenkaranchem nisontton* (1946) on Goa's need for freedom. The movement also generated literary tracts of patriotic character. In this category were F. M. George's *Catolo Igorz ani suttkechi chollvoll* (1957) on Catholic Church's position vis-a-vis the freedom movement. *Goemche uttav ani bondd'dam* (1956) is another publication of historical and patriotic interest. Booklets like *Lokmanya Tilak* (1956), *Nehru ani Goem* (1957) and *Salazar ani Goem* (1956) dwelt on the role of Nehru and Salazar with regard to Goa. The eminent folklorist Lucio Rodrigues also contributed in Konkani to *Gomant bharati* weekly on nationalistic issues. Besides these, there were several magazines circulated clandestinely in Goa, many in manuscripts. In Aguada Fort Jail, *Zot* manuscript periodical was brought out by Nagesh Karmali from 1954 onwards. There was a considerable production of poetry in Konkani, especially at the time of the Chinese aggression in 1962, on patriotic themes. The outstanding poetry of this nature was seen in R.V. Pandit's works as well as those of Manoharrai Sardessai, especially in the latter's *Zaiat zage* (1964).

O.G.

PATRIOTIC LITERATURE (Maithili). The term 'patriotism' has both a large and a narrow connotation in Mithila. In its larger sense, it embraces India as a whole, but in its restricted sense it is confined to Mithila only. In Maithili literature, nationalism ordinarily means the love of the land of Mithila. From about 1906 to 1935 the first instinct of Maithili writers was to write about the plight of Mithila and Maithils. Nevertheless, the country as a whole was as dear to them as Mithila itself. *Mithila gitanjali* (1927), an anthology of patriotic songs edited by Yadunath Jha 'Yaduvar', reflects both national and regional patriotism. So is the case with another anthology. *Mithila sandesh*, edited by Shyamanand Jha. Ramanand Jha Raman in his *Navin Maithili kavita* has refuted the allegations that Maithili writers were indifferent to the freedom movement of the country. Numerous poems of Yatri, Arasi Prasad Singh, Ishanath Jha, Bhuvaneshvar Singh 'Bhuvan,' Bhola Lal Das, Jivanath Jha and others have given expression to national sentiments. Even their regionalism is only a partial reflection of their larger fervour.

Go. J.

PATRIOTIC LITERATURE (Malayalam). The earliest work in Malayalam to show signs of a glowing sense of patriotism is Puntanam Nambudiri's well-known poem *Jnanappana* (15th c.), which besides containing the message of the *Upanishads*, has lines written in honour of the motherland. According to Puntanam, Bharata is the place where our 'karmas' (actions) are fulfilled and salvation is achieved. But patriotism as an expression of nationalistic fervour is first found in the literature of the present century. In the beginning of this century, the spirit of patriotism expressed itself in the struggle for Independence. The first and perhaps the foremost of the poets expressing this sentiment was Vallattol Narayana Menon. Having whole-heartedly accepted Mahatma Gandhi as his guiding star in 1920, as proclaimed in the poem 'Ente gurunathan' (translated into English under the title 'My Master' by Kainikkara Kumara Pillai), the poet became an eloquent champion of the nationalist movement. Interestingly, the poem contains some Upanishadic imagery also: for the warrior who conquers the world with love, the mystic OM is the bow, the soul the arrow. Equally remarkable are the following lines.

> Only the land that gave birth to the Gita,
> Could bring forth a 'Karma Yogi' of this calibre;
> Only in the Himalayan and Vindhyan ranges,
> Could be found a lion so disciplined, in peace;

'Matrivandanam' is another well-known poem written by Vallattol, but the object of adoration here is not Bharata but Kerala. In another poem he addresses the youth of the country and warns against unreasonable Westernisation. He says,

> Let us go to the place where there is eternal dawn,
> Only darkness is inclined to the declining west.

Vallattol was one of the trio in the history of Malayalam poetry, the other two being Kumaran Asan

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and Ulloor S.Parameswara Iyer. Of these two the former was more concerned with the eradication of casteism, which he hoped would inevitably result in an all-out effort for the emancipation of the mother-land; the latter tried more to disseminate the cultural heritage of this ancient land. Nevertheless, the poem 'Oru udbodhanam' (An exhortation), in which Asan calls on the people to march forward undauntedly to win freedom bears unmistakable evidence of his interest in the national cause. There are about half a dozen short poems and a few essays to the credit of Ulloor, who highlights in them the glory of this country, besides the famous poem *Chitrashala* (A gallery of pictures, 13th ed. 1986), which throws light on some of the characters and episodes depicted in our epics and puranas. He also paid a rich tribute to Gandhiji in some of his short poems and essays. This is amply borne out by the poems in the collection, *Taptahridayam* (1948), and the first essay in *Arshabhumiyude atmachaitanyam* (1969). Standing out from the rest of the by-gone poets are G.Sankara Kurup, Changampuzha Krishna Pillai, P. Kunhiraman Nair, Vennikulam Gopala Kurup, Idasseri Govindan Nair, Vailoppillil Sreedhara Menon, Vayalar Rama Varma, V.K. Govindan Nair, Punalur Balan and N.N. Kakkad. Sankara Kurup's poems on Gandhiji, Netaji Bose and Jawaharlal Nehru are collected in the volume entitled *Italukal*. The other poets represent varying degrees and shades of patriotism.

Among the living poets, mention must first be made of Bodheswaran, whose 'Kerala ganam' is an unforgettable poem on Kerala; then, of M.P. Appan, who has contributed at least a dozen poems including 'Jhansi Rani' and 'Nammude kodi' (Our flag); and finally of Suranad Kunjan Pillai, some of whose essays and two of whose poems ('Kerala gitam' and 'Bharata gatha') are memorable in this regard. Perhaps all these are eclipsed by N.V. Krishna Warrior in one respect—in the expression of post-independence disillusion. His 'Mohandas Gandhiyum Nadhuram Godseyum' (Gandhi and Godse) is perhaps the most telling of the poems of this type. O.N.V. Kurup, P. Bhaskaran, Olappamanna Subrahmanian Nambudiripad, Akkittam Achyuthan Nambudiri, Pala Narayanan Nair, G. Kumara Pillai, Ayyappa Paniker, Sugatha Kumari, Chemmanam Chacko, Vishnunarayanan Nambudiri and Palur have also reacted to the call of the country in varying moods and ways.

When we turn from poetry to prose the first name to occur to us is that of Velu Tampi Dalava (1765-1809). Though not regarded as a literary figure, he has left behind an exquisite piece of writing in what has come to be known as the *Kundara Proclamation* (1809). Here he calls upon his fellow citizens of the erstwhile state of Travancore to fight against the British who brought most parts of the country under their direct control.

It is a far cry from Velu Thampi to Swedeshabhimani Ramakrishna Pillai, the first major Malayalam prose writer who was inspired by the spirit of patriotism. In his paper *Swadeshabhimani* he consistently attacked the misdeeds of the Dewan, then in power in the state. Malayalam prose itself attained in his hands unprecedented vigour capable of pungent sarcasm, vitriolic attack and socio-political overtones. Then, more recently, we have had novelists like P. Kesava Dev and Thakazhi Sivasankara Pillai, and playwrights like Thoppil Bhasi and Ponkunnam Varkey, who have all expressed the spirit of patriotism in their writings in their own unique ways.

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P.N.K.

PATRIOTIC LITERATURE (Marathi). With the fall of Peshava Raj the British rule was firmly consolidated in the 19th century Maharashtra. The British rulers and their culture and style of functioning were new and modern in spirit and content. When the native culture encountered it, the process of acculturation took place and resulted in creating a new renaissance. The concept of 'nationalism' got a new dimension now, encompassing respect for the nation as a whole, its glorious ancient tradition, history and philosophy. It inspired many modern writers who were now conscious of the new concept of nation and had started giving expression to patriotic feelings in different forms of literature such as essay, novel, drama and poetry.

In the pre-British period, an art-form, called 'povada', was very popular and was used as a powerful device for inspiring people to fight against the enemy. This art-form was indigenous and could have been used against the British also, but since it came from the masses as folkart, the elite class, under the influence of Western ideas, did not feel drawn to it. An exception was Mahatma Phule, who was radical and humanitarian in his outlook. Phule's idea of social reform was mass-based and mass-oriented, and therefore he viewed literature from the common man's point of view. He wrote *Chhatrapati Shivaji maharahancha powada* in the traditional folkform, but its content was patriotic and progressive. It was not in tune with elitist patriotism but it influenced the writings of those who tried to follow his philosophy in organized activities. Artists like Shahir Amarshekh and Shair Annabhau Sathe were drawn to it.

The name of Vishnushastri Chipalonkar must be mentioned as one of the dominant patriots during the British colonial rule. He projected the idea of nationalism forcefully among the newly educated elites of Maharashtra. He used the essay form as his medium and started a journal called *Nibandhamala*, which he edited for more than fifteen years. He wrote essays on India's past history and present degradation. He believed in the cyclic concept of history and maintained that India would once again regain her past glory, and urged his countrymen to rise

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against the British power. He, however, showed love-hate relationship with the British: love for their rational, scientific and materialistic outlook, and hatred for ruling India and treating Indian culture as inferior. Chipalonkar's style of writing was forceful and rhetorical, dramatic and humorous. Bal Gangadhar Tilak, who transcended regional barriers, became a national leader. He wrote *Kesari's* editorials in a patriotic spirit and aroused his countrymen to participate in the freedom movement. Shivaram Mahadeo Paranjape, another important name in essay writing, imbibed the spirit of Chipalonkar's thinking and writing and added a new dimension of allegory and poetic quality to his essays. Savarkar echoed this spirit of patriotism in his prose-writing. His book on the 1857 'mutiny' was an attempt to prove that the mutiny was not just a revolt by native soldiers, but a patriotic struggle for freedom against the tyrannical British rule. After independence, thinkers like P.G. Sahastrabuddhe advocated the idea of nationalism through his books and essays, and the creative writer P.B. Bhave showed the same spirit in his essays like 'Sahadeva agni aan'.

In the field of poetry poets like Vinayak, Govind and Savarkar created a new wave of patriotic poetry in Marathi. It was romantic in spirit and dramatic in expression. Vinayak turned to history and glorified it. His statement 'Purva divya jyanche tyana ramya bhavi kal' is full of poetic fervour. Tekade's 'Ha Hind desh maza' was also a very popular patriotic song. Savarkar was an active rebel engaged in revolutionary activities against the British rule. His poems like 'Ne mazasi ne parat matrubhumila sagara pran talmalala' or 'Swatantrata stotra' are examples of intense poetic expressions of patriotic spirit in Marathi poetry. When the freedom movement reached its peak, a new star on the horizon of Marathi poetry appeared; he was Kusumagraj. His collection of poems, *Vishakha*, gave inspiration to many freedom fighters. His patriotic poems like 'Garja jayjaykar kranticha' and 'Vegat doudale veer Marathe vir saat' were on the tip of the tongues of those who fought for the freedom of the nation. Kusumagraj seems to have continued to write in this spirit even after independence. His poem 'Baraphache tat petun uthale' written during China's aggression shows his continuous commitment to the need of the time. In additon to these poets who formed the core of patriotic poets in Marathi, other well-known poets were Tilak ('Srishti tala pahuni dhanya mate'), Tambe ('Rudras awahan'), Yashwant ('Wadhude karagrahachya bhinti kiti'), Madhav Julian ('Bhrant tumha ka pade?'), Borakar ('Tethe kar maze julati'), G.D. Madgulkar ('Jinku kinva maru' and 'Vandya vande mataram') and Vasant Bapat ('Deshachi hak').

The Marathi novel in the formative period was under the influence of Scott and Reynolds, and Marathi novelists, while imitating them, searched for a heroic period in the past which they could project with pride and also relate to their own time. It was this search that drew them to Shivaji's time, full of thrilling and exciting events. Shivaji's attempt to establish Maratha power was not only a matter of power politics, but also an attempt to make the native people brave, self-conscious and proud of their land, culture and religion. H.N. Apte, who was otherwise inclined to write social novels like *Pan lakshat kon gheto*, was also tempted to write historical novels like *Ushakal*, *Vajraghat* and *Gad ala pan sinh gela*. Nath Madhav wrote *Swarajyachi ghatana*, *Swarajyachi duphali*, *Swarajyache parivatan*, *Swarajyacha karabhar*, *etc.*, and made this genre very popular among the readers. Patriotism, which was now part of national ethos, was amply reflected in those historical romances. Though the historical authenticity of those novels is debatable, they were successful in making people conscious and proud of their history. In the post-independence era historical writing has continued to fascinate such writers as B.M. Purandare (*Raja Shivaji*), G.N. Dandekar (with novels on Maratha rule), Ranjit Desai (*Shriman Yogi*), Shivaji Savant (*Chhava*), etc. Creative writing on historical subjects in pre-independence period served as an inspiring source of partiotism, but the response to historical writing today shows that it has functioned as revivalism in disguise.

Of the three playwrights--Kirloskar, Deval and Khadilkar--who popularised Marathi theatre by writing plays on myths, history and social problems, Khadilkar stood apart by his active role in politics. He was a very close associate and ardent follower of Tilak. His way of thinking and perception was influenced and shaped by the ideology of nationalism propagated by Chiplonkar and popularised by Tilak. In the process of encounter with the British culture the native upper class elite gave serious thought as to why the Western nations had marched ahead of the Eastern countries in material progress.They concluded that the backbone of the Western culture was reason which treated knowledge as power. As against this, the Oriental view of knowledge considered it a device for spiritual understanding, leading towards the individual's salvation. As a result, association of culture with power became a part of many an Indian's thinking. While revolting against the British rule, they advocated the Western concept of knowledge as power. Khadilkar's plays, *Kichak wadha*, *Vidyaharan* and *Bhaubandaki*, represent this peculiar position of a nationalisic writer. *Kichak wadha* was analogous to British rule in which Kichaka was projected as a symbol of the tyrannical British power, and hence his assassination. This message of the play was so powerful and directly communicative that the British government banned its performance. In *Vidyaharan* the myth of Shukracharya and Kacha was interpreted in a new political context. Kacha's attempt to draw knowledge (Sanjivani vidya) from the opposite power at any cost could be considered the playwright's acceptance of knowledge as power. In *Bhaubandaki* he highlights the importance of working together, i.e. of

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collective responsibility, keeping aside personal prejudices and differences for the sake of nation. In order to project this message he takes into consideration the period of Peshava rule when rivalry in the royal family resulted into the assassination of Narayanrao Peshava. Savarkar, in addition to writing poetry and prose in patriotic spirit, also wrote a play called *Sansyasth khag* condemning philosophisation of peace and power structure. Vir Vamanrao Joshi through his play *Ranadundhubi* and Vasudeoshastri Khare through his *Shivasambhav* expressed the same patriotic spirit. In the post-independance period, P.B. Bhave too wrote a play called *Rani Padmini* and upheld martyrdom for one's honour as a great value. In *Vij mhanali dharatila* Shirwadkar portrayed the Queen of Jhansi as a great patriot and a great mother, fighting for the nation and showing rare bravery. During the Chinese aggression Bal Kolhatkar wrote a play called *Simevarun parat ja* in a symbolic manner in which he described the confrontation of Pauras with Sikandar, thereby bringing out the dauntless spirit of India.

In pre-independence India, patriotism ordinarily meant rebellion against the foreign power, with an aspiration for freedom. With the removal of foreign rule, the context has changed. In course of time writers and thinkers have realised that mere political freedom is not enough to face the multi-dimensional reality of life. As a consequence, traditional patriotism in literature has lost its vigour and many serious writers have turned to other aspects of life for the exploration of their vision.

Av.S.

PATRIOTIC LITERATURE (Nepali). Indian nationalism grew with a kind of negative reaction to the British rule in India. There was a re-awakening in the nineteenth century, a renewed awareness of the glorious past of this country. This awareness generated the conviction that the common weal of this country lay in its freedom from foreign domination. This conviction surfaced particularly in the early part of the present century and resulted in the freedom movement.

In fact the national uprising in India had a great impact in the hill areas when the veteran Nepali freedom fighter, Dal Bahadur Giri, took active part in the public meeting organised by C.R. Das and Sister Nivedita at Darjeeling in the year 1906 and the immortal song 'Vande mataram' vibrated in the hill areas. Bhanubhakta Acharya, the great poet and the father of modern Nepali literature, wrote in his *Bhaktamala*: 'Baro durlav janos bharat bhumiko janma janlay' (Let the people know that the birth in the land of Bharata is not easily obtained), These words of Bhanubhakta had their significance because never before in Nepali literature had occurred the word Bharata nor had such devotion been shown to this land. Though torn apart by the oppressive British rule for two centuries, the hopes and aspirations of the Indian Nepalese are part of Indian nationalism and Indian awakening.

A very important factor in the birth and growth of nationalism in any country is its literature. The press plays a vital role. The birth of *Gorkhe khabar kagat* in 1902 at Darjeeling edited by Padri Gangaprasad Pradhan, of *Chandrika* in 1918-19 edited by Parasmani Pradhan, of *Adarsha* edited by Seshmani Pradhan in 1932 from Kalimpong, and of *Gorkhasansar* and *Tarun gorkha* published and edited by Thakur Chandan Singh from Dehradun in 1931 and 1932, played a significant role. The first issue of a literary magazine *Bharati*, edited and published by Parasmani Pradhan from Darjeeling in 1949, was dedicated to the motherland India and the Indians:

Nepali bharati hami, bharati ko pichha paau
Bharati ko garau puja bharati bhakta bhai marau

(We are Nepalese belonging to India; let us worship our motherland and die as loyal Indians.)

Mayadevi Chettri, herself a freedom fighter, wrote a book *Swatantra sangram* in 1947. She recounts the great roles played by Mahatma Gandhi, Jawaharlal Nehru, Subhashchandra Bose, and Dal Bahadur Giri in the freedom movement. In one of her poems 'Swagatam' she writes:

Desko premmai lipta bhai jailmai
Pranko prem lai tyaggari cellmai

(With love of the country in the jails, sacrificing love of life in the cells, we march.)

The post-independence years of 1949-52 were marked by the growth of two Nepali journals in Darjeeling—*Sathi* edited by T. Mahaen and *Himal kishore* edited by Deokumar Sinha (Thapa). Both the journals profusely mentioned the freedom struggle and the role of the freedom fighters.

The Chinese aggression of 1962 and the Indo-Pak War of 1965 left a deep imprint on the Nepali literature. The Nepali writers and poets rose to the occasion as others did in the country. R.P. Lama under the aegis of the West Bengal Government edited and brought out two volumes of *Desbhakti githru* in 1965 and 1974.

In his collection of poems, *Himalaya*, published in 1966, Harkazang Singh Chettri wrote:

Janani Bharatko nastak
Uchha uchha sada garau
Mansa vachha karmana
Bharat hit dhyan lagau

(Let us hold high the head of our motherland India; let us dedicate to the cause of India our mind, our devotion and our deeds.)

The veteran Nepali poet from Tezpur (Assam), Puspalal Upadhyaya, wrote a book of poems entitled

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Usha manjari in 1987. In one of his poems, 'Desh mahima', the poet writes:

Hamro desh vishal bharat yanha eutai bagaicha bhari
Dheraj jati ra dharmapran janata baschan gujara gari

(Our country, great India, is full of gardens. Many people of different religions live here like one soul).

R.P.L.

PATRIOTIC LITERATURE (Oriya). The sentiment of patriotism as love of one's own country and culture may be seen even in old Oriya literature in such works as the *Mahabharata* (15th c.) of Adikavi Sarala Dasa and the *Ramayana* (16th c.) of Balarama Dasa. The two are not actual translations of the Sanskrit originals, and they reveal the life and tradition of the fifteenth and sixteenth-century Orissa. Both poets have endeavoured to magnify the holy and puranic sanctity of this land.

The Oriya people lost their separate and independent entity after the British occupation of Orissa in 1803 when Orissa became part of the provinces of Bengal, Bihar, Central Province and Madras. After a hundred years of British rule the Oriyas in 1903 organised the Utkal Sammilini and started agitation for the political, economic and cultural unity of the state. Naturally Oriya literature felt its impact. The novelist Fakiramohan, the satirist Gopalchandra Prajaraji, the poets Radhanath, Nandkishore Bala and Gangadhar Meher, the playwright Ramashankar Ray, the journalist Gourishankar Ray, the essayist and editor Biswanath Kar reflected in their writing the glorious tradition and the hopes and aspirations of Orissa. This period is known as the period of nationalism in Oriya literature. The desire for national freedom finds expression in the poems, plays and essays written in this period. The writers, poets and literary stalwarts like Pandit Gopabandhu, Pandit Nilkantha, Pandit Godavarish, Govinda Tripathy, Godavarish Mahapatra, Jagabandhu Singha truly represented the national feelings and national resurgence of the people in various ways. The period is also considered extremist in the history of Oriya literature. Local tradition, natural scenes, glorious architecture and sculpture became no doubt the living elements in literature.

Fakirmohan represented the common man in his works. The Sabuja Group and the Progressive group of writers also echoed the same sentiment. They loved the common man and glorified his aspirations in their works. For the first time the depiction of character, absent in Oriya literature for hundreds of years, assumed importance. Under the impact of Mahatma Gandhi and the struggle for freedom, the novels, dramas and short stories of the period expressed a strong reaction not only against an alien rule, but also against the suppression of national sentiments and economic and cultural exploitation.

P.P.

PATRIOTIC LITERATURE (Punjabi). From its origin in the medieval times to its growth in the first half of the twentieth century, the patriotic literature in Punjabi can be identified in both its generic and specific phases. It remained in its generic phase till the downfall of the Sikh kingdom, but entered its specific phase under the impact of the national struggle for freedom started against the British in the first half of the twentieth century. The nationalist literature of the generic phase is available in two forms: first, anonymously composed; second, written by writers of known identities. In both these forms, it deals with resistance put up by heroic figures to alien invasions launched from the Persian terrain under Islamic fervour. Composed as heroic tales of the rugged sort, its anonymous form is now preserved in *Punjab dian varan* (Lays of Punjab, 1946) compiled by Ganda Singh. Centred round encounters in the battlefield, these rugged tales invariably invoke the motifs of resistance, intransigence and strength. With minor variations, they are almost identical in their narration. Meant to be sung at a high pitch to the accompaniment of a popular musical instrument, 'sarangi', they relate to the phonetic rather than the semantic side of the language.

Najabat, Ali Haider, Qadar Yar, Shah Muhammad and Matak were writers with known identities who contributed to the nationalist literature of the generic phase. In this respect, mention may be made of Najabat's *Var Nadir Shah* (Lay of Nadir Shah), Qadar Yar's *Hari Singh Nalva*, Shah Muhammad's *Angrezan te Singhan di Iarai* (War of the Sikhs and the British) and Matak's *Jang Singhan te Farangian da* (War between the Sikhs and the aliens). Exact dates of the writing of these vars are, of course, conjectural, but as their names imply, they concern the times when the Sikhs fought for sovereignty, maintained it and ultimately lost it to the British. Almost all these writings are of Muslims who professed ardent faith in Islam. However, having renounced the Islamic stance of conquest, they had acclimatised themselves to the Punjabi ethos that favoured intransigence and resistance. No wonder then, Najabat's main concern is with the suffering people of the Punjab, though he is objective enough to impart heroic proportions to Nadir Shah. Likewise, in Qadar Yar's lay, Hari Singh Nalva is depicted as the epitome of all those qualities which made imperative the expansion and consolidation of the Sikh kingdom. Of them all, Shah Muhammad has received the highest veneration for the profound empathy he professed for the Sikhs in their war against the British. At the same time, he is fair enough to draw attention to weaknesses which caused the downfall of the first and probably the last state of the independent Punjab.

With focus upon the historical destiny of the Punjab, these writings articulate a nationalist feeling of the generic sort. With the exception of Matak's, these writings are of a high literary merit which is, in no way, impeded by their political relevance. Deeply involved as they are with

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permanent motifs of intransigence, resistance, valour and strength, they keep themselves aloof from the motifs of caste deprivation, economic exploitation, social inequality, political partisanship, etc. Under the ambience of the national war of freedom against the British, however, these transitory motifs come to the foreground, thereby initiating the specific phase of patriotic literature in Punjabi. Its political relevance apart, this nationalist literature in Punjabi reflects literary merit to the extent to which the permanent motifs remain lurking in the background of these otherwise specifically relevant writings.

In the second phase of patriotic literature, the impulse for writing is forwarded by three movements—the Ghadar Movement, the Gurdwara Reform Movement and the Congress Movement respectively. Founded abroad in America on the eve of the First World War, the Ghadar Movement took mostly the Punjabi peasants in its fold. Born and brought up on the terrain of Sikh ethos that imparted overwhelming significance to martyrdom, the most talented of them, such as Harnam Singh Tundilat, Kartar Singh, Munsha Singh Dukhi and Bhagwan Singh Pritam wrote verses of exhortation. Written in the traditional forms of the folklore, these verses exhorted the readers to raise the banner of revolt against the British. Confined to this linear theme of exhortation, these poems evoked response only from those who had already chosen to be partisans. Lack of literary competence further circumscribed the evocation of this response. Naturally the publication of these verses remained confined to the different issues of the *Ghadar*. They were never published in book form except those of Munsha Singh Dukhi, who was persistent enough to publish his verses in his collection, *Subhag Baisakhi* (Auspicious Baisakhi, 1922).

Vidhata Singh Tir, Hira Singh Dard, Avtar Singh Azad and Sohan Singh Sital started their literary activities under the impact of the Gurdwara Reform Movement aimed at the emancipation of the Sikh religious institutions from the priests (Mahants) who had turned them into centres of depravity and corruption. The priests sought the protection of the British government which it readily provided, because it feared that a great national upsurge was latent in the Gurdwara Reform Movement. The non-violent heroic struggle under the leadership of the Akali Party inspired Vidhata Singh Tir in his writing *Tir tarang* (Tir's upsurge, 1920) and *Aniale tir* (Pointed arrows, 1929). Hira Singh Dard in *Dard sunehe* (Messages of pain, 1922) tried to convey the same effect in less lyrical way. In *Qaidi vir* (The imprisoned hero, 1924) and *Shahidi parwane* (Devotees of martyrdom, 1929), Avtar Singh Azad touched upon an analogous theme, i.e. the retransfiguration of martyrdom for a religious cause into sacrifice for a national cause.

Liberation struggle led by the Indian National Congress influenced the poets like Dhani Ram Chatrik, Gurmukh Singh Musafir, Darshan Singh Awara and Piara Singh Sahrai, to write patriotic literature in their own way. The most significant achievement of them all is that of Dhani Ram Chatrik, who in *Chandanvari* (Orchard of sandal wood, 1931), *Kesarkiari* (Beds of flowers, 1940) and *Navan jahan* (The new world, 1945), sought to recreate the image of ancient India as an essential paradigm for modern times.

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Te.S.G.

PATRIOTIC LITERATURE (Rajasthani). The patriotic sentiment in the early Rajasthani literature is, in fact, the spirit of sacrifice for the cause of religious faith or for the sake of one's land of birth. The bards upheld these values and inspired all classes of society, especially the Rajputs, to defend their religion and their land. It was in this tradition that the poets sang of the brave deeds of the heroes who opposed the British authority, just as the 'charans' in the past had idolised the heroes who had fought against the Mughals. Asiyo Bankidas of Jodhpur extolled the efforts of the Bharatpur ruler who did not surrender to Lord Lake, the British General, who attacked him ('Gora hata ja', *Parampara* Quarterly, vol. 1, No.2, Jodhpur, 1956). Other important poets who eulogised the heroes defying the British were, to mention a few, Suryamall Misrana, Girvardan kaviya, Lalsa Nathuram, Lalsa Nawalji, Adha Jawanji, Budhsingh and Durgadatta.

Some other poets in this category are Mehadu Dalaji who wrote about the Rawal of Dungarapur, Sandu Raghodas who praised Rawat Kesari Singh of Salumbar, and Adha Jaduram and Asiya Budhji who sang of the bravery of Champawat Abhaisingh (for details see 'Gora hata ja', referred to above). Sankaradan Samor and Kesari Singh Barahath are two of the most outstanding bards who contributed richly towards patriotic literature, partly in the old tradition and partly in the modern sense. Shankaradan composed songs in honour of Tantya Tope, Kesari Singh addressed thirteen couplets to Maharana Fateh Singh of Udaipur, warning him that his honour would be in jeopardy if he attended the British 'Durbar' in 1903 at Delhi. The Maharana was moved and he was absent at the Durbar which offended the British. Mention may also be made of certain folk songs popularly sung by the people of Marwar during the Holi festival.

The songs relate to the incidents that took place at Bharatpur and Aua ('Gora hat ja'). Another folk song disapproving the action of the Jaipur ruler in surrendering the Sambhar salt lake to the British was popular in the Jaipur region.

The renaissance that ensued with the impact of Western culture introduced new elements in the traditional concept of patriotism. With the progress of the

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Congress ideology in Rajasthan, there was a marked change in the outlook of the people. Even the traditional bards fell in line with others and eulogised national leaders in the larger perspective of the country as a whole. Udairaj Ujjwal and Nathu Singh Mahiyariya were two such bards. Ujjwal's *Bhaniya ra duha* is a fine anthology of bardic eulogies in praise of leaders like Mahatma Gandhi, Jawaharlal Nehru, Subhash Chandra Bose, Vithalbhai Patel and others. Nathu Singh's *Gandhi shataka* contains inspiring laudatory verses on Gandhi. The revolutionaries of Bengal—Rasabihari Bose and Sachindra Sanyal—also inspired the poets of Rajasthan, such as Barahath Kesari Singh, Gopal Singh of Kharawa, Vijai Singh 'Pathik', Damodardas Rathi and Arjunlal Sethi. A fiery song composed by Sethi in the folk style speaks eloquently of his feelings against the white man (*Maruvani monthly*, Vol. I, Nos. 10-11, Jaipur, 1953). The agrarian movements started at Bijoliya and Begun in Mewar and Bundi in Hadauti region had the support of several poets who were also political workers. They composed anti-government songs in the folk style and sang them in public gatherings and rallies. Some prominent names of such poets are Vijai Singh 'Pathik', Manikyalal Varma, Bhanwarlal Swarnakar, Ghanshyam Sharma, Nainuram Sharma and Bhairavlal 'Kala Badal'. With the establishment of 'praja mandals' in the princely states scores of folk-poets appeared on the scene. Some of them were of very high calibre. They were Hiralal Shastri of Jaipur who gave us *Gita pachchis* (1954), J.N. Vyas whose writings appeared in *Agnivan*, the fortnightly paper edited by him, and G.L. Vyas whose posthumous collection of poems was published under the title *Jan-kavi ustad* (1972). There was a sufficiently large number of such poets and writers in almost every princely state. On a more exhaustive survey, the number is likely to swell up further. Mention may also be made of the tribal songs of Bhils who were quite progressive and wrote patriotic songs in honour of their tribesmen who challenged the foreign domination and also about Mahatma Gandhi and local political leaders. (*Rajasthani Bhilon ke loka gita*, Udaipur, 1954).

The war with Pakistan during the Prime Ministership of Lal Bahadur Shastri, again, boosted up the national fervour. Strangely, the challenge was taken up by the poets of the older order who composed in the traditional bardic and folk styles. *Paramavir* (1963), *Shaitan sujas* (1964), *Piru prakash* (1965) and *Maran tyunhar* (1966) are some of the prominent works describing the brave deeds of heroes. Nathu Singh's *Kashmir shataka* also relates to this war. Other such works are K.S.Rajwat's *A jamin apani* (1965), G.L. Dangi's *Ladai shurama Ajaji* (1966), Mukun Singh's *Govind Singh ri vela* (1966), *Piru Singh ri vele* (1966) and *Govind Singh ri nisani (1967)*, *Gandhi gatha* edited by S.S. Dhamora (1969), R.D. Shrimali's *Bawano himalo* (1971), Maharsi Kanha's *Pak China nain chetawani* (1971), D.K. Rajpurohit's *Yahya mana le kaino* (1971), P.L.Sharma's *Amar Bangalo*, Lala Kavi's *Nav Prabhata* (1971) and *Swadhin Bharat ke gita* (1972), and Bhanwar Pandey's *Sola ri sahi* (1975). Besides these works, stray poems and short stories were also published in magazines. However, no outstanding work—novel, drama or poetic composition—was attempted with the modern concept of nationalism in mind.

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Raw.S.

PATRIOTIC LITERATURE (Sindhi) in Sindhi goes back to the medieval times. In spite of the influence of Persian and Arabic literature on the Sindhi writers of medieval period, the characteristics of Sindhi sufi poetry show patriotism in its very core. The form of the verse is purely Indian. In place of Persian prosody, which was in vogue at that time, the sufi poets adopted doha and soratha forms which were thoroughly Indian. The feeling imbibed in these poems and their expression clearly indicate the absorption of the Indian tradition. The diction and imagery are pure Sindhi. The entire poetry of Shah Abdul Latif is cast in the traditional ragas and raginis of Indian poetry, especially 'Sur Kalyan' and 'Sur Ramakali'. He depicts the heroes and heroines of India. The content of his poetry is thoroughly Indian; it may be medieval, but surely not Central Asian or West Asian. It seems Shah was a great patriot. That his poetry made a startling appeal to the reader, fed on the ancient scriptures of India, ought not to be disregarded.

It is really interesting to observe how the average individual identifies himself with the great minds and eminent leaders of his civilisation. The medieval Sindhi reader must have felt the same way when he talked about his favorite poet-saints, believing that he could partake of their supernatural virtues and strength. At a time when the Sindhis were studying Persian and Arabic to please their masters, and praising Persian poets, the patriotic attitude of sufi poets in adopting Indian forms in their poetry and depicting Sindhi episodes in chaste Sindhi language is praiseworthy.

In his book *Paigham-e-Latif* (Message of Latif), G.M. Syed compares the patriotic Sindhi poet, Shah Abdul Latif, with Iqbal, the Islamic poet. When Shah, in his poem, prays to God to shower prosperity upon Sindh, he visualises Sindh as an integral part of India.

New events took place in the lives of Sindhis about the year 1907. Lord Curzon's Partition of Bengal roused the whole country to political consciousness. Sindhis were no exception. Now, this political consciousness was further enhanced by the Morley Minto Reforms. The national sentiment ran high in the minds of Indians; they turned to politics and social reforms. The taste of the readers changed and they demanded purely Indian litera-

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ture. For once, the Sindhi writers refused to turn to outmoded medieval romances for inspiration and guidance.

Patriotism appeared in Sindhi literature again through translations. Bankimchandra's book *Anandamath* (1884) provided the rallying song of 'Vande mataram'. This was translated into Sindhi by Gordhan Sharma. The translation was, however, poor and did not do justice to Bankim's genius. Gordhan Sharma also translated Lokmanya Tilak's book on 'Swadeshi'. Along with other books on patriotism by the Indian writers, Nazrul Islam's outspoken poems in the cause of freedom were translated into Sindhi by D.K. Mansharamani under the title *Baghi* (Rebel). These translations only increased the hunger of the readers for such books.

In the above books one finds a merciless hatred for all things British and a love for all things Indian. That the spirit of patriotism is strong in defeated nations cannot be denied. Undoubtedly, millions of Indians, who were ruthlessly persecuted by the British during the Freedom Movement, had nothing but hatred for the British responsible for repression. All those persecuted found themselves portrayed as characters in the Sindhi literature of the period.

Kishinchand 'Bevas' was a nationalist poet. He was the first poet who wrote a patriotic song. A few of his poems reflect nationalism, pure and simple. In one of them he says, "Reason or intellect, freedom, dignity, prosperity, prestige crave admittance only where there is love for one's land."

Hundraj 'Dukhayal' is a prolific writer of national songs. His poems are collected in many volumes, the main among them being *Sangit phul* (1946) and *Sangitanjali* (1963). The latter is divided into seven parts and one of them (Part II) includes the songs of freedom. Many poems under the songs of freedom are occasional and topical, but they easily lend themselves to singing. The poems under 'Umar-Marui' in the collection are really a rare blend of patriotic feeling and poetic sentiment.

One finds sporadic portrayal of patriotism in the poetry of Lekhraj 'Aziz', Hari 'Dilgir' and Nirmal Jivatani who are essentially romantic poets. There is yet another rebel poet in Sindhi language, Hyderbux Jatoi, whose poems in *Tuhfa-e-Sindh* (1930) emit fire of patriotism.

Many writings of progressives during the period 1940-1958 reflect nationalism but these are unimpressive, and lack fire and blood-thirstiness demanded by such writings. They use set Marxist terminology and their diction looks imported.

The contemporary Sindhi writers have not taken much note of patriotism in literature. In a sense the modern man's only religion is nationalism. His god is the nation he belongs to. Patriotism often uses the language of love of the country, but it also feeds upon the emotions of fear and hatred. Intelligent love demands insight based upon reflection while hatred involves the absence of reflection. Patriotism employs a host of symbols which appeal to emotions and to the primitive instincts of man, creating at the same time illusions of grandeur and moral achievement. Further, extreme nationalism usually characterises a second rate mind which appeals to the popular taste and basks in the glory of public acclamation. Contemporary Sindhi writing is, therefore, bereft of elements of patriotism in the narrow sense of the term, maybe, because Sindhis have no state of their own.

P.A.

PATRIOTIC LITERATURE (Tamil). Subramanya Bharati is the first and foremost among the nationalist poets in Tamil. He translated the song 'Vande mataram' into Tamil, and wrote many poems praising the cultural heritage of India, describing the pitiable condition of contemporary India, and exhorting the people to stand united in the struggle for freedom. In poems like 'Bharata nadu' and 'Naddu vanakkam' he stresses the past glory of India. 'Bharata desham' visualizes a free and prosperous India. 'Veri konta tay' and 'Bharatamata tiruppaliyeluchchi' are heroic songs about the achievement of freedom. 'Tayin manikkoti parir' is about the national flag. 'Bharata janankalin tarkala nilaimai' (The present condition of the Indian people) laments the pitiable condition of contemporary Indian people—lazy, disunited, cowardly, poor and superstitous. In 'Pokinra Bharatamum varukinra Bharatamum' he rejects outright such undesirable tendencies, and welcomes a New India, full of enthusiasm, confidence, unity, perseverance and prosperity. Poems like 'Sutantiradaham' and 'Sutantirapperumai' sing of the thirst for freedom and praise the glory of freedom. In 'Vitutali' he says that in free India there is no room for prejudices based on caste and wealth. He has also written poems praising individual partriots—Shivaji, Guru Govind Singh, Mahatma Gandhi, Dadabhai Naoroji, Tilak, Gokhale, Lala Lajpatrai and V.O. Chidambaram Pillai.

When we talk of patriotism in literature, we must distinguish three different kinds of patriotic literature: (1) the literature that stresses national values and describes our national heritage, (2) the literature that deals directly with the freedom struggle and the leaders involved in it, and (3) the literature that describes the pitiable condition of our people and tells us how we can improve out lot and become a strong and happy nation. All these tendencies are discernible in Bharati's poems. Namakkal Kavignar Ramalinkam Pillai was deeply influenced by Mahatma Gandhi and wrote many poems about Gandhian values. His song 'Kattiyinri rattaminri yuttamonru varukutu' (A war without swords and blood is coming) brought him into limelight. That song was about the Salt Satyagraha. He wrote poems on Khaddar, Satyagraha, removal of untouchability, prohibition, etc.

The poetess Asalambika Ammaiyar wrote *Tilaker*

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puranam and *Gandhi puranam*. Kavimani Desikavinayakam Pillai belonged to the princely state of Travancore, and therefore was not directly involved in the freedom struggle; but he was also attracted by the Gandhian movement. He wrote on Gandhiji and his ideals. Through his poems he exhorted the people to give up the caste system and eradicate untouchability. He stressed the need to wear only Khaddar so that our economy could become self-sufficient.

C. Rajagopalachari (Rajaji) retold the *Mahabharata* and the *Ramayana* in simple Tamil prose so that the two epics could become part and parcel of the life of the common man. He also explained the philosophical principles of the Upanishads and the *Bhagvadgita* in various articles.

R. Krishnamurti or Kalki, the founder-editor of *Kalki* weekly, was also influenced by Gandhian thought. His novel *Alai osai* deals with the freedom struggle and the partition of India.

Tiru. V. Kaliyanasundara Mudaliyar was drawn towards the national movement. He edited *Deshabhaktan*. Later he became the editor of *Navashakti*, a Tamil weekly. He was one of the founders of the Trade Union movement in Madras. He wrote a number of books on Gandhian topics and patriotism. Among them, *Manitavalkkaiyam gantiyatikalum* (Human life and Mahatma Gandhi), *Intiyavum vitutalaiyum* (India and freedom) and *Urimai vetkai allatu nattuppatal* (Thirst for freedom, or song of the Nation) are significant.

Patachchoru, a play by B.S. Ramaiya tells the story of a Gandhian and his daughter. Sivasankara Mudaliyar takes his daughter Kumudam to meet Mahatma Gandhi. When Gandhiji asks her to donate her gold ornaments, she readily gives them away to him. She promises never to wear ornaments. Her promise to Gandhiji becomes a curse for her, so far as her marriage is concerned. No family is willing to accept her as a daughter-in-law, because a woman without gold ornaments is considered inauspicious. Her parents advise her to wear ornaments for the sake of marriage, but she is determined to honour her pledge to Gandhiji. Finally, a Gandhian youth marries her, but his idealism is only skin-deep. He makes a lot of money during the Second World War. When the country becomes independent, he wants to buy ornaments for Kumudam in order to hide his black money, but she firmly rejects the idea. He gets angry and sends her back to her parents' home. The play ends with the repentant husband deciding to rejoin his wife. He tells her that he would surrender his black money to the Government.

Akilan portrays the post-Independence India in his novels *Enke pokirom* (Where are we going?), and *Putuvellam* (New tide) which describes how plain living and high thinking are swept aside by the new tide of opportunism.

M.Da.

PATRIOTIC LITERATURE (Telugu). The spirit of patriotism did not find a direct expression in Telugu literature till 1905. It was the partition of Bengal which roused popular feeling in Andhra.

Chilakamarti Lakshminarasimham, inspired by Bipinchandra Pal's speech in Rajahmundry, composed a short poem in Telugu and recited it at a public meeting. This poem might be considered the first poetic expression of patriotic sentiments in Telugu literature. The imprisonment of Lala Lajpat Rai in 1907 and the consequent strikes and processions taking the form of the Vande Mataram Movement found expression in his other inspiring poems.

The deaths of Gopalakrishna Gokhale and Bal Gangadhar Tilak, and the massacre at Jallianwala Bagh in 1920 moved such poets as Rayaprolu, Garirmella, Balijepalli, Jagannatha Das, Kondapalli and Nellore Venkataramanaidu to write patriotic poems. The meeting of the All India Congress Committee in 1921 at Vijayawada provided themes for poems and songs. Kondapalli wrote poems condemning the visit of the Prince of Wales in 1921. Duggirala Gopalakrishnaiah inspired the people with his speeches and extempore poetic compositions which became very popular. Poems were also written on such diverse topics as the picketing of toddy shops, no-tax campaign and protest campaign against the Simon Commission in Madras led by Tanguturi Prakasam in 1928. The Salt Satyagraha in 1930 was the subject-matter of Salt poems.

Garimella Satyanarayana occupied an eminent place as a poet of nationalism. His song 'Makodi tella doratanamu' (We don't want this White Government) was the most inspiring and popular song in Telugu which carried a year's imprisonment on it. Garimella wrote songs on almost all important events of the National Movement.

Next to Garimella, Basavaraju Appa Rao wrote patriotic songs in which he deified Gandhi as an 'avatar'. Other poets like Tummala Sitaramamurty Cherukuvada Venkata Narasimham, Damoji, Veluri Sivarama Sastri, Viswanatha Satyanarayana, Damaraju, Katuri Venkateswara Rao, Kondpalli, Mangipudi Venkateswara Sarma, Vedula Satyanarayana, Jandhyala Papayya Sastri, Adavi Bapiraju, Kandukuri Ramabhadra Rao too extolled Gandhi as a god in their poems.

Tummala Sitaramamurti and Veluri Sivarama Sastri were the first biographers of Gandhi. Unnava Lakshminarayana, a prominent Congress leader, wrote *Malapalli* (1922-23), the first novel in rich and chaste colloquial idiom on the National Movement combining moral idealism with several aspects of Gandhi's constructive programme like the removal of untouchability and village reconstruction.

Mother India was exalted in most of the Telugu songs and poems. Gurazada Appa Rao's patriotism was imbued with lofty idealism which stemmed from a broad-based

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humanism in its appeal to the people to cultivate moral and ethical qualities. Garimella appealed to the people to awake and arise and fight for freedom. Mangipudi expressed sorrow over India's misery and slavery. Rayaprolu glorified India's spiritual eminence and appealed to the people to take pride in it. Gurazada Raghava Sarma and Vedula Satyanarayana Sastri deified Mother India. To Devulapalli Krishna Sastri India was holiness and beauty in perfection. Malladi Ramachandra Sastri revered Mother India as the treasure-house of spiritual and moral wisdom.

To Damoji the national flag was a symbol of national unity and honour. Basavaraju appealed in the name of the flag to fight and even die for freedom. To Sunkara Satyanarayana the flag was a symbol of heroic struggle for freedom and peace. A common feature of the songs on the national flag was the symbolic interpretation of the three colours.

The Jallianwala Bagh massacre was depicted in moving terms by Puvvada Seshagiri Rao, Kondapalli Jagannadha Das, Balijepalli and Gurazada Raghava Sarma. The Non-Cooperation Movement inspired Mangipudi, Damaraju, Garimella and Basavaraju. Tripuraneni Ramaswami appealed to the heroic instincts of the Telugu people in particular in a popular song. Duvvuri Rami Reddi combined patriotic fervour with poetic beauty in his poems. The boycott of colleges, councils, courts and foreign cloth was the theme of poems by Katuri Venkateswara Rao, Nellore Venkatarama Naidu, Cherukuvada Venkata Narasimham, Kondapalli Jagannatha Das and Basavaraju.

Garimella, Mangipudi and Gurazada Raghava Sarma propagated prohibition of alcohol, while Nellore Venkata Rama Naidu and Basavaraju encouraged the people to eradicate untouchability. Satyagraha also inspired writers like Mangipudi, Balijepalli and Tummala. Sufferings in jails was the theme of Mangipudi, Dasarathi, Raghava Sarma, Garikipati Mallavadhai and Jogaiah Sarma.

Venamamalai Varadacharyulu, Sambasiva Rao Babji, Katuri Venkateswara Rao and Puripanda Appalaswami wrote poems and songs on the Quit India Movement of 1942. The dawn of Independence was the theme of the poems of jubilation by Jandhyala Papayya Sastri, Katuri Venkateswara Rao, Puripanda Appala Swami, Duvvuri Rami Reddi, Turaga Venkataramayya, Dhavala Srinivasa Rao and Rayaprolu.

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G.S.R.

PATRIOTIC LITERATURE (Urdu). Patriotism, as a state of mind indicative of the love of the individual for his country, is an age-old phenomenon, but its manifestation in literature became more apparent in the eighteenth century with the gradual strengthening of the British colonial hold over India. The Urdu language, which has originated as a lingual by-product of the cultural synthesis of the Hindus and Muslims in the medieval times, patronized by both courts and courtiers, sufis and saints, and common people, had, by the eighteenth century, been perfected as a medium of poetry by scores of masters. The eighteenth century Urdu poetry, which reflects the contemplative, transcendental mood of the Indian mind, refuses the oppressive influence of the religious dogma, and emphasising the unity of man and humanism, is permeated with sentiments of attachment to the Indian soil, and its syncretic cultural tradition. But as the spectre of the British colonialsim grows from Bengal to Oudh and Delhi, and to vast areas in South India, the sentiments of patriotism give place to feelings of nationalism in Urdu poetry. The earliest expressions are found in the stray couplets of the ghazal poetry, which over the ages has been by far the most common genre of Urdu. Usually these are veiled in the romantic metaphors of established usage, but because of the system of conventions operative in the ghazal, and because of the denotations and connotations of certain words, these couplets lend themselves to deeper political interpretations conveying a whole range of meanings reflective of the distress and agony of the Indian people during those times.

The battle of Plassey in 1757 was a turning point in the history of India, and according to chroniclers, struck by the tragic death of the heroic Nawab Sirajud Daula at the hands of the British, one of the contemporary poets, Raja Ram Narain Mauzun, is said to have composed the following verse:

Ghizalan tun to waqif ho kaho Majnoon ke marne ki,
Diwana mar gaya aakhir ko virane pe kya guzri.

(O gazelle, you are a witness to the death of Majnoon. The mad patriot is no more; what will now be the fate of the desert, i.e. the country ruined by the alien rule?)

Time and again sentiments like these vouched in the romantic imagery of the ghazal were expressed, either obliquely or directly, by the eighteenth century Urdu poets and we come across classical masters like Mir Taqi Mir and Hatim, grieving at the rot that had set in the Mughal administration, and the tragic downfall of the great empire as well as the heart-rending sites of the ravaged cities of India. Mus-hafi and Jurat were direct witnesses to the thumping advances of the British colonialism into Oudh and Delhi:

Dilli men aaj bhik bhi milti nahin unhen,
Tha kal talak dimagh jinhen takht-o-taj ka. (Mir)

(Today in Delhi even alms are not available to those who till yesterday decorated the royal throne.)

Kauri kauri bikte hain gul kishwar-e-dili ke bich,
Husn ke malik jo the woh aise arzan ho gae. (Mus-hafi)

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(The roses—royal—princesses—are sold for a pittance in Delhi. Alas, those who personified beuty have become so cheap today.)

Hindustan ki daulat-o-hashmat jo kuch keh thi,
Kafir farangiyon ne batadbir khench li. (Mus-hafi)

(Whatever wealth and riches India had, the Kafir Farangis (British) have by their tactics usurped.)

Kahiye na inhen amir ab aur na wazir,
Angrezon ke haath qafas men hain asir,
Jo kuchh woh parhayen so yeh monh se bolen,
Bengale ki maina hain yeh purab ke amir. (Jurat)

(Now they do not deserve to be called nobles and nabobs. They are stooges in the hands of the British. They say only whatever they are tutored. They are like the puppets of Bengal in the hands of the British.)

The annexation of the state of Oudh by the British in the middle of the nineteenth century was a personal tragedy for many poets of Urdu. Commenting on this, Abdul Halim Sharar, a noted cultural historian of Lucknow, writes that the news of the deposition of Nawab Wajid Ali Shah was so shocking that many lost their minds, and many their patronage, and had nowhere to go. Fat hud-Daula Barq, who was one of the companions of the king from his boyhood, accompanied the king in his exile, and stayed in Matiya Burj in Calcutta's Fort William with him to his last day. Mir Anees, the doyen of Urdu 'marsiya' (elegy), expressed his grief in the following quatrain:

Kyonkar na dil-e-ghamzadah faryad kare,
Jab mulk ko yon ghanim barbad kare,
Mango yeh duaa keh phir Khudawand-e-Karim,
Ujri hui saltanat ko aabaad kare.

(Why shouldn't my heart grieve when my country is plundered so badly by the enemy? Pray that God may have mercy and the Sultanate be set up again.)

These events were followed by the great Rebellion of 1857, which by many is termed as the first War of Indian Independence. The Urdu poets fanned the fires of revolt, and many died fighting the British. Imam Bakhsh Sahbai, close friend of Ghalib and a renowned scholar and poet, was brutally slaughtered along with the members of his family; Mufti Sadrud Din Azurda, another contemporary of Ghalib, who at the time was the Mufti of Delhi, was charged with siding with the revolting armies and for signing the Declaration of Holy War (Fatwa-e-Jihadiyah) against the British. He was dismissed from service, and his property was confiscated. He spent the remaining years of life in ignominy. Ghalib, the greatest of Urdu poets, stayed in Delhi throughout this period and recorded the events of war in his Persian diary, *Dastambu*. His thoughts and feelings about his experiences during the rebellion, however, can also be found in his private letters to friends and disciples, which were written with comparatively greater freedom and boldness.

The tragedy of 1857 was so close and deep to the bone of the Delhi poets that many of them composed elegies and Shahr Ashobs on the fall of the capital, and about the deportation of Bahadur Shah Zafar to Rangoon. Twentyseven of such poems were compiled in a book, *Fughan-e-Delhi* (The lamentations of Delhi) by a disciple of Ghalib, Tafazzul Husain Khan Kaukab. One of the important poems of the period is a chronogrammatic poem commemorating the beginning of the uprising composed by Mohammad Husain Azad, which appeared in the *Delhi Urdu Akhbar*. This newspaper was owned by Azad's father, Maulvi Mohammad Baqar, who later was killed by the English and his press confiscated. The young Azad had to flee for his life. This poem appeared in the 24 May 1857 issue of the *Delhi Urdu Akhbar*, a copy of which is still preserved in the National Archives of India. Bahadur Shah Zafar himself was a poet of merit, and the poetry composed by him during his last years in exile bears a clear stamp of his misery and deprivation.

The poets of 1857 were followed by Hali. Though the harbinger of modern age in Urdu poetry, he was moderate by temperament and under the impact of the reformist movement of Sir Syed Ahmad Khan. He settled for moral regeneration and social reform. But the distinction of being the first modern nationalist poet of Urdu clearly belongs to Shibli. He was one of the band of devoted *Ulamas*, religious scholars of Deoband, who not only championed the cause of freedom, but also urged upon their fellow-Muslims to join the mainstream of national struggle. Shibli by his poems and articles, denounced the separatist politics of some of the Muslim leaders, and pleaded for the Independence of the country as soon as possible. Romantic by nature, whenever he wrote on political themes, his poetry was full of fire and verve, and deeply anti-colonial in tone and temper. Simultaneously, the close of the nineteenth and the beginning of the twentieth century saw the rise of two major patriotic poets of Urdu, Durga Sahay Saroor Jahanabadi and Mohammad Iqbal. Iqbal's early poetry is permeated with his love for India, and to him goes the credit of composing some of the finest patriotic songs in Urdu, like 'Himala', 'Aftab' (translation of Gayatri Mantra of the Vedas), 'Naya Shivala', 'Swami Ram Tirath', 'Ram' 'Nanak', and the most famous of all 'Taranah-e-Hindi' which is sung till today in India, and is one of the most popular national songs among Indian children:

Sare jahan se achha Hindostan hamara
Ham bulbulen hain iski yeh gulsitan hamara...

(India, our country, is the best in the world. This is our garden, we its nightingales...)

Later on, Iqbal concentrated more on his message of Pan-Islamism.

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Around the First World War, the nationalist verse of Urdu was further enriched by stalwarts like Chakbast and Hasrat. Chakbast, being a moderate, was inspired by leaders like Bipin Chandra Pal, Gokhale and Mrs.Annie Besant. His poems,'Khak-e-Hind','Awaza-e-qaum' and 'Hamara watan dil se pyara watan' portray the liberal-moderate aspect of our freedom movement, whereas Hasrat was an extremist, and he never settled for anything less than full freedom. His political mentor was Bal Gangadhar Tilak and, like him, Hasrat always emphasized full freedom, swaraj, as goal of the Indians. He was a down-to-earth man, lived a simple life, wore khadi, suffered imprisonment several times and also always daring and undaunted in expressing his patriotic convictions. Essentially a lyrical poet, Hasrat expressed his political views through the tender medium of the ghazal whenever he chose to. His poetry thus reflects the extremist element in our freedom movement couched in the sweetest words of the ghazal mode:

Rasm-e-jafa kaamyaab dekhiye kab tak rahe
Hubb-e-watan mast-e-khwab dekhiye kab tak rahe
Daulat-e Hindostan qabbzah-e-aghyar men
Be-adad-o-be-hisab dekhiye kab tak rahe (Hasrat Mohani)

(Let us see for how long the tyranny will rule. Let us see for how long the patriots do not rise from slumber. India's riches are in the hands of plunderers. Let us see for how long this goes on unchecked.)

And now a few lines from Chakbast:

Yeh josh-e-pak zamanah daba nahin sakta
Ragon men khun ki hararat mita nahin sakta
Yeh aag woh hai jo pani bujha nahin sakta
Dilon men aake yeh arman ja nahin sakta
Talab fuzul hai kante ki phool ke badle
Na len bahisht bhi ham 'home rule' ke badle

(This excitement no one can put down. It's like the life-blood running in our veins. It's the fire no water can put out. It's the resolve we will never give up. Who will barter a flower for a thorn? We will never accept even paradise in exchange for Home Rule.)

Thus simultaneous with the Indian freedom movement assuming mass proportions, and Mahatma Gandhi's emergence as its great leader, and the Khilafat Movement touching chords in every heart, Urdu poetry entered a phase where nationalism acquired the distinction of becoming one of its recurring features. During this period there were scores of poets, whose poetry reverberated with sentiments of nationalism and strong opposition to the foreign rule. Maulana Mohammad Ali Jauhar's following couplet turned out to be a trend-setter:

Daur-e-hayat aaega qatil qaza ke baad
Hai ibtida hamari teri intiha ke baad
Qatl-e-Husain asl men marg-e-Yazid hai
Islam zindah hota hai har Karbala ke baad

(A period of joy certainly will come after the martyrdom. There is a new beginning after every end. The assassination of Husain in fact is the death of the tyrant Yazid, because Islam gets a new life after each Karbala.)

This period saw the rise of many poets. To name a few, Wahidud Din Saleem, Shauq Kidwai, Brijmohan Dattatreya Kaif, Zafar Ali Khan, Anand Narain Mulla, Iqbal Suhail, Tilok Chand Mahroom, Saghar Nizami, Gopi Nath Aman, Ravish Siddiqui, Ali Jawad Zaidi, Jagan Nath Azad, Makhdoom, Faiz, Majaz, Sardar Jafri, Kaifi Azmi, Majrooh and others, whose main poetic inspiration came from the national struggle and the freedom movement. However during this period, the voice of Josh Malihabadi was the loudest. Given to romanticism, Josh's concept of revolution hardly stands political reasoning, but endowed with the gift of a highly expressive and powerful diction, his voice was perhaps best suited for the agitational poetry echoing the tension and turmoil of the national struggle. Some of his poems like 'East India Company ke farzandon ke nam', 'Zawul-e-jahanbani' and 'Shikast-e-zindan ka khwab' are memorable in the sense that while being moving pieces of poetry, they mirror the restlessness and the militant mood of the Indian freedom struggle, and also preserve its heat at the boiling point. Josh's poetry has a thundering quality and is known for its masculinity and boldness. In 'Shikast-e-zindan ke khwab,' Josh compares India to a prison, and the shattering of its gates and walls to the removal of the vestiges of British domination:

Kya Hind ka zindan kamp raha hai goonj rahi hai takbiren
Uktae hain shaid kuchh qaidi aur tor rahe hain zanjiren...

(The prison is under attack and the shouts of victory rend the sky. The prisoners at last have risen in revolt and are shattering the chains. . .)

The Urdu language and literature have, thus, been deeply involved with the patriotic and nationalistic movements of India. The distinction earned by the Urdu language as being the language of revolt and revolution is not merely because of the freedom movement's slogans like *Inqilab zindabad* (Long live revolution) or because of popular songs like:

Sarfaroshi ki tamanna ab hamare dil men hai
Dekhna hai zor kitna bazoo-e-qatil men hai. . .

(Keen is our desire to lay down our lives for the country. Now is the time to challenge the murderer's strength

but also because of the deeply realized creative expressions of its innumerable poets who, while echoing the patriotic *zeitgeist*, also participated in creating an emotional climate in which millions rose against colonialism and led their country to the dawn of freedom.

G.C.N.

PATNAIK, AKHIL MOHAN (Oriya; b. 1927, d. 1982), primarily a short story writer, was born in Khurda (Orissa). His father, Bankanidhi Patnaik, Headmaster of the Khurda High School, had a literary taste and wrote

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short stories. Akhil Mohan completed his studies at Ravenshaw College, Cuttack. After passing B.A. and LL.B. examinations he started his career as an advocate at Bhubaneshwar.

Akhil Mohan's first story 'Sapan' was published in 1948. Thereafter he wrote about fifty stories which were published in different magazines in Orissa. His collections, *Jhadar eagle o dharanir krushnasar* and *O Andhagali*, were published in 1961 and 1979. His unpublished stories came out in a volume, *Nadir nam ganatantra* (1989) after his death. He received the Sahitya Akademi Award in 1981 for *O Andhagali*. His last story 'Kaniapa' was widely appreciated for its human values. Akhil Mohan had a varied life, and he portrayed his experiences successfully in his stories. Be it rustic life in a backward village or aristocratic life in a modern city, he has been able to portray with both ease and great insight. The characters of his stories are unique, lively and communicative. The ordinary impressive objects of everyday life have become important in his writings. His language is polished, elegant and suggestive.

Apart from stories, he wrote biographies, translations, criticism, and belles-lettres. His narrative about Khairi, the tiger-queen of Simlipal (Orissa), was also highly appreciated. Akhil Mohan was associated with several literary bodies. He was President of Godavarish Sahitya Sansad and Lekhak Sammukhya of Orissa. He was also editor of *Samavesh*, the renowned Oriya literary magazine.

Besides his literary achievements, he was also an amateur artist in Oriya films such as *Sesha shravan* and *Para jhia ghar bhangena*. He was also interested in the theatre and played a vital role in the revival of the Janata Theatre Movement.

A.P.

PATTANAYAK, ANANTA (Oriya; b. 1914) was educated at Puri Zila School, Cuttack Collegiate School and Ravenshaw College, Cuttack, and did his B.A. from Patna University in 1935. He participated in the freedom struggle and the Praja movement in some feudatory states of Orissa for which he was imprisoned several times. He joined the Congress Socialist Party in 1934 and led its students' wing. He was a freelance journalist, associated with the editing of *Samaj*, *The Orissa Times* and *The Observer* at different times. Since 1968 he has been the Secretary of the Orissa Children's Literature Committee, a Government of Orissa undertaking, and now edits *Shishulekha*, an illustrated popular monthly for children published on behalf of the Committee. He was once associated with the Peace Committee and the All India Writers' Conference as their active member. He wrote lyrics and dialogues for Oriya films and worked as Associate Director for some of them. His connection with the film-world brought for him the membership of the Film Board of India.

His literary career began in his student days, and his poems, stories and other wirtings were regularly published in *Shankar*, *Asha* and other periodicals. He joined the Nabayuga Sahitya Samsad as its secretary in 1935 and was influenced by the progressive ideas which were increasingly finding expression in literature. *Raktashikha* (The flame of blood, 1936), a collection of his patriotic poems with some similar poems by Sachi Rautray, was banned. His *Tarpan kare aji* (Offering oblations today, 1948) is a fine poetical obituary on Mahatma Gandhi. The other important collections of his poems include *Shantishikha* (The flame of peace, 1953), *Kinchit* (Something, 1960), *Aloda loda* (Necessity of the unnecessary, 1964), *Chhaira Chhita* (The touch of the shadow, 1971) and *Abantara* (The irrelevant, 1979). His artistic execution in poetry is simple and effective. He has made successful use of hyperbolic images and free verse in almost all his poems. A craftsman of current words, he has used the ingenuous language of the common people, making it familiar to his readers of modern Oriya poetry. In his only story-collection, *Chadda utar* (Question-answer, 1965), he attempted the use of uncommon themes, but could not achieve much and in later years concentrated on writing for children and earned fame. His prose and verse writings for children include *Kunumunu* (The little kiddies), *Lal tuk tuk surujatie* (The very red sun), *Gapudi main lo dhapudi main* (Oh, the story-teller my maternal uncle's wife), *Agadam bagadam* (Jumble), etc. He is also successfull as a translator and has rendered into Oriya, Gorky's *Mother* (Ma, 1968), *My Apprenticeship (Sikshanavis*, 1978) and Sholokhov's *The Fate of a Man (Bhagyaru khie*, 1966). For children, too, he has translated into Oriya some writings of the Soviet Union. They include *Kasara ghoda* (Brown horse) and *Chhabitiki galpatie* (A story to a picture).

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K.C.B.

PATTANAYAK, BAIKUNTHANATH (Oriya; b. 1901, d. 1979), eminent Oriya poet and one of the pioneers of the Sabuja movement, did his M.A. in Oriya and B. Ed, and worked as a college teacher and later as Inspector of Schools. He began writing poems when he was a student of Ravenshaw College, which were published in *Utkal sahitya* and *Sahakar*, two leading literary magazines of the time. In collaboration with his friends of the Sabuja Group, he published a collection of poems called *Sabuja kabita*. He is best known for his two books *Kabya sanchayana* (1943) and *Uttarayana*. The first speaks of the poet's youthful love, his love of beauty and his mystic ideas on life and death. *Uttatayana*, which won him the Sahitya Akademi Award for 1965, is a happy blend of noble ideas

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and hard realities of life. His earlier poems have a fluency of expression, a spontaneity of thought and felicity of diction, but his later poems are obscure and there is a perceptible thematic change. *Mrittika darshan* (The philosophy of dust), an elegy on the death of his child, is unique in the realm of Oriya literature. Besides, he wrote a drama *Muktipathe* (On the way to freedom) and a one-act play *Upekshita* (The rejected woman).

S.C.P.

PATTANAYAK, BASANTAKUMARI (Oriya; b. 1923) did her M.A. in Economics from Ravenshaw College, Cuttack. In 1951 were published the first collection of her short stories and her novel, *Amada Bata*, which made her famous. *Chitanala*, a collection of her poems, came out in 1956, followed by *Patala dheu* in 1958 and *Jivanchinha* in 1959, both collections of short stories; *Juarabhatta* a one-act play, in 1961; *Chorabali*, the second part of *Amada Bata*, in 1973; and *Alibha chita*, a collection of sixty-four love letters between 1974 and 1975. She has also contributed more than sixty essays to different journals such as *Jhankara* and *Sahakara*. She has not only shown her power of characterisation, particularly of women, in her fictional work, but also her deep insight into the social reality. She is now devoted solely to social and cultural activities.

Do.S.

PATTANAYAK, BHANJAKISHORE (Oriya; b. 1922), born at Chhanapur or Chhanipur, a village near Salepur in the district of Cuttack, became popular as a dramatist during the first two decades of the post-Independence era. He received his primary education at home and in the village and secondary education at Banipada. Later, he passed B.A. with distinction and joined as Production Officer in the office of the Director of Public Instruction, Orissa.

In his school days he was deeply influenced by the Chhau dance of Mayurbhanja, the Oriya folk dramas and the plays of eminent Bengali writers like D.L. Roy, and wrote *Jhada rati* (The night of storm, 1939) and *Premapushpa* (The flower of love, 1940), the latter inspired by the love story of Edward VIII and his abdication of the throne. His third play, *Mimansa* (1944), was staged by the students of Cuttack Engineering School. In the same year he wrote three more plays named *Davi*, *Adrishya chakra* and *Devi* and the last named became very popular on the stage. He wrote numerous plays for the professional stage including *Benami* (1946), *Jahar* (1947), *Sikari* (1948), *Garib* (1949), *Tofan* (1949), *Aloka* (1950), *Manika Yodi* (1950), *Sadhavi* (1951), *Vairagira samsara* (1952), *Agnipariksha* (1953), *Atithi* (1955), *Jayamalya* (1956), *Pahiliraja* (1956), *Kulabadhu* (1956), *Jivana jua* (1957), *Santa ghara* (1958), *Rajanartaki* (1961), *Prataparudra* (1962), *Asoka-stambha* (1963), *Gotie ma kutie santana* (1965), *Gulnar* (1970), *Akasa yeunthi mati chhuen* (1970), *Jagarana*, *Sukhi samsara* and *Devabhumi*. Besides, he wrote a number of radio plays and one-act plays. His historical or semi-histroical plays like *Prataprudra*, *Gulnar*, *Rajanartaki* and *Devabhumi* are not very striking. Influenced to some extent by Ibsen he was primarily a writer of social plays depicting social and economic problems, the struggle between the workers and the capitalists, the tenants and the landlords, the cruel money-lenders and the poor debtors, the rich and the poor. They serve as a background for his romantic love themes. The plays are moralistic in spirit as they illustrate the victory of good over evil or a change of heart for the wicked. They are rendered all the more pleasing to the audience as they uphold the power of love consummated in the romantic union of lovers. Gandhian reformism is seen in some of his plays like *Pahiliraja* and *Agni pariksha*. In *Garib* he apparently emphasises the need for a revolution and in *Asokastambha* he advocates the ideal fusion of inner strength and the spirit of non-violence, the blending of a sense of discipline with the spirit of love. In dramas like *Vairagira samsara* and *Atithi*, he brings out the virtues of the Indian family life. *Jayamalya*, his most successful drama, deals with the tragic lot of an idealistic creative artist and *Parishodha*, written in collaboration with Saradaprasad Nayak, is his only other drama with a tragic end. *Jahar* is an anti-imperialistic play denouncing the ugly outburst of communalism seen in the wake of Independence. Most of his plays are characterized by sensationalism, melodrama and cheap comic elements. His dramas of mystery and crime, like *Santa ghara* and *Sadhavi*, are gripping but suffer from an excessive desire to be theatrical and a preference for the sensational. Bhanjakishore was, however, successful as a commercial dramatist, though his works fall short of the best in dramatic art.

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Sa. D.

PATTANAYAK, BHIKARICHARAN (Oriya; b.1877, d.1962) wrote by and large in the dramatic tradition of Ramshankar Ray whose junior he was as a lawyer. The spirit of reform and patriotism found in Ray marked his writings as well. In structure, dialogue, use of blank verse and arrangement of scenes he clearly followed his mentor.

His first play, *Ingrej katrika kataka vijaya* (Conquest of Cuttack by the English), written soon after his passing the Matriculation examination and staged by the students of Ravenshaw College, Cuttack, was published in 1901. Depending largely upon Toynbee's *History of Orissa*

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(1874) and Jagamohan Lala's *Orisa vijaya* (Conquest of Orissa) and influenced to some extent by *Lachhma*, a novel by Fakirmohan Senapati, Bhikaricharan depicts in this drama the tragic defeat of Balaji, the Maratha ruler of Orissa, at the hands of the invading British army. The skeleton of history has been given flesh and blood through imaginative portrayal of characters and scenes that stir pathos and rouse patriotic sentiments. Bhikaricharan was a pioneer in introducing 'khanda-amitra-kshara chhanda' (blank verse in broken sentences), but his blank verse is often poor and inflexible. The play is burdened with too many songs in the traditional manners. The playwright introduced a 'nandi' or benedictory verse and a 'nati' singing a prayer to Saraswati. But the play has a tragic end in the manner of the western tradition.

Nandi kesvari published in 1915 is semi-historical and is largely based on and deeply influenced by the language and style of the poetical work of the same name written by Radhanath Ray. The drama centres round a tale of the love of a princess which ends in tragedy. Written in blank verse, it is rather amateurish as it is marred by long speeches and asides and also by a profusion of songs.

He wrote another historical drama entitled *Raja Purushottama Dev* (1925) dealing with the accession of Gajapati Purushottama Dev to the throne of Orissa. It contains some satirical portraits. *Ratnabali* (1915), first staged in the Kanika palace, is a comparatively more successful drama. Moralistic in purpose, it shows the influence of Shakespeare in presenting the heroine in the disguise of a man. The dialogue is mostly in blank verse. In the social drama *Samsara chitra* (1915) Bhikaricharan attacks the dowry system, its unhappy consequences and the evils of usury and, in a later farce *Yautuka* (1924), he ridicules the dowry system again. In *Sushila* (1917), another social drama, he represents the ideal womanhood in the person of Sushila with her patience, tolerance and spirit of forgiveness and attacks the evils of western influence and libertinism in men and women. *Nirupama* (1952) is primarily a play with a purpose as the dramatist tries here to remove the popular misconception about leprosy. This drama too is burdened with too many songs.

Karmakshetra, published in 1960, was Bhikaricharan's last drama which upholds the dignity of labour and pleads for the cause of the emancipation of women. The dramatist's lifelong interest in cottage crafts and his ideal of self-dependence are revealed in his depiction of the unemployed graduate Chakradhara who financially sustains his family with the sale of his hand-made articles.

Apart from *Yautuka* he wrote a farce named *Adbhuta adarsha* (1909) which was published in the journal *Mukura*.

Bhikaricharan's plays are not always aesthetically satisfying and they are hardly stageworthy. They reflect a spirit of patriotism and reformism and read like tracts or propaganda.

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Sa.D

PATTANAYAK, BIBHUTI (Oriya; b. 1939), a prolific writer of novels and short stories, teaches Oriya literature and language in a college. The locale of his novels varies from the rural landscape to the royal palace or to the centres of modern civilization, their popularity depending mainly upon the romantic appeal. The prominent theme of his novels is often a deep emotional man-woman relationship, and varied experiences of love contribute to the intense fervour in his novels. In every novel a tangled knot of human relationships is presented, exposing the various facets of human character, and he, adept in feminine characterization, explores the mind of woman to show her in various shades of light. Women characters like Nirupama represent the traditional Indian womanhood, whereas at the other extreme one finds Pratima Chaudhuri and Sushama representing a type of modern woman born of the new civilization in all its perversion of values. This obsession with the false values of a philistine civilization develops morbidity syndromes, and it is reflected in individual life. The theme is movingly treated in *Keshabati kanya*, *Ei ma ei mati*, *Ei mana brindabana* and in many other novels. The novelist lambasts these values in *Naikara mama shrabani* where Chaudhuri frenziedly runs after money and the traditional family life disintegrates.

In characterization, Bibhuti Pattanayak focuses on the extremes in which human nature can live. *Chapalachanda* based on the background of Praja Andolan (People's Movement) in the princely states of Orissa exposes Bairigana, the ruler of Andharigada, a sadist and sex maniac and his Dewan, Bishweshwara Pattanayak who is perverted and avaricious. At the other extreme there is Shuryamaji, the harbinger of a new consciousness, the chivalric ideal. Then there is Muktamala, the queen, a moving study in feminine jealousy and sacrifice.

Besides the romantic, the novelist deals with various other themes as well. They include the feudal tyranny in *Chapalachanda* and the molestation of innocent village life by forces of new civilization in *Ei ma ei mati*. The appeal of his novels and short stories, however, rests mostly on his sensationalism.

J.K.B.

PATTANAYAK, DEVIPRASANNA (Oriya; b. 1931), linguist and writer, took his M.A. in Oriya from Utkal University, and joined the Orissa Education Service as a

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lecturer. Later, he moved to Visva Bharati to teach there. He went to the States for his Ph.D. degree and worked on *A Comparative Phonological Reconstruction of Oriya, Bengali and Assamese* for his dissertation, now published. He worked at the American School of Linguistics (Pune) for sometime and is now Director of the Central Institute of Indian Laguages, Manasagangotri, Mysore. His essays on linguistics have been published in many journals. He edited *Kavilipi* and *Rabindra-smaranika* and wrote some literary essays collected in *Sahitya biksha*.

K.T.

PATTANAYAK, GOPALAKRISHNA (Oriya; b. 1784, d. 1862), the most popular and famous Oriya Vaishnava lyricist, was born at Paralakhimundi. His father Banabasi was a Vaishnavite devotee of the Chaitanya order and served under the Gajapati Maharaja Paralakhimundi. Gopalakrishna was initiated into the traditional faith, and when his father died he took up a job under the Maharaja as 'Panjia karana' (record writer). Besides his everyday work, he devoted himself to the study of 'alamkara' (rhetoric), 'vyakarana' (grammar), 'kavya' (Sanskrit and Oriya poetry), *Srimadbhagavata* and the famous Vaishnavite works of the six Vrindabana Goswamis, and to the worship of his family deity, Rasikaraja. He had the opportunity to attend the learned discourses on religion and scriptures at the 'Pandita Sabha' (meeting of scholars) in the court of the Maharaja.

Gopalakrishna initially composed chaupadis on earthly love following in the footsteps of his predecessors. Later he took up the theme of the divine love sport of Radhakrishna and composed a large number of chaupadis setting them to various types of melodious tunes of the Karnatic style. Like *Gahasattasai* of Hala Satabahana (compiler of the famous Prakrit love poetry) and *Amaru shataka* of Amaru (Sanskrit poet), his chaupadis are songs based on various single emotions and aspects of the erotic sports of Radha-Krishna in Braja and Vrindabana. Though we do not find a proper development of the story and construction of plot in his *Padavali* (anthology of songs), the beauty and the dramatic touch of *Kishorachandrananda champu* and other Vaishnavite Krishna kavyas are not lacking in them. A good number of his songs have attained a classic dignity and are marked by their musical and sincere portrayal of human feelings. In spite of the Vaishnavite conception of the divinity of Radha-Krishna, the depiction of love, hope, despair and agony is true to human life. This humanization of the love of divine characters with the help of local colour peculiar to the social life of Orissa has enhanced the realistic beauty of his composition. His portrayal of Radha as the beloved of Krishna is supreme in Oriya literature not only for its human appeal but also for the sublimity of the emotion of love. Besides the erotic portrayal of Radha-krishna, the depiction of the childhood pranks of Krishna and the maternal affection of Yashoda are no less charming. Gopalakrishna has given a spontaneous and realistic shape to his emotions in a language direct and simple, and in a style lucid and charming, though on occasions there is a coarseness in his choice of diction and use of assonance. He composed a large number of songs (bhajana, kirtana, stuti, etc.) which are cultic in character and spirit. In almost all his songs we come across a devoted soul, surrendering himself to the Lord in 'dasya bhava' or 'manjari bhava' (spirit of servitude).

G.B.

PATTANAYAK, HALADHARA (Oriya), a prominent medieval Oriya poet, was the son of Ananta Pattanayak, and probably the brother of Gajapati Mukundadeva of the Khurda royal family who ruled during 1657-1668. In the 'Uttarkanda' of his valuable composition *Adhyatma Ramayana* he gives yugabda 4783, equivalent to 1657-1688 A.D., as the year when the composition was completed. He got his inspiration to compose the *Adhyatma Ramayana* in Oriya from Sri Maheśvara Acharya, an erudite Sanskrit scholar from Rayapurashasana. Haladhara himself was not adept in Sanskrit so that he had to compose his work keeping in mind whatever he heard from Mahesvara Acharya's interpretation of the original *Ramayana*. He was the first translator of the *Adhyatma Ramayana* in Oriya, followed by Gopala Telenga, Damodara Dasa, Gopinatha Dasa, Suryamani Chyaupattanaik and others.

Ni.M.

PATTANAYAK, KALICHARAN (Oriya; b. 1898, d. 1978) ranks high among the modern dramatists of Orissa. A noted musician and a master of stage craft, Pattanayak dominated the Oriya stage for decades and made substantial contribution to it, both by writing plays in Oriya and by successully staging them.

Kalicharan Pattanayak drew profusely on the patriotic themes of ancient Orissa's military valour and maritime activities as well as on the cult of Lord Jagannath. The influence of the theatrical performances of the rural folk popularly known as 'jatra' is easily seen in his plays. At a young age he staged *Savitri*, the success of which encouraged him to stage another dramatic work, *Parsuramvijaya*.

Ahuti, *Pratishodh* and *Girl's school* are three of his early works. These plays were staged and the female roles were played by girls he had picked up. All these efforts of his early dramatic career came to fruition when he founded the Orissa Theatre in 1939 in Cuttack.

His *Girl's school* was staged by the Orissa Theatre in 1942 successfully and stirred the theatre loving people of

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Orissa. One of his most important plays is *Bhat* with the theme of drought and famine in the life of the villages in Orissa. His other famous plays are *Chakri* (mythological), *Atibadi Jagamath Das* (biographical), *Abhijan* (historical), *Jayadeva* (biographical), *Abhijan* (historical), *Jayadeva* (biographical), *Chumban*, *Raktamati* (social), *Das-bhuja* (puranic), *Phata-bhuin* (social) and *Rakta mandar* (historical). His social plays were concerned with both urban and rural middle class life of Orissa.

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show that the Dhammas are not to be mistaken as different entities. They rather form a cosmos in which the smallest unit exercises its control over the rest and is in turn regulated by the rest. No wonder Patthana is likened to an astronomer who regards the entire cosmos of the stars and planets as contributing to a systematic unity.

'Patthana' has a system of relations (Pacchayas) which are twenty-four in number. They are enumerated in the 'Pacchaya Vibhangavara' as found in the first part of the *Tikapatthana*.

The whole work is divided into four parts:

1. Anuloma Patthana covers the instances in which the Pacchaya relations exist between the Dhammas positively.

2. Pacchaniya Patthana deals with instances in which the relations do not exist among the Dhammas as they are negative.

3. Anuloma-Pacchaniya Patthana takes into consideration the instances in which some of the Pacchaya relations exist. It also takes up the instances in which the Pacchaya relations do not exist. They are positive-negative relations.

4. Pacchaniya-Anuloma Patthana probes the nature of instances in which some of the Pacchaya relations do not exist, and also takes up along with them the instances in which Pacchaya relations exist. They are negative-positive relations.

The text further presents a method by which questions are asked about taking the conditions individually and, next, by twos, threes and so on, up to the maximum combination of twenty-four, referring to the seven combinations of each in relation to the way of taking the triplet by the four methods, i.e, Anuloma, Pacchaniya, Anuloma-pacchaniya and Pacchaniya-anuloma. If all the possible combinations were to be taken, it would amount to an unlimited number of questions. Hence only such questions (about 49) which are representative and illustrative are provided in the text.

The Patthana portion, in short, occupies a significant place in Pali canonical literature.

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K.Raj.

PATTHE, BAPURAO (Marathi; b.1866, d.1945) was the pseudonym of Shridhar Krishnaji Kulkarni, a major writer of 'Lavani' (erotic poetry) which is an integral part of 'Tamasha', an important form of Marathi folk theatre. Artists working in tamasha were generally drawn from the weaker sections of society. Patthe Bapurao, a Brahmin by birth, was so involved in the art of tamasha that he defied the prevailing caste hierarchy and dedicated his life to this art-form by forming his own troupe and writing 'lavanis' for it. Pavali and Chandravali, the dancers, were two of his close associates.

Bapurao's lavanis have been collected in three volumes. However, a large number of his compositions are still unpublished. His lavanis are characterised by rhythm and simplicity of diction.

Towards the end of his life Patthe Bapurao suffered from poverty and neglect, and died in a slum in Yerawda.

G.M.P.

PATTINAPPALAI (Tamil) is a work written by Rudran Kannanar. It is included in the *Pattuppattu* (Ten idylls), and is written in praise of the Chola King Karikalan. *Pattinappalai* is a compound of 'pattinam' (city) and 'palai' (the desert region). The reference here is to the city of Kaverippatinam, the capital of the Chola kingdom. There is also an 'akam' element in the poem which runs as a parallel strain. Thus Pattinappalai refers to the proposed separation of a lady from her lord who wishes to go to the city of Kaverippattinam. A lover soliloquises, saying that the riches of the city would not tempt him to leave his beloved, for life with her is sweet and gracious, whereas parting from her is as dreadful as Karikalan's anger. Though the poet Rudran Kannanar tries to provide the dimension of an 'akam' poem, it is actually a 'puram' poem; out of 301 lines of the poem the akam element is confined to five lines only. The poem is written in 'akaval' metre and at times interwoven with 'vanchi' metre. The King Karikalan is said to have given the poet 160 million gold coins as a present for the poem.

Pattinappalai describes the city of Kaverippattinam in all its maritime glory. The poet delineates in detail the greatness, the richness and the wonderful culture of the city and the state and gives us a picture of the daily life of the people as it was lived in that remote age.

The poem commences with a fine description of the rich Chola country watered by the never-failing river Kaveri. The city situated at the mouth of the river is full of parks, groves and lakes. It is surrounded by a strong wall with a gate on which is set the Chola tiger mark. People of different occupations and castes reside in the various parts of the city. As it is a sea-port town, the fisherman's quarters and their life are described in some detail. There is a graphic description of the city, particularly of the quarters where alm-houses and monasteries are situated.

The other part of the poem deals with the reign of Karikalan and his heroic deeds. It speaks also about his rule creating habitations out of forests, deepening of tanks, enriching kingdom, making shrines and constructing fortifications.

The poem is full of splendid pen-pictures. With wealth of detail and vivid realism the poet describes the kingdom, its capital city with its various sections, its

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customs, houses and bazars, and its social life. He also reveals his love of Nature by making references to the flora and fauna of the land. The descriptions are made vivid by the apt use of figures, particularly similes and metaphors which elucidate as well as embellish the details. Thus the poem is important for its historical, social, religious and literary values.

C.B.

PATTINATHTHAR (Tamil;b.9th century A.D.) is also known as Pattinaththup-pillaiyar and Pattinaththu adigal. In Tamil there are three poets of these names. They are Pattinaththar the saint, Pattinaththar the ascetic and Pattinaththar the mystic.

Pattinaththar the saint was a rich house-holder but a great devotee of Shiva. His work is a devotional text celebrating the glory of Mahadeva.

All the hymns, especially the hymn sung in Thituvotriyoor, propound the philosophy of Shaiva Siddhantam. Pattinaththar's work achieved the greatness of being one of the 'Panniru thirumurai' (the twelve holy texts). His works are included with the hymns of others in the eleventh *Thirumurai*, and they are *Koil nanmani malai*, *Thirukkalumala mummanikkovai*, *Thiruvidai marudhoor mummanikkovai*, *Thiru egambar thiruvandhadhi* and *Thiruvotriyoor oru pa oru pagdu*. All these works are of the 'antadi' type, where the last word of the previous song becomes the first word of the following one.

Among his works, *Koil nanmani malai* consists of forty songs sung in four different types of lyrics. Hence it is known as 'nanmani malai' (garland of four rubies). 'Koil' refers to the golden temple of Nataraja in Chidambaram. Since this 'nanmani malai' was sung in Chidambaram it got the name *Koil nanmani malai*. *Thirukkalumala mummanikkovai* contains thirty songs of three different lyrics. This was composed in the temple of Kalumalam. These poems describe the greatness of Kalumalam and also refer to Gnana Sambandar's vision of God as Ardhanari (half-male and half-female). *Thiruvidai marudhhor mummanikkovai* also contains thirty songs. There is an elaborate description of the Lord as Ardhanari. The poem refers to the Devaram hymns of Appar, Sambandar and Sundarar, and also to the pure devotion of Manikkavachar. The king Varaguna's spiritual faith and religiosity are described in detail. *Thiru egambar thiruvandhadhi* contains a hundred songs sung in Kanchipuram. Several temples of Shiva all over Tamilnadu are mentioned in this poem. *Thiruvotriyoor oru pa oru pagdu* has ten songs sung in the temple of Thiruvotriyoor. The poem is written in celebration of Lord Shiva and the Shaiva Siddhanta philosophy.

Ascetic Pattinaththar, who belonged to the medieval period, was originally a wealthy businessman with no children. He adopted a child and brought him up. One day the son left home by leaving a package for him with Pattinaththar's wife. When he opened the package he saw a blind needle and a palm leaf with a verse 'even a blind needle would not come at the end'. After reading this Pattinaththar had a sudden change. He realised the transient nature of the world, gave up everything and became an ascetic. When the king heard this news, he admired the deed of Pattinaththar, followed suit and become an ascetic under the name Batragiri. After cremating his mother, Pattinaththar seems to have gone to Thiruvotriyoor where he attained spiritual salvation. Pattinaththar's works are *Koil thiru akaval* with forty-seven songs, *Kachchhiththiru agaval* with seventy songs, *Egamba malai* with forty-one songs, *Poduppadal* with 105 songs, *Arul pulambal* with 377 songs, and thirty-seven songs on sacred places. His poems give us ample evidence of how he came to renounce worldly pleasures. Throughout his work he describes the unstable nature of material pleasures. Ten songs in Podu explain the cremation of the body of his mother. Batragiri's work *Maignanap-pulambal* contains 232 devotional songs and describes the soul's waiting for spiritual knowledge and the union with Shiva. The works of Pattinaththar and Batragiri are compiled together.

Mystic Pattinaththar is said to be one of the eighteen mystics or Siddhars who lived in Palani hills or on the banks of the Kutralam river. These men were credited with mystic powers. Legend has it that in Thiruvotriyoor some children put him under a cover while he was in a trance, but when they uncovered him they saw a Shivalingam instead of Patinaththar. His songs are found in *Siddhar padalgal*.

U.Ja.

PATTU (Malayalam). Generally the word 'pattu' means a song, but in ancient Malayalam the term was used to signify a school of poetry with certain definite rules. This genre is recognised and defined in the well-known book *Lilatilakam*. According to the author of *Lilatilakam* this type of pattu is different from songs and folk lore in Malayalam which are also called pattu. Manipravala was much more popular than pattu during the period of *Lilatilakam* (14th c). According to the definition, only Dravidian or Tamil alphabet should be used for pattu. Sanskrit letters are to be converted to the Dravidian phonetic system. Sonants and sibilants are not to occur in pattu kavyas.

'Etuka' and 'mona' are rhyme schemes associated with the pattu school of writing. 'Etuka' is very similar to 'dvitiyaksharaprasam' in Malayalam and Sanskrit, the only difference being that the first syllable should have the same 'matra' in the former. Each foot of a stanza is divided into two halves. If the first syllable in both the halves is the same, the rhyme is termed mona. In short, the pattu school follows the Tamil tradition in prosody, rhyme and phonology. This genre should be composed in Dravidian metre and not in Sanskrit metre.

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Ramacharitam, which is supposed to have been written in the twelfth century, observes all the rules of the pattu school. No other work has yet been discovered, which so fully adheres to the definition of pattu given in *Lilatilakam*. Hence we can infer that the pattu school must have developed considerably and gained recognition at the time of *Ramacharitam*.

T.G.R.P.

PATTU (Tamil) is a common name to denote all the poems which are sung or versified. Though it does not stand for a particular literary genre, it includes different varieties of poems.

Tolkappiyam uses the word 'pattu' to denote verse literature. In the Sangam period, the ten long idylls, *Mullaippattu* and *Kurinchippattu* and the eight anthologies, *Paripattu*, had this name. And later the ten long idylls got the common name 'pattuppattu'. Because of this, *Panniru pattiyal*, the treatise on poetics, includes 'pattu' as a genre.

Though classical literature did not produce much which can be called 'pattu' until a later date, it gives us certain references which help us consider it as a folk song. *Kuruntokai* and *Melaipatukatam* refer to 'vallaippattu', as a variety of songs sung while pounding grain. This is also called 'urar pattu' and 'ulakkaip pattu'. *Narrinai* refers to 'kuravaipattu', sung with dance.

'Ucharpattu', the swing song, occurs from *Silappadikaram* onwards. It is this epic which gives the very first few stanzas on vellaippattu, ucharpattu, ammanai (a ball game), kantukam (a ball game), etc., which find place later in oral literature. 'Mukuvaippattu' referred to in *Silappadikaram* (10-136-137) is a folk song connected with agriculture and agrarian life.

The devotional poetry of the Tamils also shows a few pattu varieties in Manikkavachakar's *Tiruvachakam*, like 'tiru ammanai', 'tiruppor chunnam' ('vallaippattu') and 'tellenam' (kummippattu) with oral-literary flavour.

The oral literature collections help us know about very many different song-varieties like kotankippattu, pantarappattu, rappatippattu, kurikkanan pattu, kutukutuppaikkaran pattu, otappattu, errappattu and nerumal mettukkaran pattu which are sung during work; kolatip pattu and kumaippattu which accompany amusement and child play; and lali pattu nalunkuppattu, mulaippattu and pavaippattu which accompany rituals. There are many other poems such as kuyil pattu, tumpippattu, mayil pattu, purappattu and chevar pattu which are addressed to birds. Songs with different rhythmic variations are known as chatappattu.

Other than these, there are certain pattus which relate to folk-ballads. Villauppattu and utukkaippattu belong to this variety. Kummi and ammanaippattu are also used to tell stories.

S.V.S.

PATTUKKOTTAI KALYANASUNDARAM (Tamil; b. 1930, d. 1959), is rightly remembered as 'people's poet'. He was born in a village Chengappaduttan Kadu, near Pattukkottai in Tamil Nadu. He did not attend school but was given education at home by his father, himself a poet, and his elder brother.

Kalyanasundaram started writing poems till his premature death at the age of twenty-nine. As a rural farmer working on the fields, he wanted his message to reach the common people, a majority of whom were illiterates. He chose film songs as his medium of writing, and wrote poems with a social message. He was committed to the cause of improving the condition of the common man. His language was also suited to the theme—for instance, he used the simple and lucid style of folk poetry in his poems. What made the poet concerned was that when the country was seemingly rich and prosperous, the condition of the common man continued to be deplorable. This social awareness is the main theme of almost all his peoms, and it marks him out among his contemporaries.

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P.M.S.

PATTUPPATTU (Tamil) comprises ten idylls: 'Tirumurukarruppatai', 'Porunararruppatai', 'Chirupanarruppatai', 'Perumpanarruppatai', 'Mullaippattu', 'Maturaikkanchi', 'Netunalvatai', 'Kurinchippattu', 'Pattinappalai' and 'Malaipatukatam'. These works brought to the Sangam period a high reputation and recognition as the golden age in the history of Tamil literature.

An idyll is a short poem descriptive of some picturesque scene or incident, chiefly of rustic life with a naturalistic touch. It is not known when and by whom these poems, written at different times, were collected and grouped together.

There are in this anthology five poems belonging to the 'arruppatai' literary genre: 1) 'Tirumurukarruppatai', 2) 'Porunararruppatai' 3) 'Chirupanarruppatai' 4) 'Perumpanarruppatai' and 5) 'Malaipatukatam'. In this genre, the needy is guided to a person to solicit help from him. In 'Porunararruppatai', Porunan, the poet who is a singer of battles, is directed to go and get presents from Karikalan, a Chola King. In 'Chirupanarruppatai', Chirupanan, the poet who sings to the accompaniment of a small 'yal' (lute), is directed to receive gifts from Nalliyakkotan. In 'Perumpanarruppatai', Perumnanan, the poet who sings to the accompaniment of a big yal is directed to Ilantiraiyan of Kanchi to receive rewards. In 'Malaipatukatam', 'Kuttan', the actor is directed to Nannan, a chieftain in order to get gifts from him. In 'Tirumurukarruppatai' unlike in the rest of the arruppatai poems, a devotee is directed to Lord Murugan to be graced with liberation.

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'Mullaippattu' by Napputanar deals with a lady separated from her husband who is away in the battle-field. It is the shortest poem in *Pattuppattu*. 'Maturaik-kanchi' by Mankuti Marutanar deals with the transcience of life. It is in praise of Netuncheliyan, a Pandya king, and is the longest poem in *Pattuppattu*. 'Netunalvatai' by Nakkirar has similarities with 'Mullaippattu' in its subject matter. The description of the cold season is remarkable.

'Kurinchippattu' by Kapilar is intended to teach the Arya Prince Brihatta the beauties of Tamil love poetry. This poem speaks of clandestine love. It contains fine descriptions of mountain scenery. 'Pattinappalai' by Urut-tairankannanar is in praise of Karikalan, the Chola king and his capital Kaverippattinam.

Of these ten idylls, the author of 'Porunararruppatai' is a poetess; Nakkirar has written both 'Timmurukarrup-patai' and 'Netunalvatai'; Uruttirankannanar has written both 'Pattinappalai' and 'Perumpanarruppatai'.

Terseness of expression is one of the characteristic features of *Pattuppattu*. These poems express pellucid thoughts in terse, suggestive words and phrases. In these poems, words are so dovetailed as to give the reader the impression of an inlaid mosaic. The graphic language used in them indicates the poets' close acquaintance with Nature. The reader is struck with the pen-pictures of hills, clouds, sea, rivers, fields, woods, and the other flora and fauna. These poets seem to be specially fond of flowers. In each of these poems, there is a surfeit of descriptions of flowers of every hue. In 'Kurinchippattu', for instance, the poet recounts in one passage as many as ninety-nine flowers of the mountainous region. Birds and other animals are similarly introduced in every poem. The delineation of beautiful landscapes, the description of the cold season and the depiction of evening are fascinating. Another noteworthy characteristic is realism, which is seen not only in the poets' account of Nature, but also in their delineation of female beauty and also in the portrayal of the life of the poeple. There is a vivid use of appropriate imagery and figures of speech like similes and metaphors. Many of the similes in these poems are simple and primitive, but there are also elaborate ones comprising more than one point of comparison. Sometimes similes within similes are also used in the poems.

Poems in *Pattuppattu* are important because of their historical and social values. They speak about ancient kings and chieftains, their territory, administration, capitals, bravery, generosity, their people, culture and civilization, trade, war, occupations, food, houses, arts, amusements, religious tolerance, etc. These ten poems running into 3550 lines have been admirably commented on by the celebrated writer Nachchinarkkiniyar. Of the ten, six are of the 'puram' theme and the rest on the 'akam'. They constitute, on the whole, a veritable treasure-house, revealing the life of the Tamils of a bygone age.

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C.B.

PATWARDHAN, MADHAV TRYAMBAK (Marathi; b. 1894, d. 1939), also known as Madhav Julian, was a poet, lexicographer, prosodist and literary critic. He was born at Baroda and spent his childhood mainly in Gujarat. He did his M.A. in English and Persian in 1918. His poetry reflects the impact of Persian literature. In June 1918 he shifted to Pune and taught briefly at the New English School founded by the Deccan Education Society. In June 1919 he started teaching Persian as well as English at Fergusson College, Pune. He rose to be a Professor of Persian at Rajaram College, Kolhapur, where he stayed till his death. He presided over the Jalgaon session of the Marathi Sahitya Sammelan in 1936. The University of Bombay conferred on him the degree of D. Litt. in 1939, for his book *Chhandorachana*. He died of liver cancer at the age of 46.

His contribution to literature is varied and can be classified under two heads–poetry and miscellaneous prose. His lyrics, ghazals and sonnets, longer narrative poems and translations of the *Rubaiyat* of Omar Khayyam can be included under the first category. Apart from poetry his other published books are *Farsi-Marathi-kosh* and *Chhandorachana*. He strongly advocated the use of Marathi in its original flavour. He also tried to improve the Marathi script. His works include critical writings as well as analysis of literary principles.

An intense poetic sensitivity is the main feature of his poetry. His three collections of lyrics are *Gazalanjali* (1933), *Swapnaranjan* (1934) and *Madhulahari ani itar kavita* (published posthumously in 1940). He has written intense love poems. The sentiment of love he projects is similar to the Platonic, where the lover transcends his self. His poems reflect his social consciousness, pride in the nation and the sufferings of a lonely mind. He made some experiments with forms like 'ghazal' and 'sunit' (sonnet). *Virahatarang* (1926), *Sudharak* (1928), *Tutalele duve* (1938) and *Nakulalankar* (1939) are his longer narrative poems. *Tutalele duve* is a collection of sonnets. *Virahatarang* is a tender love-story while *Sudharak* is a social satire. In *Nakulalankar* the satirical tone becomes more biting when he criticizes the evils in literary and educational fields. *Tutalele duve* deals in the main with pangs of broken relationships in love. Patwardhan belongs to the school of lyrical poets.

Patwardhan translated the *Rubaiyat* of Omar Khayyam in different ways. In 1929 he translated the *Rubaiyat* directly from Persian, with the title *Drakshakanya* (1931). He also translated the English version of Fitzgerald. The fourth edition of Fitzgerald's translation was, again, rendered into Marathi by him as *Madhulahari*.

A collection of his critical and literary articles, mainly

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on modern poetry is entitled *Kavyavihar* (1947), which was followed by *Kavya chikitsa* (1964). Patwardhan's criticism has a two-fold purpose. He creates a literary taste among the common readers and bridges the gulf between the poet and the reader. He also deals with issues like 'Kavyanand' and 'rasa'. In *Chhandorachana* he reconstructs prosody and gives it a new base.

He brought out *Farsi-Marathi-kosh* (Persian-Marathi dictionary, 1925) which is useful for the study of historical documents. He wanted to make Marathi richer and more effective by bringing the language closer to the people. His speeches and articles regarding the 'Swadeshism' of Marathi language are collected in his *Bhasha-shuddhivivek* (1938).

Some of his poems were translated into English and were published in *Triveni*, an English bi-monthly from Madras. *Triveni* also published some of his articles on language and literature.

S.R.C.

PAUDYAL, LEKHNATH (Nepali; b. 1884, d. 1965), considered to be the second best Nepali poet after Bhanubhakta Acharya, brought about a new era in Nepali literature.

Born at Archale, Lekhnath received his early education in Sanskrit literature from his father Durgadutta Paudyal. He was later educated at Kathmandu and Banaras. Unaware of the literary trends in the West, Lekhnath quietly followed in the footsteps of Bhanubhakta and Motiram Bhatta. While he was a student at Rani Pokhri Pathsala, a collection of Sanskrit and Nepali poems entitled *Kalpadruma*, edited by Durgaprasad Sharma, appeared. It contained two poems 'Shrinagar pachchisi' and 'Manasa-karsini' by Lekhnath. Two more poems, 'Viyogini-vilap' and 'Vairagya-valli' appeared in the magazine *Sundari*, edited by Pandit Somnath Sigdal and published from Banaras. Among his later literary works the most notable is *Ritu-vichar* (1934).

The tremendous pressure of the Rana regime had its bearing on Lekhnath and his writings also. While preparing text books for schools, he wrote a famous poem 'Pinjara ko sugha' (The parrot in the cage) in 1914. The poem symbolized the condition of the then Nepal under the Rana and the poem was regarded as seditious and subversive. Lekhnath actually advocated human liberation from torture and penury. Another poetic contribution *Tarun tapasi*, described by the poet as 'Nabya kavya', is the total expression of his philosophy of life. It is a critical survey of human civilization as viewed from the poet's spiritual standpoint.

Lekhnath was also a successful translator. *Panchatantra* (1927) and *Abhijnana Shakuntala* (1958) are his main translations. His numerous literary works appeared in such well-known literary magazines as *Sundari*, *Gorkhali-chandrika*, *Sarada*, *Udyog* and *Bharati* published from both India and Nepal.

R.P.L

PAUL, M.P. (Malayalam; b.1904, d. 1952) was born in Puthenpally, a village in Central Kerala. He took his B.A. degree from St. Joseph's College, Tiruchirapalli, and his masters' degree in English Literature. He started his career as a teacher of English at St. Thomas College, Trichur, and earned a high reputation as teacher and scholar. He served several colleges as Professor of English.

Paul made his debut as a literary critic with his *Novel sahityam* which he published in 1930. In 1932 he published his *Khanda katha sahityam*. Both are adjudged authoritative books on the two literary forms, the novel and the short-story. Before his estrangement from the church he wrote a phamplet on 'Theism'. Later, he became an atheist. He sympathised with the peoples' struggle for liberation from economic slavery. He strated the progressive literature movement in Malayalam, and was president of the Progressive Literature Forum in Malayalam. Most of the short story writers and novelists who grew prominent in the forties and the fifties were guided and inspired by him. He was the founder president of the Sahitya Pravartaka Cooperative Society which has grown into the most powerful book publishing concern in Kerala. Paul did not write much, but the essays he wrote on prose style, humour, the progressive literature movement are excellent pieces. His exposition of humour is based on the Bergsonian concept. He made a powerful plea to give prose a position at par with poetry in Malayalam literature. The guidelines he gave to prose-writers are as valid now as they were at the time he chalked them out. He was a fearless critic. He did not hesitate to expose the flaws in the works considered masterpieces by popular critics. He had the courage to criticise the works of C.V.Raman Pillai and Appan Thampuran and to recognise the greatness of Vaikkom Mohammed Basheer. Paul's *Soundarya samiksha* is a masterly book on aesthetics. His reputation rests partly on the leadership he gave to progressive movement and partly on his critical contribution to fiction and prose as a whole.

K.M.T

PAUMACHARIYA (PADMACHARITA) (Prakrit) is a narrative poem on the life of Padma by Vimalasuri. According to his own statement, he wrote it in A.D. 3, though Jacobi assigns it to the third century A.D. and K.R. Chandra to the fifth. It is a 'charita' or a 'purana', an epic poem in Maharashtri Prakrit, composed in Gatha metre, with 118 cantos comprising 8651 verses. Essentially, it deals with the lives of Padma, (another name of Rama), Lakshmana and Ravana who form the

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eighth trio, Baladeva, Vasudeva and Prativasudeva respectively. The whole narrative moves in the Jaina tradition, and the stories of the previous births of the characters are told in great detail.

The narrative begins in the manner of a purana with a description of the universe and the holography of Rishabha, the first Jaina Tirthankar, followed by an account of the origin of the Vidyadhara-vamsha, the Brahmana-varna, the Ikshvaku-vamsha, the Soma-vamsha, the Rakshasa-vamsha and the Vanara-vamsha. Next are given the stories of Indra, of the appointment of Soma, Varuna, Kubera and Yama as governors of four quarters, and of Vaishravana as the ruler of Lanka; of the birth of Ravana, his sister Chandranakha, and his brothers, Bhanukarna and Vibhishana, of Ravana's acquisition of super human power, his heroic deeds, his conquest of adversaries, the origin of the animal sacrifice and its abolition by him, the vanquishing of Indra; of Anjanasundari and her son Hanuman, the latter's help to Rama and ultimately Ravana's emergence as a sovereign ruler of the half of Bharatakhanda. The holography of the sixty-three illustrious persons, an account of the genesis of the Harivamsha and the story of Janaka follow. Thereafter is related the story of Dasharatha and Rama. It differs from the Valmiki *Ramayana* in several aspects.

Kaikeyi weds Dasharatha in a 'svayamvara'. Dasharatha is attacked by the disgruntled candidates. In the scuffle that follows Kaikeyi drives his war-chariot with great dexterity and is granted a boon. Rama's mother is Aparajita. Bharata and Shatrughna are the two sons of Kaikeyi. Sita is born to Janaka's queen. She is betrothed to Rama in recognition of his valour in suppressing the barbarous hordes who had invaded Janaka. Contrary to the original story, the bow is brought by the Vidyadharas who insist upon Sita's marriage to the Vidyadhara prince, Bhamandala who turns out to be Sita's brother kidnapped in his infancy by a celestial who was his enemy in a previous birth. Bhamandala is abandoned and, later, adopted by a Vidyadhara chief.

The story of the wanderings of Rama in the forest differs from the version given in Valmiki's *Ramayana*. Here Rama and Lakshmana meet kings of various places, all devotees of the Jina, make friendship with them and help them by vanquishing their enemies. Both of them accept a number of princesses offered to them by those kings. Shambuka, the son of Chandranakha (Shurpanakha of the Valmiki *Ramayana)*. who is performing some penance in a bamboo thicket to acquire a divine sword, is killed by Lakshmana accidentally. This incident, along with the episode of the rejection of her proposal of marriage by both brothers, infuriates her and she incites Ravana to avenge her anger. Ravana abducts Sita. Some demon (Danava), in the disguise of Sugriva, wants to establish sexual relations with Sutara, the wife of the real Sugriva. Upon the real Sugriva's request, Rama kills the demon. When Lakshmana, struck by Ravana's missile (shakti), becames unconscious, he is revived by Vishalya, her bath-water being the remedy. She is the daughter of the maternal uncle of Bharata who is brought there by Hanuman and others. Later Lakshmana marries her.

After returning to Ayodhya, Lakshmana launches a war-campaign and becomes the master of half of the Bharata country. He marries a number of princesses. Rama too does the same. As usual, Sita is exiled. She gives birth to Lavana and Ankusha. Both enter into marriages with several girls. They conquer many countries. Muni Narada relates to them their previous acts, as they fight with Rama and Lakshmana. After the fire-ordeal Sita renounces the world. Then follows the initiation of various characters to the Jaina monkhood and their going to heaven or attaining the state of liberation.

The work is interspersed with sixty-three other narratives of legendary kings, stories of previous births, and didactic tales. The origin of the Brahmanas is quite an entertaining story and that of Anjanasundari has a fine social theme. Anjanasundari's sense of morals during the long absence of her husband and the nature of her pregnancy are suspected by her mother-in-law and she is turned out of the house. This story can be compared with any modern story with a social theme.

According to *Paumachariya* the Rakshasas and the Vanaras are not demons and monkeys, but they are human beings having their descent from the Vidyadharas who came to be so known because they were endowed with supernatural powers. They are depicted as highly civilised and as adherents of the cult of non-violence. The Rakshasa-vamsha was named after the great hero called Rakshasa of the Vidyadhara-vamsha in Lanka. The Vanara-vamsha was so known because of the adoption of the monkey-emblem by the Vidyadhara king Amaraprabha at Kishkindhipura. Vimalasuri gives a realistic interpretation even of the name of Dashamukha Ravana. His mother hung around his neck a necklace of nine gems, and as his face was reflected in them he was called Dashamukha. The poet has elevated other characters too. Kaikeyi tries to keep her son Bharata at Ayodhya, because he desired to renounce the world with his father, Dasharatha. Rama accepts a voluntary exile to maintain Bharata at home. Vali appoints Sugriva to the throne and accepts monkhood. Lakshmana kills Shambuka by accident, and there is no chopping of nose and ears of Chandranakha by him. Ravana is a devout Jaina and restores the ruined Jaina shrines. Kumbhakarna is without ugly traits. Other deviations are that all the principal characters, even Hanuman, have a large number of wives. All the main characters, including Kaikeyi and Sita and excepting Lakshmana and Ravana, retire from the world in old age and attain liberation. This is a special feature of the Jaina narrative literature. Lakshmana, not Rama, kills Ravana because Lakshmana is made a Vasudeva, and Ravana, a Prativasudeva.

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K.R.C.

PAUMASIRICHARIU (Prakrit-Apabhramsha), or *Padmashri charitam*, is a poetic work which deals with the story of Padmashri, the daughter of a merchant. It was composed by Dhahila in the tenth century in the Pajjhatika metre in four sandhis (cantos).

Dhahila calls himself in his work a descendant of Magh, the author of *Shishupalavadha*. Magh hailed from Billamala and was a Gurjar Vaisya of the Shrimal lineage. Dhahila was the son of Parshva, a poet himself, and the grandson of Taya. He was a Jaina devotee and called himself a 'Divya-dristi', i.e. a man of divine vision. On the evidence of the language of *Paumasirichariu*, one could suggest that the book was written some time during the tenth century, but not later than the twelfth. The poet is an adventurer in the sense that in place of a traditional he has chosen a social subject.

Though the poet calls it a religious story, it is based on a social theme depicting the jealousy and bickerings amongst the women of a household. The story moves in an atmoshpere of quarrels between women, the practice of polyandry, and the woes of the abandoned wives.

Dhanasen, a merchant of Vasantpur, had two sons, Dhanadatta and Dhanavaha. He had also a daughter Dhanashri, who became a widow early in life. She lived with her sympathetic brothers. Once she came into contact with a teacher of morals and started living a religious life. Since she spent money liberally for religious purposes, she was disliked by Yashomati and Yashoda, the wives of her brothers. They grew jealous and insinuated against her. So Dhanashri tricked them and created bitterness between them, though later she brought about their reconciliation. She lived a religious life and, after her death, was transformed into a celestial being.

In their next life Dhanadatta and Dhanavaha were re-born Samudradatta and Vrsabhadatta (Udadhidatta) at Ayodhya as sons of Ashokadatta, the merchant. Dhanashri was re-born Padmashri, the beautiful daughter of the merchant Shankha of Hastinapur. Once Samudradatta went to Hastinapur with his father and chanced to see Padmashri in a garden. Both fell in love with one another and got married.

They lived happily thereafter for many years when a mischief-making divinity created animosity between the pair, arousing Samudradatta's suspicion about his wife's character. He left her weeping, returned to Ayodhya and married Kantimati. His brother married Kirtimati. The two of them were, indeed, Yashomati and Yashoda in their previous life. Padmashri renounced the world and became a nun, but her trial was not yet over. She suffered, was censured, but ultimately emerged pure and attained salvation at her death.

The story spans over the events of two lives, but maintains the links carefully. The style is poetic, and the dominant sentiment is love in both union and separation. There are elements of pity and marvel as well. Finally, the story ends in quietude. The poet has shown deep insight into the workings of the human mind. He has manipulated real life situations very well, delineated the notions of envy, anger, grief, suspicion, hatred, etc., and employed the figures of alliteration, pun, simile, metaphor, fancy, and contrast. His language is simple and fluent.

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K.R.C.

PAVAI VILAKKU (Tamil) is a novel written by P.V.Akilandam, popularly known by his pen name 'Akilan'. Written in 1958, it attracted some critical notice, though there are critics who do not consider it one of his best novels.

The story of the novel is very simple. Thanikasalam, the hero, is a college student. Devaki, a young widow, loves him, but is rejected by him as he is to marry Gouri, his maternal uncle's daughter. When he is in a temporary job at Pudhupatti, he falls in love with a beautiful dancer Chenkamalam, but is disappointed when she marries a rich man Kumarasamy under the influence of her mother. Devaki and Chenkamalam are now his 'sisters'. He becomes a regular writer by writing about the bitter experiences in his life. He marries Gouri, loses his job, spends a few years as a teacher at Courtallam and settles down at Madras as a writer. Uma, a college lecturer in English, helps him by not only offering her aunt's first floor house on nominal rent but also by writing his stories for him. They are attached to each other and get married (with the consent of the hero's first wife and relatives). But on the very first day of her marriage she falls off the staircase, receives a severe head injury and dies with her head on the lap of Thanikasalam. She occupies a permanent place in his heart and inspires him to write ceaselessly. Akilan makes her immortal in his writing.

As a novel *Pavai vilakku* concentrates on the feelings that cross the minds of its major characters. At times, Akilan seems to convey his own experiences as a writer through the hero, Thanikasalam. Through the four major characters, and their separate interaction with the hero, the novelist analyses love from four different angles. Devaki is a widow denied by society the right to live; Chenkamalam is a 'Devadasi', Gouri a submissive and simple housewife; Uma a modern girl. In terms of symbols, Thanikasalam symbolises, perhaps, Tamil writ-

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ing; Devaki ambition and motive; Chenkamalam art essential for its expression; Gouri its virtue, and Uma boldness to reveal the truth. In addition to the five major characters, Akilan has introduced a multitude of minor characters who are quite credible.

The development of the characters, however, is so slow that it ultimately affects the plot-construction of the novel. The hero Thanikasalam is inconsistent and his action in the story proves him to be a bundle of contradictions. Notwithstanding these defects, this is one of the most popular novels of Akilan.

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P.M.S.

PAVANADUTA (Sanskrit), is a celebrated work by Dhoyi who was one of the gems at the court of king Lakshmanasena of Bengal (12th c). Not much is known about his personal life. His name is also mentioned differently as Dhuyi, Dhoi, or Dhoyika. According to M.M. Haraprasad Shastri, he was a Radhiya Brahmin of Paladhi Gani and had Kashyapa gotra, while the genealogical works of Bengali Vaidya identify him with Duhisena or Dhuyisena. His contemporary Jayadeva, the well-known author of the *Gitagovinda* alludes to his titles Kavikshmapati (Kavi-raja) and Srutadhara (one who retains what he hears).

In the epilogue to his poem *Pavanaduta* the poet gives some information about himself. He was honoured by the king of Bengal who bestowed upon him the gift of a number of elephants, golden sticks and a 'chowry' with a golden handle alongwith a title 'The sovereign king of poets'. This shows how highly he was esteemed by his patron king who amply rewarded his poetic achievements.

He says that he has composed many interesting works. The anthologies have also preserved nearly twenty stray verses attributed to him. But unfortunately only one work seems to have survived the test of time.

Dhoyi's *Pavanaduta* is so far the earliest available specimen of the imitation of Kalidasa's *Meghaduta*. Though not a 'charitakavya', it presents an historical person, namely the poet's patron king Laksmanasena as the hero of this 'sandeshakavya'. Kuvalayavati, a Gandharva maiden living on the Malaya hills, falls in love with the king during the course of his conquest in the south, and in her love-lorn condition at the advent of spring sends him a message through the wind (pavana) blowing in the north-easterly direction over Bengal.

It has 104 verses in all. The poem ends at stanza 100, as the last four stanzas form an epilogue to his 'Shataka' (hundred verses) poem.

The itinerary of the wind is chalked out as follows: Kanakanagari (city of Gandharvas in the Malay hills, i.e. the southern part of the western ghats), Pandya country with its capital Uragapura, Setubandha at Rameshwara, Kanchipura, river Kaveri, mountain Malyavan, the Pampa lake (east of Vidarbha), Andhra country, Kalinga city, Vindhya ranges near Amarakantaka, Yayatinagari, Suhma (South-West Bengal), Triveni (Hugli dist.) and Vijayapura (i.e. Nadia, the capital of Lakshmanasena). *Pavanaduta* is a poem written in an elegant and easy flowing 'Vaidarbhi' style, occasionally interspersed with beautiful figures of speech.

Though an imitation of the *Meghaduta*, it exhibits a good deal of poetic skill. At times we find illustrations of really good poetry: e.g. the Setubandha is imagined to be a hand of the mother earth extending to Lanka to console her daughter Sita captivated by Ravana.

Verses (64-94) depicting love-pangs of the heroine are part of the finest products in Sanskrit literature. Thus the heroine with the slender waist is compared to a bow of the god of love (both held in the fist). As for her love-pangs, she is so emaciated that now she resembles the string of Cupid's bow.

The description is graphic and full of pathos. The gradual movement of the flow of the heroine's tears is vividly described. First it reaches the eyes, stops the movement of the eye-lids, kisses the cheeks and the lips, embraces the neck and sleeps on the bed of the plump breasts.

Though the influence of Kalidasa is clearly discernible in some expressions and images, Dhoyi has also introduced something new and piquant, which entitles him to the rank of a Kaviraja or a great pooet.

Ar.J.

PAVANAN (Malayalam; b.1926), real name P.V. Narayanan Nair, is a major writer in Malayalam. He had his early schooling in the Gurukula tradition. Even later he did not take a formal degree, though he acquired mastery of Malayalam and English, besides a smattering of a few other Indian languages. He worked for two years in the army, another two years in Government service and twenty-seven years as a journalist in various publishing establishments. In 1975 he was appointed Assistant Secretary, Kerala Sahitya Akademi, and was promoted in 1977 as Secretary, which post he held until he retired in 1984.

Pavanan has been associated with a number of literary, social and cultural organisations. His travels to Russia and East European countries became subjects of two of his well-known travelogues. His literary contributions, twenty-five original works and some translations, cover a wide range of subjects such as history, criticism, sociology, culture and Indian philosophy. *Kaviyum kalavum* deals with the poetical works of Vayalar Rama Varma, and *Subramania Bharati* is the biography of the

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Tamil poet prepared for the Kerala Sahitya Akademi. *Yukti darshanam* is a voluminous work compiled and edited by him.

Pavanan will be remembered as a promoter of literature also. It was during his tenure as Secretary that the Akademi produced some of its prestigious publications including the best known *Comparative Indian Literature*.

He received the Soviet Land Nehru Award and the Puthezhan Award (for the best literary work) in 1980, the Prathibha Award and the Vyloppillil Award (both for distinguished service in the field of culture) in 1981 and 1984 respectively.

K.S.N

PAWADA (Rajasthani). The word 'pawada' is found in many states, such as Rajasthan, Madhya Pradesh, Maharastra, Gujarat, Uttar Pradesh and Bihar, with some difference in meaning. In Braj Bhasha it is spelt as Panwara and means 'imbroglio', i.e. endless quarrels. In Bundelkhand it is pronounced as Panwada, suggesting an unending tale, whereas in Bhojpuri it is a folk-song sung on the occasion of child birth. In Marathi the term has been in use from the 11th century as Pawada, describing the merits, dexterity or heroic deeds of a person of distinction.

In medieval Rajasthani literature we find it spelt as Parwada, Pravad or Pawada. In *Varnak samucchaya panch pandav charit rasu*, *Rao Jayatsi ro raso*, *Chhand Rao Jayatsi ru* of the 15th century, we find the terms paravada and pravad used to indicate a war, though the meaning changed later to cover a saga of heroism. In *Achaldas Khichi ri vachanika* (composed in 1427) and *Padmini charit chaupai* (1589) we find it used in the form of Pravada. The etymologists have traced the origin of these words to Sanskrit 'Pravad' (eulogizing the heroes) and 'Pravrddha' (glory of dignity).

In Rajasthan the Pawadas, related to the wedding of Pabuji Rathore, are sung on 'Rawan hattha', a musical instrument, and the story is illustrated on a 'Phad' (picture curtain). Some other pawadas *Mana Gujari*, *Sultan Nihalde*, *Bhatiyan ri rad*, Pawada of satis, etc., are also available.

The language of the Pawadas sung by the Bhopas is simple, but full of poetical effects. In *Pabuji ra pawada* the story has been composed in one and the same metre which carries the unbroken flow of the rhythm throughout. The metre is without terminal alliteration.

Nothing can be definitely said about the authorship of a Pawada whether it is an individual composition or a folk song. Even if an individual wrote one at some point of time, its recital by minstrels as a folk-song gave it a wider base, amenable to alterations and assimilations.

B.M.J.

PAYJANAM (Konkani) is a collection of poems by the eminent poet Bakibab Borkar published in 1960. It includes forty poems of various metrical patterns covering themes like love, nature, God, domestic happiness and patriotism. The collection is dedicated to the memory of old toddy-tapper Patris, who with his skill at versification made the poet realize the vast potentialities of Konkani as a medium for verse. The collection contains some of the best lyrics of the language. It begins with 'Purusha-sukta' invocation to the ancestor, here, obviously to Shanjay Gomybad. The little poem 'Payjanam' (Anklet) is an exquisite piece of poetry due to its haunting music and rich imagery. Other important love-poems are: 'Vinavani' (Entreaty), 'Vanavasi' (Solitary), 'Tuje hat' (Your hands), 'Moladik bol' (Priceless words), 'Gharaci rasnay' (The grace of my house). The patriotic poems written before Goa's liberation express an inspiring optimism. In 'Navem yug' (The new age) he says: "Goans, we are seven lakh strong, we shall usher in a new age, the hymns that lie stifled will now burst into full-throated songs". In 'Dhavajac jagvan' (Rise: soon rise.) he pleads with the Indian Flag to come to Goa's rescue. In 'Sompli rat' (The night is over) he prophesies that war will soon come to an end and the weapons of destruction will be destroyed. 'Dhanv begin pavula' (Hearken to the call) is a fervent appeal to his brethren to come and help the mother land in the hour of her need. In 'Lhan jale mhan' (The small have become great) is a hymn in honour of the heroes who laid down their lives for the sake of freedom. 'Pavitr ho Mangalwar (This Tuesday is a holy day) has a special significance: it was composed and recited on 18 June 1946, the day when Lohia sounded the clarion call of the Goa freedom struggle. Among his philosophical poems, 'Dukh konak chukana' (Sorrow spares no one) illustrates the necessity and inevitability of sorrow from references to the puranas. 'Mhajem gorum charum' (Let my calf graze) is a mystic poem in which the calf symbolises man's aspiration for self knowledge. 'Prarthana' (Prayer) and 'Jagre Raghkurayakumvara' (Awake o son of Raghu) are translations from Tagore and Tulsidas respectively. In 'Tujya pamyar' (At your feet) the poet submits himself entirely to the will of God. In 'Bhupali' (Morning prayer) there are beautiful word-pictures of nature at dawn. There are a few poems with a domestic background like 'Calyachi arth' (How to keep a child happy), 'Anandacho dis' (The day of happiness). 'Jhanjalalo khal' (A feast at Jhanjal's) is a successful attempt at alliteration. 'Bhaubij' (The day of the brother) is a delightfully touching dialogue in which the moon (Chandra) offers himself as a brother to a lady who has no brother. *Sanjivani* is a verse-play based on the Kacha-Devayani episode. It illustrates the emptiness of life without love. Kacha lies dying pining for Devayani

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whose love he had spurned. First produced as radio-play, it has a number of lyrics with a variety of rhythmic patterns.

M.S.

PAYYAN KATHAKAL (Malayalam), written by V.K.N, the eminent story-teller, consists mainly of five parts, each telling a series of stories (forty-five in all) in which the central figure, whether as an observer or as a participant, is Payyan and hence the title 'kathakal' (stories). All these stories were collected together and published in 1972 by the Sahitya Pravarthaka Cooperative Society, Kottayam.

The stories represent V.K.N's successful attempt to expose the contradictions found in our social life. They hold up to ridicule the contemporary urban life also with all its hypocrisy and double standards. Entirely free from the boredom of repetition and full of short and simple sentences, they are both interesting and instructive. The author looks upon the world with a sense of pungent humour. The most significant feature of the work is its satirical element; this is what makes it remarkable and not any coherence of plot or theme.

T.G.R.P.

PAYYANNUR PATTU (Malayalam) is the earliest Malayalam work known. Hermann Gundert, while engaged in missionary work in the Cannanore area, discovered this folk song in a palm-leaf bundle belonging to a friend of his at Taliparamba in 1834. The leaves were then in a soiled condition. Though Gundert tried hard he could not get the full text of the song, and therefore only the few lines transcribed by him are available now. Gundert regarded the work as valuable because of its antiquity and literary merit. His article on *Payyannur pattu* first appeared in the *Madras Journal* in 1844, which said that the copy discovered by him had only 104 lines. He has appended sixteen lines of the song to the article with meaning in English under the sub-heading 'Legend of Payyannur'.

According to Gundert, it does not belong to the Tamil-dominated songs or to the Manipravala style, and it is not influenced by either. Its language resembles that of the *Vatakkan pattukal* (Ballads of North Malabar). Gundert assigns the work to the twelfth century. P. Govinda Pillai, Ulloor S. Parameswara Iyer and Elamkulam Kunjan Pillai, historians of Malayalam literature, assign it to a date earlier than *Ramacharitam*, the long metrical composition which belongs to the close of the thirteenth or the beginning of the fourteenth century.

The story told in the song is very simple. Nilakesi Chettichhi of Peroor had several husbands, but did not have a child. She became an ascetic and after several days' journey arrived at Kachhil. There a merchant Nampuchetty married her and begot a son. His name was Nampusari Aran. On the forty-first day of his birth there was a feast at Payyannur. Nilakesi's brothers came there quite unexpectedly. A fight broke out in which her brothers died. On hearing this news, she went away leaving her husband and child. When Nampusari Aran grew up, he set out on a ship with some merchandise. People like Pandyar, Jonakar, Chozhiyar, and even a Greek were on board the ship. The ship passing through Ezhimala, Poompattanam, Maldipa, Tamraparni and Poovalkapattanam reached Ponmala. Nampusari sold out the merchandise and returned to Kachhil with enough gold. One day a female ascetic came and requested him to go to Payyannur to participate in a feast to be conducted by women. The rest of the story is not available.

Gundert has quoted sixteen lines from *Payyannur pattu* as an example of 'puranabhasha' and has made 195 references in his *Malayalam-English Dictionary* and *Malayala bhasha vyakaranam*. The style of the language used in the song is evident in the following lines:

Nalar kutikku chernorekkondar
Nattile pattina swami makkal
Thozhar pathinalum vankiriyam
Tholppippanillayi nattilarum.

The song contains a number of hints about the social and economic life of Kerala during the twelfth and thirteenth centuries, particularly about sea-voyage, shipbuilding and other maritime activities. In Logan's *Malabar Manual* the title of the song is given as *Payyannur pattola*.

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T.R.R.N.

PEDDANA, ALLASANI (Telugu). Peddana was the foremost of the Astadiggaja poets, who adorned the court of Krishnadevaraya of Vijayangar. It is said that he was born in village Dorala in Dupadu Paragana, near Bellary, and died three years after the death of his patron. His father's name was Chokkanamatya. He was a Nandavarika Niyogi Brahmin. Though he was a follower of Advaita in the beginning, he adopted Vaishnavism at the age of about fifteen, perhaps on account of the influence of his Guru, Sathakopayati, by whose grace he could obtain proficiency in four types of poetry. Peddana might have entered the court of Krishnadevaraya in 1510. Peddana wrote *Swarochisa manusambhava*, briefly called *Manucharitra* and dedicated it to Krishnadevaraya. *Harikathasara* is his

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second poem which is not available in full. From the few verses quoted by the rhetoricians, critics opine that the stories of the twenty-one Avatars of Lord Vishnu might have been narrated in it. It is believed that he wrote some works in Sanskrit also, but even their names are not known. Kavali Venkata Ramaswami mentions that Peddana wrote two other works entitled *Ramastavarajamu* and *Advaita siddhantamu* but they are not available. His only available work, *Manucharitra*, is considered to be the first and one of the best prabandhas in Telugu.

Emperor Krishnadevaraya showed great respect for Peddana and not only gave him the title 'Andhra Kavitapitamaha' but also granted many agraharas to him. The verse composed by Peddana at the time of the death of the emperor displays how much he was attached to him and with what great respect the emperor treated him. The meaning of the verse is given below:

> When he met me on the way he got down from the elephant and made me sit on it giving me the support of his hand. When I was taken in a procession at the time of the dedication of *Manucharitra*, he lifted the palanquin with his own hands, and himself placed the Gandapendera at my feet which is a sign of great eminence, saying, "You alone deserve it." He gave me many agraharas, kokata, etc, in the regions I asked for; he used to call me Andhra Kavitapitamaha, Allasani Peddana, the Lord of poets. Not being able to go to heaven along with such a beloved Emperor, Krishnadevaraya, I still survive like a living corpse.

Once the emperor placed a golden Gandapendera in a plate and announced that any poet who could compose poetry extempore both in Telugu and in Sanskrit might take it. Peddana stood up and gave an 'utpalamalika' (a metre) containing thirty lines, half of which was in idiomatic and sweet Telugu words and the other half in high sounding Sanskrit compounds, describing the characteristic features of good poetry. It is on this occasion that the emperor, who was enraptured by his poetic excellence and scholarship, personally adorned his ankle with the invaluable ornament in an assembly of poets. Peddana was independent and composed poetry at his will and pleasure and not when anybody asked him to do so. When once the emperor requested him to write a work he replied.

> It is not possible for anybody to write works easily just because somebody asked him to do so, without having a silent solitary place, karpura and tambula (betel leaves and camphor) brought by the maiden of the beloved, rich and tasty food, a cradle to swing, intelligent people knowing what is right and what is wrong, and scribes and readers capable of grasping the ideas.

Peddana's poetic style is sweet, flowing, and full of sentiments. There is no exaggeration in the well-known saying, 'Allasanivani allika jigibigi' (the composition of Allasani Peddana is compact and charming). He is second only to the Kavitraya in the galaxy of Telugu poets. Though the characteristic features of the prabandha are found here and there in the previous poets, it is Peddana who gave it a complete and charming form and made it extremely popular.

D.V.

PEDNEKAR, HIRABAI (Marathi; b. 1885, d. 1951) is famous as a pioneering woman dramatist of Maharashtra. She was born at Savantawadi, Maharashtra, in a family of artists.

Hirabai had her formal education up to the 7th class after which she engaged a private tutor to have her lessons in literature. She soon acquired proficiency in the Marathi language and literature and a working knowledge of Bengali, Hindi and English.

Singing, dancing and thus entertaining men was the profession of her community. Hirabai adopted the family profession to earn her livelihood. She was a very good singer and soon attracted a number of prominent poets, novelists and dramatists who began to visit her house frequently. Some of them composed poems on her, and one famous dramatist even modelled the heroines of his musical plays on her.

Hirabai also started composing poems, some of which were published in the prominent Marathi journals like *Manoranjan* and *Udyan*. Her humorous short story, 'Maze atma charitra' (My autobiography), published in the magazine, *Udyan*, was also highly acclaimed.

However, she is mainly known as a dramatist. Her first play, *Jayadratha vidamabana*, was published in the year 1904. It was an amateurish attempt at play writing, but her poetic compositions incorporated in this musical play were highly appreciated by the critics. Encouraged by this moderate success, she wrote her second play, *Damini*, which was published in the year 1912. The play was staged by the famous Lalitakaldarash Company of Keshavrao Bhosale. It was a kind of social-musical play with a very complicated plot, poetic dialogues and enchanting musical composition. This made her the first Marathi woman dramatist whose play was staged by a prominent dramatic company.

The literary history created by Hirabai did not end with her death. On the contrary, she became the focus of literary interest even after her death. The well-known writer, M.L. Varadpande, wrote a unique book in Marathi called *Kolhatkar ani Hirabai*. It was based on her relationship with the noted litterateur, Shripad Krishna Kolhatkar. Varadpande tried to explain how their friendship influenced their respective writings. This book created a controversy in the literary circles in Maharashtra

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and paved the way for frank biographical and autobiographical writings. A play was also written on a similar theme.

It was really creditable for Hirabai, a woman from a downtrodden community engaged in the business of entertainment, to be able to become a writer of some significance and inspire those around her. It may also be noted that many prominent Marathi dramatists including Kolhatkar and Gadakari took help from Hirabai in composing music for some of their compositions included in their plays. One can say that in this way Hirabai influenced the Marathi stage-music to some extent.

Us.J.

PEN PORTRAITS (Dogri). The earliest specimens of pen portraits in Dogri are to be found in two collections of essays published in the late 1960s, entitled *Kandyari de phull* (1968) by Lakshmi Narayan and *Syaharan* (1968) by Shakti Sharma. The pen pictures of Hotelwalah Shahji, the indecisive, wavering character of Jakko-Takke and Tarunand in the former and Channu in the latter are couched in subtle homour, and uncover different human foibles. A few essays of this type appeared thereafter in the Dogri literary journal *Shiraza*, and some of these, like Nilambar Dev Sharma's 'Tarunand' (different from Lakshmi Narayan's with the same title mentioned earlier), and Jitendra Sharma's 'Sher Singh Banaam Panjuram' have been published by the Jammu and Kashmir Cultural Academy under the title *Din din jot soai* (1980). The latest publication devoted exclusively to pen portraits is Champa Sharma's *Goorhe dhundale chehre* (1988). It contains sixteen sketches, of both female and male characters, drawn from close and empathetic observation of lower middle-class society peopled by old widows, teachers, retired servicemen, petty traders, shopkeepers and officials, in chaste and richly textured Dogri.

Sh.

PEN PORTRAITS (Gujarati). Narsimharao Divetia's *Smaran mukur* (1926) is the first collection of the pen portraits of author's contemporaries, such as Anandshanker Dhruva, Ramkrishna Bhandarkar, and others. The pen portraits besides giving sketches of personalities also give a glimpse of the social life of the age.

Apnan sakshar ratno (1934-35) by Nanalal Kavi portrays the literary figures of Gujarati, such as Mirabai, Manishanker Bhatt (Kant), Keshavlal Dhruv, Narmad, Dayaram, Premananda and Dalpatram. These portraits had their origin in lectures delivered by the author either at the birth or at the death anniversaries of the writers. In Lilavati Munshi's *Rekhachitro* (1935) one finds fully developed pen-portraits. She is unbiased and therefore presents the portrayals objectively. In *Kimiagaro* (1935) by Yashodhar Mehta pen-pictures of persons from different regions and different fields have been presented in a fascinating style. The personalities include Hitler and Lenin, the Muslim woman saint Rabia of Basara, Netaji Subash Chandra Bose, Sarojini Naidu and Dayananda Saraswati. The author has also impartially shown the minus points of the persons portrayed. Ishwar Petlikar's *Dhupsalio* (1953) is a fine specimen of pen portraits of some persons, closely known to him, or of persons interviewed by him. The persons portrayed include G.V. Mavlankar, Ravishanker Maharaj, Sant Santbal and Nanabhai. Their journalistic flavour enhances the quality of the pictures. Umashankar Joshi's *Hradayman padeli chhabio* (1977) and *Isamu shida ane anya* (1986) present vivid pen pictures of great men who have made significant contribution to the cultural development of the country. Some of them are Pandit Ravishankar, Pandit Omkarnath, Harindranath Chattopadhyaya, Rabindranath Tagore, Sarojini Naidu, Pandit Jawaharlal Nehru, S. Radhakrishnan, Aurobindo, Ramakrishna Paramhansa, Tolstoy, Sunitikumar Chatterjee, Kakasaheb Kalelkar. Mohanlal Mehta's *Vibhuti vandena* is a tribute to great men, and are in a way profiles of their lives and achievements. Raghuvir Chaudhary's *Saharani bhavyata* (1980) depicts the traits of some prominent writers, and here with the sketches we have the author's comments also. Ramanlal Joshi's *Sabdalokna yatrio* (1983) offers pen-pictures of writers who have made their mark on the literary scene. Joshi has not only drawn pen-pictures but has also given all relevant information which might serve as a reference book for research scholars. It is the only book of its kind in Gujarati. Vinod Bhatt's *Vinodni nagare* (1979) has sketches drawn by a renowned humorist of Gujarati showing the lighter side of literary artists.

C.M.

PEN PORTRAITS (Hindi). Comparatively a new genre, a pen-portrait combines the traits of 'rekhachitra' (sketch) and 'sansamarana' (memoir). In theory scholars have drawn a dividing line between the two, but in practice we find an amalgamation of them. Most of the so-called rekhachitras in Hindi are based on a writer's memories of the past contacts with a person or persons who have left an indelible impression on his mind. The titles of certain books bear testimony to this. Jagdishchandra Mathur's book, *Das tasviren*, which he proclaims to be a collection of pen-portraits, is about eminent persons who were closely associated with him. While drawing their sketches he not only recalls various happenings, experiences and instant reactions but also gives full vent to his feelings of admiration and reverence towards them. This makes the sketches subjective. On the other hand, the titles of Mahadevi Verma's books *Smriti ki rekhaen* and *Atit ke*

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chalchitra indicate that they are not merely collections of sketches but are based on the memories of persons, events and experiences deeply ingrained in her subconscious.

Two esteemed journals *Hansa* and *Madhukar* played an important role in encouraging Hindi writers to write pen-portraits. Amrit Rai edited the special issue of *Hansa* in March 1939 which contained pen-portraits not only of Hindi writers but also of those writing in other Indian languages, such as Bengali, Gujarati, Tamil and Telugu. Seven years later a special issue of *Madhukar* was brought out by Banarsidas Chaturvedi, which gave the Hindi world a rich collection of pen-portraits. In the preface to the journal, the editor even dwelt on the theory of pen-portraiture and expounded its literary elements.

It was only in the post-Chhayavad period that this genre reached its maturity and look long strides. Banarsidas Chaturvedi himself wrote more than a hundred pen-portraits, later collected in *Hamare aradhya* (1952), *Rekha-chitra* (1952) and *Setu-bandha*. Taking A.G.Gardiner as his model, he chose eminent Indian and foreign journalists, litterateurs, social workers, revolutionaries, politicians and even poor rural folk as his subjects for portrayal. He shows great human warmth and understanding in his pen portraits. His language is simple, and a touch of humour makes his pictures lively. At places they are surcharged with national fervour, moral values and love for Indian culture. They, however, lack brevity and compactness because at times he resorts to the style of a biographer and starts recounting details.

A staunch freedom fighter and a journalist of leftist leanings, Ramavriksha 'Benipuri' has been acclaimed as the best writer of pen-portraits of his time. His portraits are noted for their artistic quality and are drawn with rare skill and delicacy. The author has himself called his portraits snap-shots and miniature carvings on ivory. His collection, *Lal tara* (1938), is an art gallery of the pen-portraits of the revolutionaries of his age fighting against British imperialism. *Mati ki murten* (1946), written in a cell of the Hazaribagh Central Jail, on the other hand, presents portraits of the simple rural folk who for their simplicity, piety and honesty were long imprinted in the author's subconscious. *Gehun aur gulab*, noted for its poetic qualities, offers delicately framed portraits surcharged with emotion. The flow of language is akin to a rivulet dancing through a blossoming valley. His prose style varies with theme and mood, sometimes eloquent and impassioned, sometimes plain and homely. These pen-portraits, indeed, combine drama, memoirs and narration.

Essentially a poet, Mahadevi Verma is known as a sketch-writer for her four collections of pen-portraits—*Atit ke chalchitra* (1941), *Smriti ki rekhaen, Path ke sathi* (1956) and *Mera parivar* (1970). They are not pure pen-portraits but a mixture of sketches and reminiscences. She has herself termed them as 'Sansmarnatmak rekhachitra'. They are different from other Hindi writings of this category both in content and in technique. While others have chosen eminent persons from various fields of life for portryal, Mahadevi's focus is on the simple, poor and neglected people, specially the women exploited for ages by the man-dominated society. A poet, a painter, an orator and a selfless social worker, she has penned these sketches revealing several facets of her personality. Her portraits have the pictorial quality of a painter, the artistic imagery of a romantic poet, and the eloquence of an orator. Her book *Mera parivar* is unique in the sense that here the subjects of portrayal are not men and women but pet animals and birds which receive from her the same amount of sympathy and sensitiveness as human beings do. With their clear outlines, soft colours, pictorial prose and smooth style, Mahadevi's pen-portraits have a peculiar emotive appeal.

Mera parivar reminds us of another Hindi writer, Shriram Sharma, who, unlike Mahadevi Verma, writes about his experiences of jungle life and hunting adventures. He has given us in his books *Pranon ka sauda* (1939) and *Jungle ke jiv* (1949) life-size sketches of animals in brilliant colours which have the ability of transporting the reader to the very heart of the jungle and enabling him to experience the heart-throbbing, tantalizing moments of encounters with death in the form of lions, tigers, elephants, and even ants. His other two collections, *Bolti pratima* (1937) and *Ve jite kaisai hain* (1957), narrate in pictorial style the sufferings and agonies of the poor rural folk and tribal people. His language studded with regional words, idioms and usages, and his style of a folk-narrator make these sketches all the more engaging.

Another pioneer in the field is Kanhaiyalal Mishra 'Prabhakar' who devoted himself totally to the writing of pen-portraits, reminiscences and reportage. His *Mati ho gayi sona* (1959) provides some fine pen-pictures of the great sons of India both ancient and modern. In another work *Dip jale shankh baje* (1959) he delineates the common, insignificant, day-to-day events of life in the form of sketches. All his pen-pictures are coloured by deep emotion. Perceptive analysis of human character, simple language, unity of effect and pithy style mark his pen-portraits.

Another writer of significance was Vinayamohan Sharma who in his *Rekhaen aur rang* gives us some vivid pen-portraits. Besides, he discusses the theory of the genre in the introduction to his collection. He emphasizes five points: keen observation, use of pen as a camera, selection of relevant events and deeds which throw light on the personality of the subject, discreet use of imagination, and pictorial language. His own pen-portraits reveal a happy blend of these elements.

A.G. Gardiner, noted for his pen-portraits in English, has inspired at least two Hindi writers working in this field—Prakashchandra Gupta and Jagdishchandra Mathur, both scholars of English literature. Unlike many

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other writers they strictly adhere to the technique of pure pen-portrait. Jagdishchandra Mathur calls his *Das tasviren* (1971) a collection of *Charit lekh*, a mixture of biography and pen-portrait. Mathur, while discharging his official duties, came into contact with people of various hues - administrators, artists, actors, musicians, folk-dancers. As a student he had come into personal contact with his mentor, Amarnath Jha (Vice-chancellor of Allahabad University) and Shriram Sharma, a pioneer of the Indian Scout Movement in India. His *Das tasviren* includes portraits of such personalities. In them we find the exposition of the subject's life-story along with an analysis—and not a description—of the inner qualities of the hero. These are portraits of individuals which show both subjectivity and objectivity, and their language is chaste. Prakashchandra Gupta too concentrates on the subject, is brief and to the point. Besides living persons, he has chosen places and inanimate objects too as his subjects and has portrayed them with skill and delicacy. His collections are *Rekha-chitra*, *Sketch* and *Nai sketch*.

Other major writers, who have contributed to the development of the genre, are Satyavati Mallick, Seth Govind Das, Mahendra Bhatnagar, Sachchidanand Vatsyayan 'Agyeya', Nagendra, Satya Jiwan Verma, Kshemchandra 'Suman', Vishnu Prabhakar, Yashpal and Upendranath 'Ashk'.

Thus pen-portraits in Hindi have taken a long stride in a short period, but still it suffers from certain shortcomings. A good many writers fall back on their past memories and narrate the incidents at length, losing sense of proportion. Some of them even suffer from the malady of hero-worship, showering all encomium on the subject. Yet, in spite of these deficiencies, many of them are by and large fine literary pieces.

S.S.G.

PEN PORTRAITS (Kannada) as a literary genre have been in vogue in Kannada literature for not more than half a century, although 'Jeevana charitre' or biography is as old as Rev. Kittel's *Jesus Christ* (1850) and M.S. Puttanna's *Kunigal Ramasastrigala charitre* (1910). Surprisingly Pampa, the first Kannada poet whose work is extant, has left a pen-portrait of himself. Like biography the pen-portrait is also a branch of history and sets out to depict truthfully the life and achievements of an individual. But it is less ambitious in that it chooses to paint on a much smaller canvas portraits that are mere profiles and vignettes and not life-size pictures. They are meant to draw our attention to some significant aspect of the personality of the individual and to arouse interest in the 'human being' behind the portrait. As D.V. Gundappa puts it, they are figurettes dug out of one's memory, of men and women who, though not necessarily great, were greatly good and spread sweetness and light among people around them. Siddavvanahalli Krishnasharma's 'Kannada kidigalu', 'Deepa male' and 'Kuladeepakaru' are delightful sketches of some Kannada men of letters. His 'Vardha yatra'and 'Parna-kuti' are travelogues, but they evoke memorable pictures of Gandhiji, Kasturba, Sardar Patel, Rajaji and others. There is nothing tentative or vague in Siddavvanahalli's portrait-drawing as they are infused with an honesty of purpose, an honesty as transparent as his impeccable prose style. His short, crisp and picturesque sentences delicately poised on not more than four or five words, often suggestively dropping even verbs, fill his canvas with richly human characters. The great composer and the grand old man of the Karnatak music, Mysory Vasudevacharya's 'Na kanda kalavidaru' and 'Nenapugalu' almost immortalized the form, apart from recreating an entire epoch of the ancient musical geniuses of South India. The Acharya's innate sense of humour and humanity, his respect for tradition and values and, above all, the catholicity of his outlook, have all combined to make these books classics of modern Kannada prose. Navaratna Ramarao's '*Kelavu nenapugalu*' is also inspired by similar sensibilities and honesty of purpose. Although it is intended to be a memoir and a picture of the milieu and ethos of the world of Mysore Civil Service, it is also a veritable picture gallery. Masti's long-poem, 'Navaratri', and his autobiographical 'Bhava' also throw up a number of pen portraits. A.N. Moorthy Rao's *Chitragalu-Patragalu* brings to life again some of his teachers and friends of the yester years. D.V. Gundappa's eight volume *Jnapaka chitrashale* is a monumental work, at once truthful and devoted in its aim. He has written on a vast range of human beings, picking them from all classes and stations in life. They include the Dewans of old Mysore as well as the humblest of human beings whom he knew well and with whom he lived. He makes them live and speak again, and this he does with an impassioned self-effacement, a sincerity of admiration and sympathy, a sympathy which does not involve any eschewal of judgement, all of which revealing his own integrity as man and writer. B.G.L. Swamy's *Panihakalasha gopevia* contains portraits of five men who worked with dedication for the Kannada language and literature: B. Venkatanaranappa, B.M. Srikantaiah, A.R. Krishṇa Sastry, T.S. Venkannayya and V. Sitharamaiah. These are portraits drawn by a young man with wide open eyes which catch characteristic ways and gestures, a young man who can admire whatever is worthy but whose critical faculty and sense of amusement are alert. Karnataka has built up a tradition of presenting felicitation volumes to those who have rendered notable service, and some of these volumes abound in vivid pen portraits. Poets like Bendre, K.V. Puttappa, G.S. Shivarudrappa and Chunnaveera Kanavi have drawn fine portraits in sonnets.

H.K.R.M.

PEN PORTRAITS (Maithili). There are not many distinguished authors writing in this genre in Maithili. This is

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perhaps inevitable in the absence of mature and active journalism in the language. Stray pieces written in the mid-twentieth century by writers like Kedranath Latha, Vishwanatha Jha, Parvendu Choudhari and Prem Shankar Singh are of course available. Surendra Jha 'Suman' has to his credit several pen portraits of young writers, which he had written as part of his introduction to their works, though he has not yet written any independent book of pen portraits of national or international figures.

Perhaps, the most notable writers in this form are Manipadma who has written a series of portraits entitled *Hunaka-sa bhat bhat chhal* (I had met them), and Hansaraj (b. 1936) whose two celebrated works *Bisaral-bisaral* (The nearly forgotten ones) and *O je kahalani* (What they said, 1971) are still read with interest and curiosity.

J.M.

PEN PORTRAITS (Malayalam) The word 'portrait' means 'the likeness of a real person' or 'a vivid description in words'. Both these meanings are implicit in the now popular term 'pen portrait', which has also come to signify something more. It is not a mere verbal picture of a person but a complex literary product of the writer's endeavour to present from his own point of view and within the compass of a few pages the overall individuality of a person. Often, it is written by one who is well acquainted with the subject.

Viewed in the light of the foregoing observations, pen portraits can hardly claim to have a long tradition in Malayalam literature. The very first to attempt it seems to have been the humorist E.V. Krishna Pillai (1894-1938). Assuming the pen-name Dvijendranath Tagore, he published a number of them, mostly in the magazine, *Rasikan*, around 1930. Not much later, M.R. Nair (Sanjayan), a contemporary veteran humorist (1903-43), also tried his hand at pen portraits.

A decade had to go by before Malayalam litterateurs realized the potentialities of pen portrait as a literary genre and addressed themselves to it seriously.

The first series of portraits to appear in book form was Vakkam Abdul Khader's (1912-1976) *Tulika chitrangal* (Pen-pictures, 1945). This deals with eight distinguished literary men, viz., A. Balakrishna Pillai, Thakazhi Sivasankara Pillai, G. Sankara Kurup, Vaikom Muhammad Bashir, Changapuzha Krishna Pillai, S.K. Pottekkatt, P. Kesava Dev and M.P. Paul. Those who knew these men personally have certified that the protraits are faithful representations. *Chirtradarsini* (1946), by the same author, presents nine other contemporaries, including Kuttikrishna Marar, Ponkunnam Varkey and Lalitambika Antarjanam. This book has also earned the approbation of discerning critics. In the same year there appeared another book of the same kind, *Poya talamura* (The past generation), in which its author, C. Narayana Pillai (1905-82), acquaints us with eight luminaries including C. V. Kunjiraman and A. Balakrishna Pillai.

The next work of the kind is *Tulika chitrangal*, of which the first edition, dealing with ten Keralites including Joseph Mundassery and two non-Keralites, came out in 1947. The author, P. Damodaran Pillai (1907-80), who wrote under the pen-name Julian, deserves praise for his penetrating observations on most of the characters portrayed. But the picture of Narayana Guru as one endowed with superhuman powers has drawn some adverse remarks. Likewise, his scathing attack on Mundassery can hardly be justified. Some of his opinions about others also cannot be accepted as true to facts. In the second edition (1967), Harindranath, one of the non-Keralites, was replaced by Kainikkara Padmanabha Pillai, and Mundassery by Soorand Kunjan Pillai. The author does full justice to Kainikkara but presents a highly distorted picture of Soorand.

Ponkunnam Varkey (b. 1910), the well-known short story writer, has also enriched this branch of literature with his *Tulika chitrangal* (1948). Unlike most other books of this kind, this one deals with political leaders who were the author's colleagues.

We have got two collections of pen-portraits from Vallathol Vasudeva Menon (1916-68), *Rangamandapam* (1949) and *Mararum koottarum* (Marar and his associates, 1957). To the eight literary figures depicted in the first are added four more in the latter, the second part of which is made up of five critical evaluations. Together they deal with twelve personalities including such stalwarts as Changampuzha Krishna Pillai, Ulloor Parameswara Iyer and S.K. Pottekkatt. Vasudeva Menon's style is marked by sympathy, clarity and gentleness. Puthezhathu Raman Menon's *Man maranjaver* (Those who are no more, 1955) presents a gallery of portraits of eighteen men distinguished in various fields. Kerala Varma Valiya Koil Tampuran, K.C. Narayanan Nampyar and Nalappat Narayana Menon are among the literary men figuring in the book. What we see in it is the dexterous play of the author's skilled pen.

Perhaps the best known and most prolific writer of portraits is Tattapuram Sukumaran (b. 1922) with *Pattu kathakaranmar* (Ten story writers, 1953), *Pattu kavikal* (Ten poets, 1956) and *Pattu gadyakaranmar* (Ten prose-writers, 1962) to his credit. Each of the thirty portraits is the product of the author's direct observation of the concerned person combined with a close study of his literary contributions. As a result, the picture presented has an individuality and completeness all its own.

Njan kanta sahityakaranmar (The writers I knew, 1949) is a collection of thirteen portraits written by the famous critic and writer, S.K. Nair (1917-89). It is marked by the author's sense of balance, unassuming attitude and elegant style.

Sukumaran Pottekkatt (b. 1926) is the author of *Vyaktimukdrakal* (Imprints of individuals) which differs

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from others of the type in that it deals with Indian statesmen of national reputation including two Keralites, K.M. Panikker and John Mathai. The writers have succeeded in presenting them imaginatively.

There are a number of other collections published by well-known and not so well-known writers. These too have led to the overall enrichment of this literary branch in Malayalam. M.C. Govindan's (1896-1965) *Mukhaparichayam*, V.R. Parameshwaran Pillai's (b. 1904) *Madhgurasmaranakal*, K.R. Bhaskaran's (b. 1906) *Janakiya mantrimar*, Matassery Madhava Varier's (b. 1910) *Ezhuthukarum ezhumthukarum*, M.O. Joseph's (b. 1911) *Bhasha premikal* (5 volumes), Venni Vasu Pillai's (b. 1911) *Parichayam putukkuka*, M.P. Appan's (b. 1913) *Smaranopaharam*, T.K.C. Vadutala's (b. 1921) *Vyaktimahamyam*, K.C. Peter's (b. 1922) *Pattu pratibhashalikal*, Pavanan's (b. 1926) *Parichayam*, C.P. Sreedharan's (b. 1931) *Sahityajivitam*, Erumeli Parameswaran Pillai's (1932) *Keralattile ezhuthukar* (2 vols), Velayudhan Panikkassery's (b. 1934) *Karur mutal kovilan vare*, A.N.E. Suvarna Valli's (b. 1935) *Jivikkunna sahityakaranmar* (7 vols), Karuvannoor Ramachandran's (b. 1937) *Jivitam planyamakkiyavar* and Sadanandan Viruppukala's *Padamudrakal* are some of the collections.

Encouraged by the popularity enjoyed by the pen portraits, one of the leading publishers included in the recently (1978) brought out works of E.V. Krishna Pillai his portraits which had till then been lying buried in the periodical *Rasikan*. The very first portrait is of himself as a short story writer. The remaining sixteen are concerned with advocates, judges, journalists, doctors, educationists and men of letters, who commanded respect and wielded influence in the social circles of the day. The portraits are no doubt brilliantly drawn but can hardly be said to be unprejudiced or objective. Yet they can be read with interest and detachment at this distance of time with neither the author nor the subjects alive today to repent or protest.

Worthy of note here are just two more collections, both by eminent teachers of English and brought out in book form in very recent years: Kainikkara Kumara Pillai's (b. 1900) *Avishmaraniyar* (The unforgettable, 1984) and K.Sreenivasan's *Margarashmikal* (Guiding lights on the way, 1987). Kumara Pillai dwells on fourteen personalities, some his colleagues and all his contemporaries, with a warmth of feeling and openness of mind seldom seen among present-day writers. With occasional personal touches and autobiographical anecdotes and with their lucid yet succinct style, the protraits are highly readable. His accounts of C.V. Kunjiraman, Pattom Thanu Pillai and E.V. Krishna Pillai are particularly interesting. He does not attempt to portray the subjects fully but puts their salient traits in bold relief.

Margarasmikal also covers fifteen luminaries, with most of whom the author was well acquainted. Except two or three, no one is a well-known man of letters and only the last six are alive today. Though the author purports the book to be a collection of biographical notes, the content does not fully justify it. He is interested, and rightly so in such a book, in delineating the character and personality of each individual, including sometimes even the physical appearance. Further, the portraits are objective studies bringing out the strength and creativeness of the concerned persons and providing suggestive hints about the rivalries in contemporary society in a part of Kerala during the past four or five decades. The portraits of C.S. Venkateswaran, C. Kesavan and K.Damodaran are particularly remarkable.

It may be pointed out in conclusion that the pen-portait as a branch of prose has come to stay in Malayalam literature. Its number and variety are sure to multiply hereafter, especially in view of the fact that some periodicals have already a column reserved for it.

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K.S.N.

PEN PORTRAITS (Marathi). The minor literary genre called pen-portraits has been described in various ways and has undergone changes in course of time. Terms like verbal picture, psychological portrait and character-sketch have been used to describe this genre. Of these terms, character-sketch (vyakti-chitra) has won general acceptance today in Marathi criticism.

A salient feature of this genre is that it is closer to the story. Also, the sketches themselves, which form the subject of the genre, are based on the author's experiences of real people either from the past or the present, either eminent or common. A human portrait created wholly out of the author's imagination is not termed as character-sketch. In its early stage, character-sketch in Marathi aimed at the effective portrayal of personality features or psychological characteristics. In its later stage development, however, authors started giving as much importance to the portrayal of life as to the portrayal of character itself. With this, naturally, the form moved closer to the short story.

The credit for beginning the tradition of writing pen-portaraits or character-sketches in Marathi goes to Raghuvir Samant whose pseudonym was Kumar Raghuvir. *Hridaya* (1932) is a collection of his character-sketches. These have the power of creating pathos in the reader's mind. The first major book in this tradition, beginning with Raghuvir, was V.D. Ghate's *Kahin mhatare va ek mhatari* (1939) which created quite a stir. Character-sketches included in this book are of old people, most of whom have won recognition in different fields of life. These portraits are characterised by Ghate's

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deep understanding of people, coupled with mastery of language and sophistication of temperament. With these qualities, the book was highly successful. Ghate's second book, entitled *Pandhare kes, hirawi mane* (1959), also deals with old people and is equally good. As though in imitation of V.D. Ghate, Kamalabai Deshpande based her pen-portraits in *Hasara nirmalya* (1944) on old women. Another example in this tradition of character-sketch is seen in Tarabai Modak's *Bichari balake* (1945) which describes the plight of unfortunate children. In his two books, entitled *Griha ratne* and *Navi griharatne*, Gopinath Talwalkar describes the different aspects of child psychology. S.N. Pendse, who later became a major novelist, began his literary career by writing character-sketches included in the book *Khadakavaril hirval* (1939).

It was, however Vyankatesh Madgulkar who with his *Mandeshi manase* (1947) gave an entirely new turn to this tradition of the genre and raised it to the level of artistic stature. By portraying rural characters living a life of extreme hardship and poverty, Madgulkar also brought into focus their rural environment, and thus raised the genre of character-sketch to the status of the short-story. Following Madgulkar, Anand Yadav also wrote some excellent character-sketches in his *Matikhalchi mati* (1965). A major turn in this tradition came with P.L.Deshpande's *Vyakti ani valli* (1962). In this book, Deshpande, using his power of keen observation, depicted different types of human behaviour combining humour and pathos. This book won the Sahitya Akademi Award in 1965. We find very fine character-sketches of his friends, relatives and eminent personalities in various fields of life in Deshpande's other two books, *Ganagot* (1966) and *Gun gain awad* (1975). Some other good examples of this literary form are *Kokani ga vasti* (1961) and *Abir-gulal* (1990) by Madhu Mangesh Karnik and *Chehare mohre* (1969) by Madhukar Keche.

G.M.P.

PEN PORTRAITS (Punjabi). This form of prose can be traced back to the writings of Gurbakhsh Singh who, in his *Merian abhul yadan* (My unforgettable reminiscences, 1947), delineates the character-sketches of 'Meri dadi' or Nani 'Lehla', or to the writings of Harinder Singh Rup as in *Rup rekha* (Outlines of beauty) under the heading 'Bebe', 'Lahori ustad', 'Nikashi da chatrik', 'Babu Ferozedin Sharaf', 'Giani Sant Singh', 'Chitrakar Nicholas Roerich' or in his book *Rup rijan*, under the heading 'Mubarak Singh', 'Prof. Gurbachan Singh', etc., but as a separate form of prose-writing it was established only in 1960, when Balwant Gargi published his book *Nim de patte* (Leaves of melia azedirach) in which he gave pen portraits of his contemporary writers, including his own. He followed it in two more collections, entitled *Surme wali akh* (The eye with kohl) and *Kaudian wala sapp* (The chequered serpent). He has written in dramatic irony which at times becomes a powerful satire. He has the courage to express frankly and with an emotional touch his feelings about his subject although sometimes he overplays his feelings and his character-sketches become caricatures. Kulbir Singh Kang is another writer of pen-portraits of which he has published three collections, *Badlan de rang* (The colour of clouds, 1966), *Pathar likan* (Lines on stone, 1975) and *Pakkian ittan* (Burnt bricks) in which he has given about two scores of portraits of his contemporary writers. Kang takes a balanced view and is somewhat more objective than Balwant Gargi.

Mohanjit Singh has given similar portraits in verse of Sant Singh Sekhon. Jit Singh Sital is another pen-portrait writer who has collected 22 such portraits in his *Mitter Asade Saei* (They are our friends). Sital's diction is poetic and at places the use of ornamental language throws his subject out of focus. Collection of twenty-three such profiles by Bhagwant Singh in his book *Shanakhti parad* (The identification parade) is another specimen of this form of prose-writing. He has a rather subjective way of treating his contemporaries, going into the dark recesses of his subject's mind and character. *Kalam di akh* (1969) is yet another such book by Karanjit Singh, although he calls this book a collection of his interviews with different writers. Though introduced pretty late in Punjabi prose, this form is becoming popular and has a bright future. At present it is confined to contemporary writers only.

Gu.S.

PEN PORTRAITS (Tamil). All major literatures excel in chracterisation. In Tamil, great works like *Silappadikaram* and the *Ramayanam* present carefully-drawn portraits of the main characters which continue to get embellished as the story unfolds itself through thousands of lines, canto after canto. Poets like Ilango and Kamban, gifted with a sense of proportion, find that they can allot only a few lines to the lesser characters; but this does not hamper their art as they are able to present the chief features of their personality in a few deft lines like a cartoonist. The portraits of Kaundi Adikal and the Pandyan king in *Silappadikaram* and those of Sumantiran Guhan and Kumbakaranan in the *Ramayanam* convey to us the, relevant traits of their character. For example, Kamban's portraiture of Kumbakarnan done in a few stanzas is excellent. Kumbakarnan feels that Ravana made a major mistake, a most regrettable moral transgression in having abducted Sita, a married woman; here he is at one with Vibhishana. But while the latter advocated the return of Sita to Rama, Kumbakarna, in tune with his spirited temperament, feels that returning Sita to Rama would bring the Rakshasa clan to ridicule. So, unflinchingly, he counsels Ravana and the rest of the clan, including himself, to go to war. He knows the Rakshasas will get defeated

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and he says that is the appropriate end for such transgressors. He goes to war and works havoc in Rama's ranks till he gets killed, blessing Vibhishana with all the fervour of his generous personality to ascend Lanka's throne with Rama's help and rule the country wisely, in accord with the moral law.

The tradition of presenting vivid pen portraits in literary works continued through the long centuries when minor prabandhas were composed. In Tootu works like the *Virali vidu tootu* and Kuravanchi pieces like the *Kurralak kuravanchi*, we get very picturesque vignettes of the lesser characters done very adroitly by master craftsmen who had to work on a very limited canvas unlike the epic poets.

But the pen portrait as a separate genre has had a phenomenal development only in the prose literature of this century. Only one or two relevant facets of a man's personality usually figure in a pen portrait. It is a separate literary unit (an essay on that personality). Then the author takes great care to present the foremost characteristic of the person for which he is generally known and remembered. The authors of typical pen portraits strive their utmost to focus on the most characteristic features of the personality they present. These they attempt to bring out in the most vivid manner, often with the aid of humour.

There have been good pen portraits in the past epic literature and the minor prababdha works. But the real examples of this genre were stimulated by the exciting cultural influence of the west. Subramania Bharati himself wrote a number of short poems on the greatest men and women of his time like Mahatma Gandhi, Swami Abhedananda, Sister Nivedita, Mr. Winch, V.O. Chidambaram Pillai, Dadabhai Nauroji, Bal Gangadhar Tilak, Lala Lajpat Rai and U.V. Swaminatha Iyer; though lacking in humour, these verse vignettes evoke the chief characteristics of these notable personalities through the fiery poetic power of their author and his utter sincerity.

Two writers stand out as creators of memorable pen-portraits in Tamil. U.V. Swaminatha Iyer, a great scholar in classical Tamil literature who also edited the Sangam works, reveals a native capacity to observe closely and record faithfully and brightly, the most interesting characteristics of the people with whom he came into contact in his long and eventful life. From his fluent pen have taken vivid shape men from such diverse fields as the pontiffs of the Tamil Shaiva mutts, Tamil scholars like Mahavidvan Meenakashisundram Pillai, Vidvan Tyagarasa Chettiar, Mayuram Vedanayakam Pillai and C.Vai.Damodam Pillai, academicians like Gopal Rao, relatives like his father-in-law and his father's uncle who was supported by his father all his life and the many patrons who helped him at various points in his life. An interesting portrait is that of the college peon, the archetype of all peons employed all over the country.

Swaminatha Iyer has written somewhat detailed biographical sketches of great musicans like Ghanam Krishna Iyer and Sankarabharanam Narasa Iyer. Through the latter work we gain a vivid, true-to-life image of a highly talented but penurious musician. Iyer tells how, in order to celebrate the wedding of his daughter, he approaches one of the rich land-holders of the Cauvery basin for a loan. The rich man demands a surety but the poor artiste had no asset to pledge; he says, 'I have nothing but my art; the raga Sankarabharanam is my only asset. 'The rich man, perhaps in a light vein, suggests that the musician pledge the raga Sankarabharanam. The poor musician agrees, takes the money and performs his daugher's wedding with it. The story goes on, with the musician stopping the recital of the raga in his concerts. When invited to conduct a concert at the wedding celebrations in the house of a rich man of Kumbakonam, he refuses to sing the raga, and the story of the pledge is revealed. The host himself offers him the money to pay off his debt and the musician once again sings the raga. Iyer tells this amusing story with vividness and gusto making it unforgettable as a pen-portrait.

Another writer, very gifted at presenting pen-portraits, is Namakkal Ramalingam Pillai. He is known widely as a nationalist poet; but he was truly versatile, having composed a novel and several readable essays and a great autobiography; he could paint, too, with distinction. It is in his autobiography that a large number of excellent pen-portraits are found. He describes his father in so graphic a manner that the image of an old time policeman, very sincere in the discharge of his duties, very correct in his deportment, and out of duty a warm *pater familias*, gets fixed in the minds of the readers. He has a heart-warming vignette of an English official who commissioned the poet to paint the portrait of his deceased child and who paid him very much more than the amount contracted for.

But his portrait of a most resourceful government official, one Mr. Naicker, is the best in this book of excellences. He describes the many situations out of which he emerges unscathed, entirely through his audacity and presence of mind. Pillai tells the story with great gusto and realism and the scene where an inimical atmosphere was converted into a very friendly one entirely through the resourcefulness of a person gets impressed on the readers' minds indelibly.

Apart from these two, Kalki (the pseudonym under which R. Krishnamurthy published much of his work) possessed a great flair for presenting pen-portraits. And, as he was editing a popular weekly, there arose many occasions where politicians, economists, leaders of public opinion, social workers, bureaucrats, artistes had to be discussed either in a favourable light or (more often) otherwise. He was capable of bringing out the most characteristic features of a person in the shortest passage

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of only a few words in the most effective manner. He was particularly harsh on Indians who tried to please the Biritish imperialists sycophantically.

Kalki, writing under the other pseudonym. Karnatakam, produced a number of memorable vignettes on the musicians of the day. Another writer L.R.V. wrote a whole book of such vignettes, interviewing musicians, and listening to their concerts. His is not technical music criticism, his are in reality a journalist's pen-portraits, well executed, with a dash of humour. In his work he has included pen-portraits of musicians of long ago like Uthukkadu Venkatasubbiar; he has collected material for these from books and oral tradition. Su. Ra. has written a book of pen-portraits on the musical geniuses of the twentieth century. Neelam has painted portraits of nine musicians under the title *Sangita navamanikal.*

There are very readable vignettes showing the specific characteristics of great leaders of men like Lenin and Gandhi, men dedicated to social service like Albert Schweitzer, adventurers like Columbus and Robert Clive, Captains of industry like J.N. Tata, G.D. Naidu and N. Mahalingam, and scientists like Sir Isaac Newton and Sir C.V. Raman. On Bharati and Kamaraj there are quite a number of readable books, as also on Annadurai and Bharatidasan. The works of biographical flavour written from an entirely fresh angle on Gautam Buddha and Manikka Vachakar by Sivapadasundaram are outstanding examples of this genre.

A.V.S.

PEN PORTRAITS (Telugu). The word pen-portrait is a metaphorical extension from the field of painting into that of literature. Obviously the word should mean a quick, seemingly careless, but deft, brief sketch of a person bringing out a particular lively aspect of the individual.

Pen-portraits have been of two types: Bhava chitra (painting of an idea) and Pada chitra (word painting). In the literary field the two come together and become fused in pen-portrait. The subject is set against a person's particular social, literary or political background, and a rough sketch of the individual is painted in verbal colours.

In Telugu, quite a few writers have successfully tried their hands at writing pen-portraits. 'Visalandhramu' by Avatapalli Narayana Rao, 'Dhanya jivulu' by Acharya Ranga, the several editorials by Narla on the death of celebrities, 'Jati Velugulu' by Gottipati Brahmayya, 'Maha nayakulu' and 'Jati nirmathalu' by Thurlapati Kutumba Rao, 'Aani muthyalu' by Vemuri Radhakrishna Murthy, 'Mana panditulu, kavulu, rachayithalu' by Kovela Sampatkumaracharya, 'Charitrakandani mrita virulu' by A. Pandarinadh, 'Andhra nataka kartalu' by several writers and 'Marugupadda manikyalu' by Acharya B. Ramaraju are some of these writers and their works. Mention may be made here of the write-ups by Diwakarla Venkatavadhani of the celebrities of the Andhra Pradesh Sahitya Academy. Sanjiva Dev presents memorable pen-portraits of men as well as scenes in his works.

Weeklies and monthlies in Andhra have done a bit of literary service in offering canvas for such pen-portraits in their journals. Arudra was the first to start such write-ups under the title, 'Telugu velugulu' (*Andhra patrika* weekly). Tirumala Ramachandra wrote in *Andhra Prabha* weekly under the title, 'Marapurani Maneeshi'. His series came in *Andhra prabha* under the title, 'Nata Ratnalu'. Nanduri Pardhasradhi attempted write-ups of musicians in *Andhra jyothi* weekly under the caption, 'Sa Ri Ga Ma Pa'. *Andhra Pradesh* monthly ran a title, 'Chaitanya Moorthulu', where several writers brought to light the lives of the many glorious sons of Andhra. C.N. Sastry (Amarendra) brought out pen-portraits of various literary giants like Munimanikyam, Joshua and Devulapalli, under the caption, 'Jnapakalu' (memories), published serially in *Andhra prabha* daily.

But one has to admit that this branch of literature has not attracted many writers. However, it is an undeniable fact that a book of pen-portraits serves as a powerful canvas for sketching the lives of great men from different walks of life.

S.P.R.

PEN PORTRAITS (Urdu). In Urdu literature, the forms of short story, novel, essay, sketch, etc., came into existence under the influence of English literature. Pen portrait also appeared in the same way. Pen portrait and sketch are two different genres of Urdu literature, but both have many common features.

The writers have written about some fictitious and imaginary faces as well and have drawn such characters as have a living impact, e.g. 'Khoji' by Sarshar.

In Urdu literature, the earliest features of sketch writing can be seen in the *Nikat-ulshuara* by Mir Taqui 'Mir'. At some places there are glimpses of the pen portrait. As was in vogue at that time, this compendium was in Persian, but it contained criticism of Urdu poetry. The following excerpt from it may be examined for illustration:

> *Nom de plume*: Sauda. He is a young man of pleasant manners and habits and is cheerful and amiable in disposition. He hails from Shahjehanabad and earns his living through employment. Out of the poetical genres he writes ghazal, qasida, masnavi, qita, mukhammas and rubai very well. He ranks high among the Hindi poets and is one of those who can use their pen successfully.

Similar are the style and substance in the collection by Hakim Abdul Qasim Mir Qudrat Allah, *nom de plume* 'Qasim'. An illustration:

> Sabr, whose pen name is Naunahal, is a young bud of the orchard of respect and honour. His name is Mirza Ghulam

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Hassan; he is a favourite of God and a selected flower in the garden of fortune and good luck. May he live long and achieve a high place in life. He is a noble young man with pleasant manners and is a fine mixture of sensitivity and equanimity.

In *Chamanistan-e-shoara*, Rai Lachhmi Narain writes about Lala Tek Chand 'Bahar':

Tek Chand 'Bahar' decorates the perfumed garden and beautifies the pastures of cultured subjects. He straightens the scattered tresses of 'sumbal' and refreshes the cheeks of tender thoughts with the bilingual comb of his pen. He renders more beautiful the curved eyebrows of tall beauties. He lends lustre to the sweet chirping of the dove.

In the same way Mir Hasan in *Tazkara-e-shoara-e-Hindi*, Asad Ali Khan 'Tamanna' in *Gul Ajaib*, Ghulam Hamdani Mus-hafi in *Riaz-ul-fusaha* and *Tazkara-e-Hindi*, Munshi Devi Parshad 'Bashash' in *Tazkara-e-Asaar-ul-shoara-e-Hanud*, and Hakim Sayyad Abdul Haee in *Gul-Ranaa*, occasionally present pen portraits.

One can well gauge the value of these compendiums today and the significance of their just and fearless comments on the writings of the poets. The passage of time has added colour to the pen portraits and the album is visible in relief.

In Gulshan-e-Hind Mirza Ali (*nom de plume:* 'Lutf') writes about Anjam:

Pen name 'Anjam', title *Umaid-ul-Mulk*, name Nawab Amir Khan. He had a special inclination towards wit and his temperament was deeply saturated with gaiety. He was an expert in appreciating the turn of the eye and was the Farhad of his time in the sweetness of tongue.

Muhammad Hussain Azad has presented the sketches of various poets and litterateurs in such a way that they come out alive before us. In his *Darbar-e-Akbari*, *Nairang-e-khayal* and *Aabe-hayat*, light has been so beautifully focused from specific angles on his characters that art-critics are all praise for him. In his introduction to *Aabe-hayat*, Azad himself writes, "I propose to gather the known circumstances that dominated the lives of these elders or those which were miscellaneously stated in different compendiums, and as far as possible write about them in such a way that they become eternally living portraits."

Azad has made *Aabe-hayat* a perfect specimen of a compendium, sketch-writing, essay-writing and pen portraiture. Even today one can read and enjoy it.

In the first volume of *Bahar-e-gulshan-e-Kashmir*, the authors have drawn a pen-portrait of Pandit Rattan Nath Sarshar:

Sarshar, Pandit Rattan Nath Sahib Dar Lakhnavi, son of Pandit Baij Nath Sahib Dar, was a wonderful, fun-loving, witty, humorous and cheerful person. He found a new meaning in everything and made every meaning colourful. His talk was always jocund. His smile always brightened his face. In whatever society he sat, it appeared as if a nightingale were singing there.

Pen portraiture has been attempted not only in prose but in poetry also. Zafar Ali Khan has drawn an interesting picture of Khwaja Hassan Nizami in a poem (1944). He writes:

Khwaja is a sufi, an aristocrat and an ascetic.
But he knows the tricks of the trade as well.
All his activities are in the name of religion.
But here and there is the shade of politics.
If he is successful, its secret is
That he flies the kite of world with that of religion....
When I drew this portrait Sulochna said
That Khwaja has literary darts as well in his archery
India will accept him as its leader
If he spends a few days in the British prison.

Lastly, there is a poem in which Pandit Hari Chand 'Akhtar' gives a pen portrait of Zafar Ali Khan.

Who after Zafar will sing such songs
Who will recite thumries, thappas and chobolas?
Who will grope the pockets of the faithful that are no more?
Who will return with bagfuls of donations?
The pulse beats still with the awe of beauty
Who can dare speak when addressed by him?

R.L.N.

PENA (Manipuri) is the name of a stringed musical instrument used by the Meiteis from pre-historic days. It consists of two separate parts. The kernel of a coconut is cut into two halves and the part to be used for the Pena is covered with hide. A small hollow piece of bamboo is stretched out horizontally on which is lined a bunch of hair of the horse tail. A small bridge over the flat coconut part covered with hide is used to create vibration of sound. The second part of the instrument consists of an iron rod at the top and a bunch of the same hair connects it at the base. This bow-like part when played with the bunch of hair of the other part produces a melodious sound. At the top of the bow-like part a bunch of small jingling bells is fastened which produces not only jingling sounds but also controls the rhythm. Before the use of coconut kernel, matured hard gourd, stumps of trees and bamboos are used extensively.

The typical Manipuri tune is discernible in the pena music. In the musical sound of pena there is a wave-like vibration which is very distinctive and familiar. Before the advent of Hinduism and the consequent changes accompanied with it, pena was used in ritual and ceremonial functions. In the funeral and other rituals connected with

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the dead the use of pena was a must. During the hey-days of the kings, the same instrument was used to waken kings from sleep in the early morning and when a king went out on a tour, a pena musician would accompany him and he would describe the journey singing to the accompaniment of the instrument. Till today Pena is used on ceremonial occasions.

Due to the use of this musical instrument in songs, a style of ballad singing, known simply as pena, sprang up. Many ballads were written and sung dealing with the exploits of kings and princes and with the heroic legends and myths of Manipur. The cycle of incarnations of Moirang known as 'Moirang shayon' are sung by muscians in the evening to the accompaniment of pena. This has been a powerful medium to educate the people and teach them the history, tradition and culture of the community. This style of singing is distinctively Manipuri and was very popular at one time. With the changing tastes and outlook in the present century, however, this style of singing is becoming less and less popular.

I.R.B.S.

PENDSE, SHANKAR DAMODAR (Marathi; b. 1897, d. 1974), was a scholar, a critic and an orator. In 1908 he was expelled from school for protesting against the arrest of Lokamanya Tilak. In spite of many hardships, he obtained the degrees of Vedantatirtha (Calcutta), Shastri, M.A., M.O.L. (Lahore), and M.A. (Nagpur). He joined Hislop College, Nagpur, as Professor of Marathi. His articles 'Karmayoga ki karmasanyas', 'Shri Jnaneshani Shaivagam' and 'Rajguru Samartha Ramdas ani tyanche akshepak', serially published in *Kesari* and *Lokashikshana* respectively were favourably received and later on published in a book form. *Maharashtracha sanskritik itihasa* (Cultural history of Maharashtra, 1939) which gives a panoramic view of the cultural development of Maharastra spanning from the Vedic Age to the age of Ramdas, established him as scholar-critic. His doctoral dissertation on 'Shri-Jnaneshwaranche tatavainanal' (Philosophy of Jnaneshwar, 1939) reveals the range and depth of his scholarship. After his retirement, he made a valuable contribution to the study of the Bhagawat sect of Maharashtra. He was President of Vidarbha Sahitya Sammelan (1953) and of Maharashtra Sahitya Sammelan (1955). His main works are: *Shri Jnaneshwarancha abhyas* (A study of Shri Jnaneshwara, 1954), *Vaidik vangamayatil Bhagawatadharamacha vikas* (Development of the Bhagawat-cult in Vedic Literature, 1965), *Pauranik Bhagawat dharma* (The Bhagawat-cult in the Puranas, 1967), *Maharashtracha Bhagawat dharma: Jnandeo and Namdeo (1969)*, *Bhagawatottam santa: Ekanath* (The best among the Bhagawat saints: Ekanath, 1971), *Bhagawata dharma: sakshatkari sant Tukaram* (Bhagawat sect: enlightened saint Tukaram 1972) and *Rajguru Samartha Ramdas (1974)*.

J.B.P.

PENDSE, SRIPAD NARAYANA (Marathi; b. 1913) is a distinguished Marathi novelist and playwright. In his young age Pendse had to lead a life of exemplary hardship and struggle. After doing his B.Sc in 1942 he taught in a school for a few years. Then he joined B.E.S.T. and worked there until his premature retirement in 1968.

Pendse, though known as a novelist, started his literary career with a collection of pen-portraits and short stories, entitled *Khadakavaril Hirwal* (1941). Some of these later on formed the nucleus of his better known full-length novels. *Elgar* (1949) was his first novel. It attracted the attention of discerning critics and paved the way for his later successful novels. *Elgar* tells the story of two friends, a Hindu and a Muslim staying together in a Konkan village. This novel was followed by *Haddapar* (1950), the story of a committed school teacher, who refused to serve as a cog in the machine. Then came *Garambicha Bapu* (1952), his most popular novel on illicit love. It depicts the adventures of a rude vagabond, who makes good and yet is denied the sympathy of the villagers, who treat him as an outcast on account of his relationship with a widow. Bapu is a lone wolf and the protoype of the heroes and heroines of his later novels like *Hatya* (1954), *Yashoda* (1957) and *Kalandar* (1959). *Rathchakra* (1962) is considered to be his master creation. This novel won the Sahitya Akademi Award (1964). It deals with the tragic adventures of a forlorn woman, forsaken by her husband and destined to fend for herself and her children all alone. It is a saga of courageous struggle of a strong woman, serialised on television in 1987.

The Pendse novel is the novel of local colour, the locality being a very small strip of Konkan land with its typical flora and fauna, and men and women. It is a small world of village folk, their habits and characteristic life-style and their culture. These novels of local colour remind one of the Wessex novels of Thomas Hardy.

In the last decade, however, Pendse wrote novels like *Lavhali* (1969) and *Octopus* (1972) which deal with life in Bombay. *Lavhali*, a story of middle class chawl-dwellers, is composed of entries in a diary, while *Octopus*, the story of a homosexual artist, his wife and their self-willed daughter, is narrated through the medium of dialogues and conversations. These novels differ from the earlier ones, in respect of the locale and style.

Pendse has himself dramatized many of his novels like *Garambicha Bapu* (1965) and *Rathchakra* (1980). His original play, *Sambhusanchya chalit* (1968), is a picturesque dramatization of Bombay's chawl-life. His other plays are *Raje Mastar* (1964), *Yashoda* (1965), *Asa zhala ani ujadala* (1969) and *Chakravyuha* (1970).

Pendse has also written short stories which are collected in two volumes, *Yashoda* (1957) and *Jaumman* (1969). His autobiography, *Shri Na Pendse: Lekhak ani manus*, was published in 1974. Recently he has published a novel called *Tumbadche khot* in two volumes, a saga of

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three generations set in a typical village in Konkan.

Whatever his output in other literary forms like the short story, the drama and the autobiography, Pendse's fame mainly rests on his novels which have a distinct local colour and flavour.

M.M.

PENNIN PERUMAI ALLATU VALKKAI TUNAI (Tamil) or 'The glory of woman or life companion' is a learned treatise by the noted Tamil writer, Tiru. V. Kalyanasundaranar. Published in 1927, it is a carefully structured book divided into 13 chapters, the essays ranging from those which delve into the philosophic significance of the relationship between man and woman to those which deal with the concept of woman as mother and divinity. Each chapter has a synoptic preview, accompanied by an epigraph from a Tamil classic which captures the essence of the essay that follows and a terminal verse which sums up the chapter. *Pennin perumai* is a masterpiece of construction into which the author has distilled all his learning and experience.

The preface sets forth in simple but dignified Tamil the high motivation behind the writing of the book. Man and woman together constitute the world. Woman is divine because she creates life. After centuries of degradation in our society she is awakening to the light of freedom because of our contact with the West. Yet we are made to feel that there is need for a guide book like *Pennin perumai* which discusses with logical acumen, scholarly authority, brutal frankness and often with soaring idealism the concept of womanhood and the problems of women in our society.

Thematically, the chapters may be divided into the idealistic, the practical and the reformistic. The book begins with a declaration that the sexual distinction between the male and the female is a fundamental law of nature, and this distinction is seen in the divine sanction on the human worship of God as both Father and Mother or as Shiva and Shakti.

It is not natural physical attributes that establish the identity of a woman but her moral qualities like modesty, patience, spirit of sacrifice and service. Slightly shifting his stand on the egalitarian equation of the two sexes, Kalyanasundaranar feels that woman's possession of moral excellence puts her above her counterpart and claims with idealistic fervour that a woman without noble virtues is an exception rather than the rule. It is a short step from moral excellence to divine perfection which is the very essence of feminity.

It is but logical that the author of *Pennin perumai* should next think of the deplorable status of women in Indian society which might be attributed to the deprivation of their basic rights, discrimination based on casteism and untouchability. The social status which women enjoyed during the Vedic and epic periods and the age of Sangam classics was lost with the imposition of superstitious taboos blessed by the Smritis, and chastity was enjoined on the famale sex alone.

The author gives sound advice as to how to bring up girls. They should not be made to feel conscious of sexual differences, and their education should include care of the body, and knowledge of arts and religion. A repetitive motif in the book is what constitutes the glory of woman: it is a woman living on terms of equality with a man of her own choice and enjoying motherhood.

Declaring that marital union is the law of nature, the author affirms that to reject woman is to reject God and thus condemns, by implication, asceticism. He invests marriage with a sanctity by identifying the married pair with ardhanarishwara, half man and half woman. There is a touch of pathos in his rhapsody on begetting and rearing children because he was himself without child. But he looks ahead of his time in his bold views on birth control. He condemns in unequivocal terms abortion either inside or outside wedlock. Rearing of illegitimate children is preferable to infanticide. Kalyanasundaranar pleads fervently for the rehabilitation of unmarried women or 'patiyilar' (literally, women without husbands) whether they are prostitutes or 'free' women, and he holds the male community, particularly the affluent section, responsible for their moral deviations. Taking a similar compassionate view of widows, mostly victims of child marriage according to him, he pleads for their social recognition either through remarriage or employment. *Pennin perumai* is a controversial but a stimulating book on women and their place in our society.

V. Sach.

PERACHIRIYAR (Tamil) was one of the distinguished commentators of *Tolkappiyam*, a work on grammar by Tolkappiyar. There have been five Perachiriyars in Tamil literary tradition and all of them have been commentators. Since it is in perfect accord with Tamil tradition for many who lived in different times to be known by identical names (e.g. poets like Avvayar, Pattinathar, Kapilar, etc.) it is difficult to know if all these names referred to one Perachiriyar or to more than one. To remain above disputations, these names will be treated as of separate individuals, each along with the works attributed to them-more so, when Perachiriyar is not the real name of a person but only an honorofic.

Anthireyan Perachiriyan: There is a general prefatory verse to *Tolkappiyam* consisting of 33 lines whose authorship is attributed to Athireyan Perachiriyar. But there is internal evidence from the commentary of Perachiriyar on *Tolkappiyam* itself to show that Athireyan Perachiriyar who wrote the prefatory verse, ought to have been a different Perachiriyar belonging to an earlier century. The other commentators of *Tolkappiyam* like Ilampuranar and Nachchinbarkkiniyar also do not refer to this prefatory

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verse by Perachiriyar and hence this is presumed to be a later addition.

There is another Perachiriyar, who is eulogised in 11 varying names of attributes of Shiva and is otherwise known as Mayechurar. These references occur in the commentary on *Yapparungala vriddhi*, another grammatical work.

There is a third Perachiriyar, the commentator of *Thirukkovai*, a Shaivite classic by Manickavachagar of 9th century AD. In fact, *Thirukkovai* is the only Shaivite classic which has been taken up for commentary.For long it was believed that Perachiriyar, the *Thirukkovai* commentator and the Perachiriyar who wrote the commentary for the chapter on 'Porul' of *Tolkappiyam* were one. Both the commentaries are works of outstanding scholarship, though varied in vision and incisive insight. But the Perachiriyar of *Tolkappiyam* commentary, while elucidating 'kovai' genre of poetical works in the section on poetic form (seyyul iyal) does not even once illustrate his points with selections from Manickavachagar's *Thirukkovai* but chooses from other Kovai works for the purpose. So the Perachiriyar of the *Thirukkovai* commentary must be a different person. In fact, there are other grounds also obtained internally from the two commentaries themselves like the style of writing, approach etc. to arrive at such a conclusion.

Whatever be the identity of Perachiriyar, his commentary on *Thirukkovayar* was a welcome contribution in the conext of his times. It is learnt from his commentary that there were earlier commentaries on *Thirukkovayar* before he set upon adding his, as he liberally quotes from their commentaries. He makes use of quite a number of literary and grammatical works (some of which are now lost) in his commentary which shows his knowledge of not only the Shaivite philosophy of the southern tradition from Meykandar and Arunandi but also the aesthetics propounded in Agamas in Sanskrit. He also shows equal felicity in explaining the compositional structure and contents of love poems which is what *Thirukkovai* is all about. However, he was more of a grammarian and scholar than a person instinctively drawn to poetry.

There is yet another Perachiriyar who is said to have written a commentary on *Kurunthogai*, a collection of 400 short love poems belonging to the Sangam period. Nachchinarkiniyar, another commentator who might have come on the scene a century later, i.e. in the 14th, in his introductory verse to his commentary on *Jeevakachintamani* (a Jaina epic by Thirutthakka Thevar, a Jaina monk) has stated that Perachiriyar had given his commentary on 380 poems of the 'Kurunthogai' collection and that he completed it by adding his own on the rest of the 20 poems. Since these two commentaries are lost, nothing can be said about them. However, since Perachiriyar of *Tolkappiyam* commentary has exhaustively made use of *Kurunthogai* poems as illustrations in his commentary, it may be granted that the commentator of both *Kurunthogai* and *Tolkappiyam* are one. If one goes by Perachiriyar's commentary on *Tolkappiyam* and its wealth of scholarship and deep vision, the loss to Tamil literature and scholarship is tremendous.

The fifth is the commentator of *Tolkappiyam* whose commentary is confined to only the third part of *Tolkappiyam*, 'Porul' which deals with prosody, genres of poetry that were current in his time, the subject matter of poetry and the theory of 'rasas' and so on, all of which are treated under nine sections. The commentary of Perachiriyar is available only for the last four sections, i.e. from the sixth to the ninth section. It can be safely presumed that he must have written his commentary for the whole of the third chapter, if not for the whole of *Tolkappiyam* and that his commentary relating to the first five sections is lost.

It is this last Perachiriyar that needs our attention and has to be talked about in greater detail. Some personal details can be gleaned from the internal evidence of his commentary. He was a Shaivite who belonged to the Chola country. He must have lived in the first half of the 14th century; and like most of the commentators in the Tamil literary scene then, he was greatly learned in Sanskrit classics and language, and was equally proficient in all branches of Tamil–prose and poetry, music and theatre.

In spite of being well-versed in Sanskrit grammar, language and literature, he was against importing norms of Sanskrit grammar into Tamil. He seems to have, in mind, *Dandi alankaram*, which is based on the work of Dandi, the Sanskrit grammarian who hailed from South a few centuries earlier in Pallavas' time and composed his work *Kavya darshanam*. He comes out strongly against rhetoric. He lays great stress on 'Ullurai' (the implied meaning). He was drawn to a natural expression of innate poetic talent rather than given to unfeeling, artificial ornamentation. In his time it seems, scholars were engaged in either grammatical works or writing commentaries on grammatical treatises, and it also seems that they were, in general, influenced by the Sanskrit grammatical theories which they were trying to incorporate into the Tamil system. Perachiriyar was perhaps rebelling against this all-pervasive tendency. He was well acquainted with the commentaries of his time and those earlier. As he proceeds with the exposition of his ideas, he makes it clear where he agrees and where he disagrees with the views of his predecessors. He spells out the names of some of the commentators and grammarians and some others he does not name. However, it is possible to identify them as Amita Saharar, Illampuranar, the author of *Dandi alankaram*, as these are available to us; at other places where he has named quite a number of commentators like Kadiya Nanniyar, Kakkai Padiniyar, Chiru Kakkai Padiniyar, Sanga Yappudayar, Seyyul Udayar, Nathathanar, Palkappiyanar, Palkayanar etc., a majority of whose works are no longer extant.

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He propounds his ideas on prosody and genres of poetry (Seyyul iyal) in his own sutras. At many places, to explain his own sutras , he composes verses himself to serve as examples (called 'Kolu') apart from quotes from other literary works.

We learn from him that it was Agattian's (Agastya's) *Agattiam* which was the first seminal work of grammar and no longer extant, though a few excerpts from it are available quoted by commentators, but some of them seem spurious interpolations belonging to a later period; that Tolkappiyar's work *Tolkappiyam* was derivative, basing itself on Agattian's work; that Agattian's book was a comprehensive work covering all the branches of Tamil, e.g. Iyal (prose and poetry), Isai (music) and Natakam (theatre), and what was exhaustive and comprehensive in Agattian's work was given in an abridged form in *Tolakappiyam* in the chapter on prosody; that Tolkappiyar was the chief among the twelve disciples of Agattian; that *Thahadoor yathirai* (a work, no longer extant, on the epic battle between two kings at Thahadoor) was not based on a contemporary historical event, but like Perumdevanar's *Bharatam*, a work on the Mahabharata war, only a retelling of an old story handed down to his generation in oral tradition.

Perachiriyar was a man of wide learning and deep scholarship, thoroughly knowledgeable in all that Tamil and Sanskrit had made available to him in his time. He also seems to have been a scholar with firm views and forthright in expressing them with a touch of humour. It seems that starting from the point of Tolkappiyar, many schools of contending thoughts emerged from among Tolkappiyar's students. Perachiriyar's ideas came in the line of one school, and the other school was continued in works like *Yapparungalam*, *Veera choliyam*, etc. and commentators like Ilampuranar.

In fact, right from Tolkappiyar's time, there seems to have been three streams of thought: Tolkappiyar represented in *Tolkappiyam*, Avinayar represented in his *Avinayam*, and Yamalenderar in his *Indra Kaliyam*. Of these, only *Tolkappiyam* has survived; others which have been quoted and talked about till the 10th century have now been lost. They seem to have covered the other two areas, Isai and Natakam (music and theatre) too.

Ve. S.

PEREIRA, LUIS ANTONIO (Konkani; b. 1919) is a prolific writer, journalist, orator, licentiate in Theology and Philosophy, member of the Advisory Board, Sahitya Akademi and Kala Akademi, Goa. He has contributed generously articles on various subjects such as history, linguistics, literature, theology, philosophy, travelogue in both Konkani and English to *Udentechem Nekhetr*, *Vauradeamcho Isht*, *Uzvad*, *Roti* and other literary reviews. His contributions to Konkani language include *Kurpechim kirnam* (Rays of light, 1952), *Anvlam* (Flowers, 1973) *Tuzo vichar* (Your query, 1974), *Kalljidar* (Courageous, 1975), *Zatrekar* (Traveller, 1976), *Dhartorevaili sundari* (The earth is beautiful, 1977), *Amchem mis* (Our mass, 1975), *Gouychem mannik* (The pearl of Goa, 1975), *Gouyche dhartarevailo* (Of the Goan earth, 1977), *Jezuchim kamlam* (Jesus: lotus flower, 1976), *Vadal ani varem*, (Typhoon and breeze, 1979), *Konkani shastri Dalgado* (Konkani scholar Dalgado, 1981). They have received great acclaim from Konkani readers. *Vadal ani varem*, a novel, depicting the life of a Goan priest, received two awards from the Konkani Bhasha Mandal, Goa, and the Konkani Kendra, Mapusa, where as his *Gouyche Dhartarevailo* received an award from the Bhasha Mandal.

A.P.S.J.

PERIALWAR (Tamil, 7th century) was one of the twelve Alwars (saints, singers and poets) who sang of their passionate devotion to Lord Vishnu. He was born at Srivilliputhur. He was named Vishnuchittan. He was a priest. It is believed that he lived for eighty years. On the basis of certain references in the *Bhagavata-purana* to the towns and rivers of South India, to certain practices like child marriage which are peculiar to the South, and also because of the stories of Krishna's boyhood pranks which can be traced only to the Tamil Pasurams, it is conjectured that this purana was written in the Tamil land by Perialwar. It is quite possible that Perialwar made use of the Krishna stories current in the oral tradition of Tamil Nadu in his time, for there is no recorded source even in Tamil literary history earlier to Perialwar. A parallel could be 'Nappinnai' of Tamil tradition with that of Radha of Prakrit folk lore, which was taken over by Jayadeva before it spread to the rest of India.

Perialwar has 473 songs of the Alwar Pasuram collection, *Nalayira divya prabandham*, to his credit. Though chronologically he came later, yet the first place is given to his pasurams in the order of prabhanda collections.

The Vaishnavite movement, as part of the Bhakti movement, was a reaction to the Jaina dominance and some of the Alwars had themselves engaged in bitter controversieswith the Jaina and Buddhist scholars/monks. And again, there is a legend that the Pandya king, hearing of Perialwar's erudition, invited him to face some Jaina scholars in his royal court and that Perialwar vanquished them in a religious debate, won the Pandyan King's admiration, and a generous reward which he placed at the shrine of Lord Vishnu. In spite of all this, there is no evidence to suggest any religious animosity in Perialwar's work. It seems that he solely confined himself to tending his garden and worshipping the Lord at the shrine. He says this in so many words in one of his padigams.

Though Brahmin ethos and colloquial speech forms

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permeate his songs, his deep knowledge of the corpus of literature of the Sangam times, which preceded him by several centuries in the oral tradition, is remarkable. The use to which he puts the akam tradition (love lyrics) in his works is even more significant. In this respect, he is of a class with Nammalwar, the tallest of the Alwars.

His greatest contribution is, perhaps, a new genre of poetry he evolved, 'Pillai-thamizh', wherein, padigam by padigam, he traces the growth of the child, Krishna, the naughty prankster, from his birth onwards. This also adds to the corpus of Krishna mythology which found its way into *Bhagavata purana* and thereafter spread to the rest of India through Vallabhacharya in the 15th century.

The physical love of the Sangam Akam tradition is sublimated and made the symbol of the devotee's spiritual quest for the grace of his Lord. Perialwar, in one of several variations of this love theme, takes on the role of a mother of the heroine, grieving over her only daughter, who has been seduced by a cowherd, and over the mental and physical agony her daughter suffers, pining for the love of that deceitful flute player. While the Alwars' taking on the role of the heroine, suffering the pangs of love for her hero/Lord, is in accord with the new convention of sublimation, the new twist given to that by Perialwar by taking on the mother's role, it is suggested, could be a reference to his daughter, Aandal, another Alwar, falling in love with Krishna and vowing that she will marry no one else but Krishna. Perialwar is not really talking of an imaginary situation but of the travails of his own household. All this is attested by Aandal's own pasurams.

And again, the treatment of Krishna as a child, apart from being an addition he has contributed to the extant puranas, and the spiritual level of sublimation it achieves, seems to have yet another aspect. The loving tenderness, the seductive intoxication, the emotional excitement with which the child's character has been drawn, make Perialwar's pasurams unique, unique as a progenitor of the tradition and unique in the company of the Alwars too. This could again be traced to his household, the emotional turmoil, and the parental agony he suffered. He had no child of his own for Aandal was on orphan, abandoned in Perialwar's garden. If one can see in his padigams the agony of losing the only daughter in marriage and again losing her soon after marriage—her disappearance into the shrine at the age of 15 in full bridal dress, one can also see the joy and thrill of rearing up that child in his 'pillai Thamizh'. He seems to have sublimated not only his agony but all the joys as well.

Ve.S.

PERIAPURANAM (Tamil), also called 'Thiruthondar puranam', was written during the first half of the 12th century by Sekkizhar (born in Kunnathur). This work of 4,286 stanzas in vriddham metre narrates the life, time and work of 63 'Nayanmars' (devotees of Shiva) who attained sainthood by their unflinching devotion to Shiva. These devotees include poets of the Bhakti era and common citizens from all walks of life.

Sakkizhar was a minister in the court of the Chola king, Kulothunga II, who ruled roughly between A.D. 1133 and A.D. 1150 and was also known as Anabhaya. Sekkizhar's *Periapuranam* is a landmark in Tamil literature. *Periapuranam* concerns itself with the lives of Shiva's devotees. It is true the lives of the saints of those times are studded with miraculous happenings. For instance, the saint poet Sambandar is reported to have been born a prodigy, and legend has it that Parvati, the goddess, nurtured the child with breast milk and that this spurred him into composing his first song, 'Thodudaya Sevian', which records the divine vision he had. In his brief life of 18 years he is reputed to have vanquished many a Jaina scholar and composed over 1,60,000 songs. Such legends, as handed down to Sekkhizhar, are kept intact but everything else he says about Sambandar had historical basis. Possibly being a devout Shaivite himself he believed the legends to be true. Of the total of 4286 stanzas, Sekkizhar devotes 1256 verses to Sambandar and 1062 verses to Sundarar.

The Nayanmars he talks of lived in different parts of the country at different times and pursued different occupations. Sekkizhar records in minute detail the atmosphere of the time, the kind of lives led by the saints and everything else about them in the manner of a documentary film maker and a journalist. We learn from Sekkhizhar all the details about the tradition of temple worship prevalent then, and also how the present Agama-ordained rituals were just making their in-roads. When he dwells on the life of Nandanar, an untouchable farm-hand, the atmosphere of the cheri (Harijan colony) is created in vivid detail. When he deals with Thirumoolar, we find Sekkizhar expounding on the yoga with great erudition. So is the case when he deals with the Jain Shaivite religious controversies in which the Shavite debating skills vanquished the Jain scholarship. It is from Sekkizhar that we learn that the indigenous form of music, developed in Tamil Nadu from the Sangam times, had still its currency.

Periapuranam is composed in vriddha verse but when Sekkizhar records the saint-singers' visit to the shrine and the compositions they sang on such occasions, he does so with the documentation of the padigams (dacads) they sang by dovetailing the first line of the songs set in different metres (say in Kattalai Kalithurai) into his vriddam verses. Except such wealth of documentary details as we find in Sekkizhar, there is no way to know which songs were sung at which shrine and on which occasion. When he sings of war, the rhythm of his poems brings out the hoof-beats of galloping horses and the clang of armour.

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Sekkizhar is a historian-biographer par excellence. Fittingly, Sekkizhar's *Periapuranam* and a biographical account, by a later poet, of how Sekkizhar came to compose *Periapuranam*, have both been added to the Thirumarai Collection (collection of sacred books on Shaivism).

Ve.S.

PERIASAMI THOORAN, M.P (Tamil; b. 1908) was born in Erode, studied at the local Mahajana High School, and graduated from Madras University. Apart from Tamil and English, he knows Hindi, Sanskrit and Malayalam. Even as a high school student, he was influenced by Subramaniya Bharati and Mahatma Gandhi. When he was a college student, he published a monthly magazine, *Pithan* (1928-30), and wrote poems and stories.

As a college student, he unearthed the essays and poems of Subramania Bharati, till then unknown to the public, and later published them in one volume, *Bharathi Tamil*. In 1979-81, he classified the works of Bharati subject-wise and published them in eight volumes.

He took special interest in psychology and wrote many Tamil books like *Kulandai ullam* (1947), *Parambariyam* (1949) and *Kumarapparuvam* (1954).

In 1933, he joined Sri Ramakrishna Mission Vidyalaya and served in that Gurukulam for 15 years. In 1948, he became the Chief Editor of the *Tamil Encyclopaedia* and published ten volumes of the book. Then as Chief Editor, he published a children's encyclopaedia in Tamil in ten volumes and retired in 1978. In all, he has written 58 books.

He took part in Tamil Isai Movement and composed many kirtanas in Tamil.

He was honoured for his services by the Tamil Writers' Association, Children's Writers' Association and Bharati Sangam. The title of Padma Bhushan was conferred on him in 1968 by the Government of India. He was given the title Kalai Manami by the Iyal Isai Nataka Manram in 1970. The Tamil Nadu Government gave him a prize of Rs. 10,000/- in 1981 at the fifth World Tamil Conference for his contribution to Tamil literature. A number of books written by him won honour and prizes from various literary orgainisations. He is very much interested in children's literature. He still continues writing. His other works include *Ilantamil* (Poems, 1949), *Parampariyam* (Psychology, 1949), *Kumarapparuvam* (Psychology, 1954); *Kalingarayan Kodai* (Short stories, 1956), *Anaiyum punaiyum* (Poems for children, 1957), *Mavilakku* (Short stories, 1958), *Kanagathin kural* (Translation, 1958), *Mayakkallan* (Novel for children, 1961), *Thuran kavithaigal* (Poems, 1962), *Thangac sangili* (Short stories, 1962), *Thagorin imperum katturaigal* (ed. Thooran, 1962), *Kadal kadantha natpu* (Translation, 1963), *Surappuli* (A novel for children, 1966), *Bharatiyum pattums* (Bharati writings, 1979), *Bharatiyum samugamum* (Bharati writings, 1980) and *Bharatiyum kadavulum* (Bharati writings, 1981).

Pu.

PERUNGADAI (Tamil), written sometime in the middle of the eighth century AD, is an adaptation of the Sanskrit work by the king of Ganga, Durvinita, a Jaina, written, it is said, sometime towards the end of the sixth century AD. This Sanskrit work was also only an adaptation of Gunadhya's *Brihat katha* that had appeared earlier in Paishachi language. One Kongu Velir belonging to the Kongu region of Tamilnadu is said to be the author of this adaptation. He is not known to have written anything else. This epic is set in 'ahaval' metre (blank verse), the most facile and flexible prosodic form then for longer compositions. It consists of six kandas viz., Unjai (Ujjain), Lavana, Magada, Vattava (Vatsa), Naravhana (Naravahana) and Thuravu, where the hero, Udayanan, takes to ascetic life after crowning his son, Naravanan, as king. The central character and hero of this epic is, however, Udayana in this adaptation and not Naravahana as in the earlier Paishachi and Sanskrit versions.

Of the 150 sections that told about as many 'gathas', only 100 sections narrating 100 'gathas' have survived, i.e. the first part of 'Magada kanda' and the whole of the last kanda,'Thuravu', and some fragments in the middle are lost. However, virtually the whole of the Udayana story has survived, which covers his romantic exploits as well as his exploits in the battle field constituting a major portion of the epic. This major segment is good enough to bear witness to the poetic talent and narrative skill of the author, Kongu Velir, who seems to have exploited the 'ahaval' metre very successfully to narrate a long story in a racy style and swift moving pace. No doubt, he takes the liberty of stopping the flow of events to describe in great detail a communal bathing festival during a fierce battle, or to lecture on the nuances of right tuning of a vina, or to offer leisurely running commentary on girls playing throw-ball and so on. The result of such liberties is a delight to read, and the interest in the story is never allowed to slacken. He seems to know his craft only too well. He has an excellent command of language, diction and style which vary to suit the differing purposes. In the process he also sprinkles his narrative with poems excerpted from *Kural*, *Naladiar*, etc.

The epic is important in that it throws a good deal of light on the life of the people, state of the country norms that governed polity, social customs, the kind of structure and composition of the townships they had, besides many details of music, sculpture and other arts of the time.

The pupose of the Jainas in choosing such romantic stories for the writing of epics was to endear themselves to the people with proselytization as the ultimate aim. They,

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no doubt, succeeded in endearing themselves to the Tamils as in the succeeding centuries more efforts in this direction followed which culminated in *Jeevaka chintamani* (again an epic by a Jaina monk, Thirutthakka Thevar, of the 10th century AD) which carried romanticism to its extreme. The episodes of *Perungadai* are referred to in Alwar hymns (Thirumangai Alwar: *Siriya thirumadal*) and *Manimekalai* (a Buddhist epic).

Perungadai must have been a very successful work at the people's level too, since as late as the 15th century there appeared an abridged version of this story called *Udayana Kumara charitham*, which is of course in no way a distinguished one except that it arose out of a need for a shorter version of a popular story. This work was by anonymous Jaina nuns who were known as 'Kandiars'.

Ve.S.

PETALIKAR, ISHVAR MOTIBHAI (Gujarati; b. 1916) was a fiction writer, essayist and social activist. Born in a farmer's family in a small village in Gujarat, he did not have the opportunity to study at college. He was a keen observer of rural life and taught in a school for some years, and then took to writing as a career.

So far he has published 23 novels, 11 collections of short stories, 12 collections of essays mostly on social themes, and about 20 other miscellaneous works. Besides writing a weekly column in *Sandes*, a Gujarati daily published from Ahmedabad, Petalikar devotes considerable time to social service.

Janamatip (1944), his first novel, had the distinction of being introduced to the Gujarati reader by the eminent poet and critic, Jhaverchand Meghani. The novel deals with a criminal tribe of Gujarat, the Patanavadiyas.

Another book of Petalikar, published in 1944, was *Gramachitro*. The book consists of pen portraits from rural life, and was an instant success. Of his other novels, *Mari haiya saghadi* (1950), *Tarana othe dungar* (1954) and *Rnanubandh* (1963) deal mainly with marital problems. *Lakhya lekha* (1945), *Dharatino avatar* (1946), *Kanku he kanya* (1947), *Madhata* (1950) and *Bhavasagar* (1951) have the rural life of Gujarat as their main theme. Of all his novels *Bhavasagar* is considered best by many critics.

In 1959 Petalikar published a novel *Premapanth* in which he depicted the urban life and its problems for the first time. His subsequent novels like *Yuganam endhan* (1961), *Jay parajay* (1963), *Lakshagrah* (1965), *Jujavam rup* (1967), *Setubandh* (1969) and *Abhijat* (1971) deal with urban themes. But in these novels the social reformer in Petalikar gets the better of the critic in him. Realising this, the author decided not to write novels for some years. It was only after eight years, in 1979, that he published *Parodhanum andharum*, a novel dealing with the post-Independence rural life of Gujarat.

'Lohini Sagai', a short story by Petalikar, had the distinction of winning a prize in an international short story competition organised by the Herald Tribune of the U.S.A. Even in his short stories Petalikar is successful when he deals with rural life.

In 1961 Petalikar was awarded the Ranajitaram Suvarnachandrak in recognition of his contribution to Gujarati literature.

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D.B.M.

PETAVATTHU (Pali) is the seventh book of *Khuddaka-nikaya* of *Suttapitaka* (Buddhist canon). It speaks of the sufferings experienced after death as a result of sins committed earlier. It asserts thus the belief in life beyond death and that there is no escape from experiencing the fruits of one's karma, good or bad. The purpose of the book was, perhaps, to warn the lay man against committing sins, and to inculcate in the follower a spirit of charity, non-violence and love for all creatures.

Petavatthu consists of fifty-one stories in four 'vaggas'. All of them have more or less the same pattern. A Bhikkhu sees a 'peta' in some predicament and asks the reason thereof. The peta explains the action which brought about his misery.

The first vatthu (story), *Khettupamavatthu*, sets forth the main thesis of the book, as it were. The suffering or otherwise of a peta is linked to his reaping in a field. It exhorts him that as one sows, so does one reap in course of time. However, one can come to the help of a suffering peta by transferring the merits of good action. 'Samsara-mochaka-peta-vatthu' tells us about a woman, suffering from her misdeeds, being released by Sariputta by transferring to her the merit he had acquired.

'Nandaka-petavatthu' makes a reference to Pingalaka, a king of Surattha, who lived 200 years after Buddha's nirvana, as Dharmapala writes. This reference vouches for its late composition. However, *Petavatthu* was included in the canon before the Third Council, and at least parts of the work belong to an earlier period. For, one of the stories, 'Tirokutta-petavatthu', is included in 'Khuddaka-patha', the first section of *Khuddaka-nikaya*. The Sarvastivadins, too, had a similar compilation *Pretavadana* in *Ksudrakagama*, parts of which are extant.

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R.S.S.M.

PETIT, JAMSHEDJI (Gujarati; b. 1856, d. 1888) was a poet, born in a wealthy Parsi family. He matriculated in

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1875. He was interested in English literature as well as Gujarati literature. He composed a long poem of 3158 lines on natural beauty and devotion to God during his school years, which he completed in 1873. It was published serially in the magazine, *Jnanavardhak*. He translated quite a few English and Persian poems. Apart from *Jnanavardhak*, his poems were also published in periodicals like *Vidyamitra*, *Gul Afsana* and *Fursad*. His poems were brought out in a collection, called *Mari Majeh ane biji kavitao* (1892), published by Pestonji Mistry. Under the influence of the English romantic poetry he made an attempt to start a new trend in Gujarati poetry. In those days when rhyming was a predominant characteristic of poetry, he was the first to experiment with blank verse in Gujarati. Several poets before him sacrificed the beauty of a poem in order to keep the metre alive, but he gave more importance to the spirit of the poem. Apart from writing poetry, he compiled a collection of Gujarati proverbs, the major portion of which was published in the *Jnanamitra*.

P.V.

PHADKE, NARAYAN SITARAM (Marathi, b. 1894; d. 1978) was an eminent Marathi novelist and pioneer of the personal essay. After the death of Haribhau Apte, the father of the modern Marathi novel, in 1919, two important novelists, V.M. Joshi and N.S. Phadke, established new trends in fiction. The latter had published a bulky novel *Alla ho Akbar* (1917), an adaptation of Marie Correlli's popular novel *Temporal Power*. While at Fergusson College he was known for his scholarship. He did his M.A. (1917) in philosophy and was a popular teacher. He worked for a few years at the then New Poona College (now S.P. College), but in response to the call of Mahatma Gandhi's Non-cooperation Movement he left the college. After various short-term jobs in different places, he finally settled at Rajaram College at Kolhapur.

In the meantime he wrote biographies of two Irish patriots, Macswinni and De Valera 1923, and in 1925 accepted the editorship of *Ratnakar* and turned it into a distinguished magazine. In *Ratnakar were* serially published his two novels *Jadugar* (1927) *and Daulat* (1928). These two novels established him as the most popular novelist, taking the younger generation by storm. While his predecessors Apte and Joshi catered to the philosophical taste of the earlier generation of readers, Phadke concentrated on romanticism and youth. These two novels along with the earlier one, *Kulabyachi dandi* (1925), were the first romantic love stories, set in contemporary realistic setting and written in a charming and exhilarating style. While Apte's and Joshi's novels were loose in construction, Phadke carefully attended to the aesthetic texture of his novels. In no time he became a rage with the young readership, feeding it with the same heady stuff in one novel after another, *Atakepar*, *Niranjan*, *Kalankshobha*, *Asha*, *Pravasi*, *Unmad*, etc. The young lovers in all these novels faithfully follow the same boy-meets-girl formula, but the path of love does not run smooth as a rule; finally, of course, they succeed in achieving their goal. The only exception probably was *Akherche band* (1943) which may possibly be regarded as the first Marathi biographical novel, dealing with the life and times of Bal Gandharva. The steady flow of his novels remained unaffected till the end of his days. He was the editor of the weekly *Jhankar* (1940) and the annual *Anjali* (1951) which published his new novels. In all he wrote more than seventy novels.

Phadke was the first writer to introduce the personal essay to the Marathi readers. His first steps in this direction were rather faltering, but very soon he mastered the technique. These essays too appeared first in *Ratnakar* under an apt heading 'Gujgoshti'. These personal essays are the finest of their kind and for their sheer charm and grace they are unparalleled. He has quite a few collections of short stories to his credit. He has also written many plays, but none of them made any mark.

One of his books on the making of literature *Pratibha sadhana* (1931) deserves special mention. *Laghukatha: mantra ani tantra*, is his criticism of short story as a genre. He has also written an autobiography, *Majhe jivan—ek kadambari* (1969). Apart from this, he has written a few articles in appreciation of books, arts, sports, etc.

Phadke presided over the Marathi Sahitya Sammelan held at Ratnagiri in 1940 and was honoured with the title of Padmabhushana (1962).

His main works are *Daulat*, *Akherche band*, *Pratibha*, *Sadhana*, *Gujgoshti*.

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M.M.

PHATAK, NARAHAR RAGHUNATH (Marathi; b. 1893, d. 1979) was a great scholar of Marathi literature and a notable teacher of the language. His writings cover the compositions of the Marathi saint poets, biographies, history and newspaper columns. He was educated in Pune and Indore, and worked as a teacher for a while at Nagpur and Bhandara. He also worked in newspapers for some time and retired as a professor of Marathi.

Phatak began writing from his student days. He used the pseudonyms 'Narahari' and 'Raghunathsunu' for writing short stories, novels and stray articles. These novels, *Kamalini* (1911), *Vatsala va Abhimanyu* (1912) and *Sudharanecha Manu* (1916) project his liberal views about society. On coming to Bombay in 1918 he joined the newspapers. Between 1918 and 1923 he worked in *Induprakash* and *Sayajivijay* as also with *Navakal* (1923-35). He also wrote in periodicals like *Vividhdnyanvistar* and *Vividhvritta*. Among his most popular writings of the

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period are the series of critical articles evaluating N.C. Kelkar's *Tilakcharitra* and articles on Samarth Ramdas. His *Vividhvritta*, written under the pseudonym 'Antarbhedi' is a collection of pen-portraits of many well-known personalities.

N.R. Phatak's books on the literature of our saint poets, namely *Dnyaneshwar ani Dnyaneshwari* (1947), *Shri Eknath: vangmaya ani karya* (1953), *Samarthcharitra: vangmaya va sampradaya* (1972), indicate a rational attitude towards the saints and the Maharashtrian society of those days. Phatak's biographies are also highly original. They include *Nyayamurti Mahadev Govind Ranade yanche charitra* (1924), *Adarsha Bharatsevak Gopal Krishna Gokhale* (1967) and *Lokmanya* (1972)—all leaders who played a key role in the reconstruction of modern India. A born historian, Phatak is in his elements in the biography entitled *Yeshwantrao Holkar: Maratheshahicha akhercha advitiya swatantryaveer* (1967). Equally thought-provoking is *Arvacheen Maharashtrateel saha thoar purush* (1951).

Phatak's lectures delivered in an inimitable style on various occasions have also been published in book form. These collections include *Narayanrao Peshwe: khoon ki atmahatya?* (1944), *Bharatiya rashtravadacha vikas* (1949), *Russiache sankshipta darshan* (1955), *Atharashe sattavanchi shipai gardi* (1958), *Lokmanya Tilak*, *Natyacharya Kri. Pra. Khadilkar* (1973) and *Mumbainagari* (1981). A rationalist to the core, Phatak dissected traditions and sects, hero-worship and social fads with a stern eye. He contended that it was because of excessive hero-worship and an obsessive pride in the past that people neglected the present and the future. Phatak was never afraid of advancing unconventional ideas.

He also lectured on such subjects as the *Mahabharata*, the Valmiki *Ramayana*, the history of Marathi literature, the history of the Marathas, the *Gitarahasya*, Sanskrit poetry and drama.

After retiring from his professorship at Ramnarayan Ruia College, Phatak joined the board of editors (Maharashtra) appointed by the Indian Government for preparing the history of the freedom movement. This prompted him to edit the correspondence of Mahatma Gandhi between the years 1915 and 1931. This collection has been published in three volumes. Phatak also worked as secretary of the committee appointed by the Maharashtra Government to prepare the *Who's Who of Freedom Fighters* (Maharashtra). The first volume of this *Who's Who* (1972), edited by him, is also well-known.

Phatak was elected President of the Vidarbha Sahityâ Sammelan at Amaravati (1937), of the Marathi Patrakar Parishad at Pune in (1941) and of the Granthalaya Parishad, Goa (1949). He was President of the Mumbai Marathi Sahitya Sangh from 1950 till his death.

Dy. N.

PHATAKA (Marathi). 'Phatake' in Marathi is the equivalent of the 'lashing' of a whip. The saints, who were also moralists, tried to use the 'whip' or its 'lashing' as a metaphor. Medieval poets everywhere tried to use ordinary things or every day occurrences to convey metaphysical ideas through metaphors, allegories and analogies. But a 'phataka' is rather something different from these figurative exercises. What was actually said in these phataka songs was 'moral' lashing in the guise of straightforward talk with the people. A Gujarati poet of the medieval times wrote some moral essays in such biting and pungent words that they were aptly termed 'chabaka', the 'whip'. In Marathi Tukaram's direct address to his listeners, couched in satirical words, does the job of lashing the erring, but these abhangas and padas are not called phatakas. Only a latter day poet of late 18th century, who was also a writer of amorous 'lavanis' in his youth, is famous for his Phatakas. He is Ananta Fandi, who turned to utilizing his poetic talent for the moral and spiritual uplift of the common people. This metamorphosis in the poet's life was the result of Ahilyabai's request to the poet to discard the world of the Tamasha troupes and sing the praise of the lord and teach the people the truthful ways of life. A famous phataka was composed by the renowned novelist Hari Narayan Apte also which runs like this: "Mukin bichari kunin haka/Ashin mendharen banu naka" (Don't be dumb lambs to be driven over the brink by anybody).

Phataka became famous in the old Marathi forms of versification. The righteous indignation and the sincere desire of doing good to the people, along with the vigour and rhythm of the beats of the 'theka' and the 'tali' (clapping of hands) are the factors that make the phataka measure so popular and engaging. In rhythmic pace it is akin to a 'savaiyya' song in Braj bhasha.

Phataka is written in a particular 'matra vritta' which was known as 'Phatka'. This was later renamed by M.P. Patawardhan as 'Haribhagini'. The matra consists of a padma—bhringa—padma—bhringa construction, i.e. eight matras—six matras—eight matras—six matras.

N.G.J.

PHOOL NAHIN RANG BOLATE HAIN (Hindi) is Kedarnath Agrawal's fourth collection of poems, published in 1965. It contains the poet's new and old poems chosen in a way that brings out the phases of his poetic development. The poet himself writes: "As time passed, I began to understand the facts and realities of life. This understanding I have attained through struggle." All these poems reveal this struggle and the creative process in which it is embedded.

Two poems of the collection reflect the personality of the poet as well as his direct collusion with the realities of time. Every poem, in fact, is a search for reality together with a search of the poet's own self. This makes

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for a sense of objectivity which goes beyond one's own self. The day-to-day experiences of life give vitality to the poems. Every poem is different from the other at the level of aesthetic experience but all of them have a common element that binds them together—faith in human beings and in their dignity.

In the poems which deal with the beauty of nature we find new imagery and colours. The poet's word pictures thus acquire a certain freshness and charm. Kedarnath has also written songs and lyrics that have spontaneity and rhythmic movement. There is no effort on the part of the poet to impose form on these poems, some of which are metrical compositions while others are free verse. The poet's concentration is primarily on the content and not on the craft. In some of them the rhythm of conversational prose has also been adopted.

The collection has some of the famous poems of the poet listed under 'Vallari tum, dhoop tum, hawa tum' which depict the beauty of nature, such as 'Basanti hawa', 'Vasant', 'Khet ka drishya', 'Aaj nadi bilkul udas thi', 'Ek khile phool ne'. Poems listed under 'Aath chhoti kavitayen' such as 'Lipat gai jo dhul paon se' and 'Chilh' are well known for their sensitive images. Poems listed under 'Asthi ke ankur' such as 'Gaon ka mahajan' 'Morache par' and 'Hathaude ka git' have a sharply defined realistic element, while poems under 'Goad mein bah rahi nadi' have a satirical note. The poems on socio-political themes reveal the influence of the Marxist ideology, minus its sound and fury. The anthology, on the whole, is the work of a poet of power and delicate sensitivity.

K.P.

PHUKAN, LAKSHMINATH (Assamese; b. 1894, d. 1975) is by profession a journalist of unrivalled reputation in Assam, but according to his own admission, it was literature which was Phukan's first love. He was a poet and a story teller but, oddly enough, he received the Sahitya Akademi award in 1970 for his *Mahatmar pora rupkonwarloi*, a work on the distinguished persons he happened to meet in his long journalistic career.

Lakshminath Phukan was the eldest son of Kartikchandra Phukan of Dergaon in the district of Sibsagar. He passed the Matriculation Examination from the Jorhat Government High School in 1914. Unable to prosecute further studies because of financial distress, he worked for some time as a teacher at the local English School and then for a year or so at the George Institution, a high school at Dibrugarh. There he came under the influence of Radhanath Chengkakati, the doyen of the Assamese journalists. On the latter's advice he proceeded to Calcutta for further studies, but, instead of going to a college, he went to the Imperial Library in the company of K.K. Handiqui, a well-known scholar and educationist of Assam. Handiqui helped Phukan publish his first collection of short stories, *Mala* (Garland, 1918). Phukan next met Pijushkanti Ghose of the *Amrita Bazar Patrika* and having served as an apprentice for a few months, he became a sub-editor of the newspaper. This entry into the field of journalism determined his future and he always remained a journalist until his retirement from the *Assam Tribune* in 1964. From 1918 to 1939 he worked in various capacities for the *Amrita Bazar Patrika*, *Advance*, *Forward*, *Pioneer*, *Asamiya*, *Times of Assam* and *Batari*. Finally he took charge of the *Assam Tribune* in 1939.

Phukan had been a poet early in life and some of his poems decidedly constitute the best specimens in the Assamese romantic poetry. His collection of poems, *Sonali sapon* (The golden dream, 1961) with thirty-five poems, reveals his love of nature and the youthful exuberance of love in different moods, a refined taste and a sense of the music of words. He is, however, remarkable for his short stories. He published as many as five collections of stories, *Mala* (1918), *Ophaidang* (1952), *Maramar Madhuri* (1963), *Asat utphulla pran* (1965) and *Anande nadhare hiya* (1967). Phukan's stories, which chiefly deal with the hopes, the aspirations and the hypocrisy of the middle classes, are remarkable for sharp characterisation, satire and humour. His only novel, *Nisar puwati sur* (The tune of the dawning night, 1973), depicts the strength of character in a maid-servant who refused to divulge the name of the person related to the family of her master responsible for enticing her and making her pregnant. She is an ugly woman detested by young men, but remains grateful to the man who gave her a son.

S.S.

PHUKAN, NILAMANI (Assamese; b. 1880, d. 1977), universally called Kaka (grandfather), was born in the town of Dibrugarh. His father's name was Lambodar Phukan who came of a well-to-do kayastha family. Nilamani went to school at Dibrugarh, passed the entrance examination with credit, and was admitted to the Presidency College, Calcutta. He soon left and went to Cotton College at Gauhati, in 1901. Finally he took his B.A. degree from Victoria College, Cooch Behar, in 1907.

He studied law for two years but did not take the final examination. Instead, he joined the George Institution, a local high school in his home town, and was for seventeen years its Headmaster. He was nominated by the Governor of Assam a member of the Legislative Council in 1921. As expected of a nominated member, he mostly supported the Government in legislative measures. As a Congress candidate he was elected to the Assam Legislative Assembly immediately after Independence.

During the period from 1930 to 1940, Phukan supported and collaborated with Ambikagiri Raichoudhuri's movement for the preservation of the

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identity of the Assamese people who were being overwhelmed and reduced to a minority by the continuous influx of the Bengalis from East Bengal (now Bangla Desh). In 1942 he joined the national struggle for independence and was in prison for some time.

Phukan was a noted journalist of his time. He was the editor of the now defunct magazine *Alochani* and later became the editor of the Assamese weekly *Batari* which, under his powerful editorship, was converted into a daily in 1932. In that capacity he worked until 1937 when the proprietor had to stop its publication for various reasons.

He entered the literary field practically at the age of sixty. His first literary product *Jyoti-kana* (Sparks of light, 1938), a collection of poems written in the sonnet form, is somewhat mystical in tone and approach. Following this publication he went on writing both in prose and in verse, until the end of his life. To his credit he has twelve poetical works of which the following are notable: *Jyoti-kana* (1938), *Manasi* (1943), *Gutimali* (1950), *Amitra* (1952), *Jinjiri* (1952), *Sandhani* (1953), *Ahuti* (1961), *Satadhara* (1962), *Mara dalat kuhipat* (1965) and *Manasa-pratima* (1971). Although in a sense he is a post-war poet, he essentially belongs to the school of the pre-war romantic poetry. His poetry reveals his mature mind and deep insight into the mysteries of life but lacks emotion. Thoughts and ideas are very often repeated in different poems.

Phukan was not only a good orator for which he was often called 'vagmivara' but was also a powerful prose-writer. His first collection of literary essays was *Sahitya-kala* (1940) after which a few more small volumes in prose appeared. His other prose works include *Jayatirtha* (1941), *Chintamani* (1942), *Kirtanar lavanu* (1973), *Jagat-guru Sankarar bhaktimarga* (1974) and *Mahapurusiya dharma*. Phukan's prose is forceful and idiomatic. His fame, however, does not rest on his prose writings which are mostly banal in theme and conventional in treatment and may not stand the test of time.

From 1944 to 1947 he was President of the All Assam Literary conference and represented India at the age of ninety at the World Peace Conference held in Berlin in 1969. For his contribution to literature he was made a fellow of the Sahitya Akademi.

S.S.

PHUKAN, NILAMANI (Assamese; b. 1933), a modern Assamese poet with an M.A. in History from Gauhati University, teaches History at a college in Gauhati. Though the youngest of the imagist and formalist group of poets who had established themselves after the Second World War, Nilmani has done more than any other poet to set this trend in modern Assamese poetry. In the sixties a few young talents joined his school but his personal contribution to it remains the greatest. Nilamani has published five volumes of poems: *Surya heno nami ahe ei nadiyedi* (The sun, they say, comes down along this river, 1963), *Nirjanatar sabda* (Sound of silence, 1965), *Aru ki naisabda* (What more soundlessness, 1968), *Phuli thaka suryyamukhi phultor phale* (Towards the sunflower in bloom, 1972), and *Kamit, golap aru kamit* (Thorns, roses and thorns, 1975). A collection of Nilamani's verses selected by himself, has come out under the title *Golapi jamur lagna* (Time for the rosy berries, 1977). Nilamani has also translated a good number of Japanese poems from the seventh century till the present day and has brought out an anthology under the title *Japani kabita* (Japanese poetry, 1971). He has also edited an anthology of the Assamese poems of this century *Kuri satikar Asamiya kabita* (1977), selected by himself.

Nilamani Phukan is at the forefront of the Assamese poets of today. Influenced by the French symbolist poets as well as the imagists and formalists of the West, Nilamani emphasises the importance of the expression of personal feelings through symbols, images and suggestions. At the same time, he deals with novel ideas and excels in the subtle analyses of his experiences. This and a very subtle sensibility raise his poems to a level which is distinctly created by his art. The common themes of his poems are nature, love, death instinct and the basic loneliness of the human soul. Many of his poems show his intimate knowledge of the traditional Japanese and Chinese poetry.

Nilamani is at present the editor of an Assamese quarterly, *Samjna*. Earlier he was the editor of the now defunct weekly, *Navayug*. In 1973 he was awarded the Assam Sahitya Sabha's Raghunath Chaudhury Prize for poetry. In 1977 he received the state's most prestigious Publication Board Literary Award for his collection *Kamit, golap aru kamit* and, in 1981, the Sahitya Akademi Award for a collection of his poems entitled, *Kavita*.

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Go. S.

PHUKAN, PRABIN (Assamese; b. 1912), a playwright of repute, has been writing plays since the thirties. He made his first appearance with two social plays, *Assam Hollywood* (1938) and *Kal parinay* (1939). However, it was only with the publication of the plays, *Maniram Dewan* (1948) and *Lachit Barphukan* (1949) that he became famous. Both of them are historical plays written on two heroes in Assam's history. Maniram Dewan was hanged by the British for his attempt to drive them away from the soil of Assam, while Lachit Barphukan, the great Ahom general, had fought the Mughals and defeated Ramsingh, a great

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general of Emperor Aurangzeb. Since then, Phukan has written a number of social plays including *Pramod, Satikar ban* (1954) and *Bisvarupa* (1961) which reflect his social consciousness and sensitive mind. Phukan is one of those who have contributed to the development of one-act plays in Assamese, and *Tritaranga* (1962) is a collection of three such plays by him.

S.B.

PHUKAN, RADHANATH (Assamese, b. 1875, d. 1964); scholar and author who wrote in both English and Assamese, was educated at Government High School, Sibsagar, Presidency College (Calcutta) and Calcutta University. In 1897 he passed his M.A. in Physics and graduated in Law from Ripon College (Calcutta) next year.

Some years after he had practised law in the district court at Jorhat, he was appointed Extra Assistant Commissioner in the Assam Civil Service in 1903. Later, he became a Judge.

While he was a student in Calcutta, he used to contribute to the Assamese journals. Composed in early life, 'Kiyano pahara Asamiya hera' (O Assamese, why have you forgotten), his patriotic song, became very popular and is even now on the lips of every educated youth.

After his retirement he took to the study of Indian philosophy. Having been a student of physics, Phukan tried to explain the theory of Samkhya and Vedanta in the light of science and edited the *Samkhya karika* of Isvarakrishna with the commentary of Gaudapada and also the *Brahma sutra* of Vadarayana with a long introduction and explanatory notes. He attempted, contrary to the views of the earlier commentators, to prove that there was no basic difference in the theory of the Samkhya and the Vedanta according to him and the Samkhya also admits Brahma. He further sought to explain the cosmology and the causality of the Samkhya with the help of the theory propounded by Jeans. He also leaned heavily on Einstein in finding support for his views on the Vedanta and the Samkhya.

Besides, he wrote small monographs on the theory of rebirth and the Upanishadas and his essays on socio-religious topics were published in Assamese periodicals. For his scholarly contribution to the Assamese literature, he was awarded the degree of D. Litt by Gauhati University.

B.S.

PHULAMANI O KARUNAR VIVARAN (Bengali)
See under FULMANI O KARUNA VIVARAN.

PHULANI MUTHI (Sindhi) is a collection of essays written by the well-known prose writer, Lalchand Amardinomal Jagtiani (1885-1954), and published by him in 1927. In the introduction to his book, he writes that the essays included in the collection were selected by him from his diary, which contained many more reflective essays full of profound thought. He has included only sixty-six essays in the present book, which can be easily understood by the common Sindhi reader. The writer in all humility calls his collection merely a 'phulani muthi' (A handful of pop-corns), but the work, in fact, is thought provoking and of a high literary standard. He promises to offer blooming and ever-fresh flowers at some later stage, which he actually did by writing his *Sada gulab* (Ever-fresh roses). It contains fine pieces of poetic-prose, having renderings from Rabindranath Tagore's *Gardener*, along with some original writings.

The selected essays in the *Phulan muthi* are on a variety of subjects, such as beauty of nature and environment, religious and ethical problems, critical evaluation of some historical incidents and personalities, instructions on health and physical exercises, inventions of science, sentiments and emotions, different patterns of social structure and psychological behaviour of human beings in different situations of life.

Lalchand's language and style occupy a unique place in Sindhi literature. L.H. Ajwani, a literary historian and critic in Sindhi, points out this aspect in appropriate words: "Lalchand Amardinomal wrote steadily for half a century Sindhi prose of a kind not attempted before. He eschewed all exotic words, phrases and images in his prose and employed only Sindhi words familiar to women and the rural folk. His diction was simple, chaste and stately, and many of his phrases were derived from Shah and Sachal. Almost every one of his paragraphs furnished to the reader proverbs and idioms which were not known to him before."

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M.K.J.

PHULE, JYOTIBA GOVINDRAO (Marathi; b. 1827, d. 1890) was the founder of the 'Satyashodhak Samaj'. He was a great social reformer and his thought and philosophy played an important role in shaping the modern Maharashtrian society. Hailing from a gardener's family, he had his early education at a Mission school in Pune. In his formative years he was attracted towards the life and work of Shivaji and George Washington. Thomas Paine's book *Rights of Man* influenced him a great deal. Humiliation at the wedding of a Brahmin friend proved to be a turning point in his life. He then decided to devote his life to the upliftment of the lowly and the women. The exploitation of the lowcastes and women pained him and he started his struggle against social injustice.

In 1848 he started a school for the untouchable girls. He trained his wife Savitribai to dedicate her life to the cause of women's education. He opened more and more schools to popularise his ideas of change through educa-

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tion. His orthodox family did not approve of it and he was driven out of the house. But in spite of such setbacks he introduced various social reforms. In 1863 he opened a home for the destitute women. Whatever he preached, he practised in his personal life too. In 1873 he founded the Satyashodhak Samaj to propagate social equality. In recognition of his great social service he was given the title of 'Mahatma' by the people in 1888.

One of the greatest social thinkers of Maharashtra, Phule wrote mainly for the propagation of social reforms. His books *Brahmanache kasab* (The brahmin's skill, 1869), *Gulamgiri* (Slavery, 1873), *Shetakarayacha asud* (The farmer's whip, 1883), *Satsar*, Vols. I and II (The essence of truth, 1885), *Ishara* (The warning, 1885) and *Satyashodhak samajowat mangaleshtakasah sarva pujavidhi* (The rituals of Satyashodhak Samaj, 1887) speak of his social insights. His book *Sarvajanik satyadharma pustak* (Practice of truth in society) contains some of his brilliant ideas. His only poetic work was a ballad on Shivaji and a few verses in a metrical form of 'Abhang' which he called *Akhand*. In his writings he attacked the concept of 'chaturvarnya' and that of heaven and hell which was traditionally a means to exploit the downtrodden and the women. To free them of this mental slavery was his aim. He aimed at a new society based on equality, justice and rationalism. He also suggested some measures for improving the conditions of farmers and workers. His comprehensive social vision made his writings meaningful and relevant to his times.

His language is simple and free from any jargon. Its appeal lies in its earnestness. In some places the emotional turbulence behind it makes it sound a bit aggressive but never loses its appeal because of its persuasive power.

G.M.P.

PHULL BINA DALI (Dogri), the fourth novel in Dogri, was first published in 1970. It received the Sahitya Akademi award in 1972. Its transcript in Gurumukhi letters was published by the Jammu and Kashmir Academy of Art, Culture and Languages in 1982. This is the first and the last novel by Satyapal Shrivatsa 'Vikal', who died of heart-attack at the time when his novel was being published.

The first three Dogri novels, *Shano*, *Dharan te dhuran* and *Har beri pattan*, are woven around the struggling lives of women characters. *Phull bina dali* has also been written in the same vein. Its heroine, Soma, has to live with her tragedies all her life. Whereas the heroines of the earlier novels are from the Dogra hills, Soma is a character living in a small town. Her life story also covers a wider span. She is widowed after three years of marriage and is turned out of the house by her in-laws because she is considered to be an ill portent for the family. She takes up the job of a school teacher and marries a colleague defying the social custom and invites criticism from the orthodox society. She silently and patiently faces the situation, though it is painful and agonising.

A special feature of this novel is its language which is full of Dogri idioms and proverbs, the vital force of which makes up for the thematically weak portions of the novel. The author has not only dealt with the problem of widow marriage, but also depicted forcefully the evil practices current in Dogra society, mother-in-law and daughter-in-law conflict, the poverty syndrome and the related problems of lower middle-class families. Although these problems do not emerge naturally from movement of the plot, and coming out as comments by the author, the behaviour of the character is not dictated; it arises naturally from the development of events.

Phull bina dali is an interesting novel, remarkable for its simplicity of narration. It marks an important stage in the development of the Dogri novel and its march towards the more mature and significant novels of Desh Bandhu Dogra 'Nutan' like *Qaidi* and *Pyoke bhejo* that followed after a decade or so. Indeed, it carried the tradition forward that was established by the first three Dogri novels.

Om. G.

PHURAILATPAM ATOMBAPU SHARMA (Manipuri; b. 1889, d. 1963) was a veteran educationist, scholar and Indologist. Born in a Manipuri Brahmin family, he got the Panditraj title of the Government Sanskrit Mahavidyalaya, Calcutta, for his scholarship in Sanskrit. The Manipuri Sahitya Parishad gave him the Govashana Shiromani title in 1948 for his profound scholarship and research in various fields. He wrote several books in Manipuri which include *Meitei amasung Meitei leipak* (The Meiteis and their country, 1945) *Meiteigi ariba dharma* (Ancient religion of the Meiteis, 1950), *Manipuriya nartan* (1951), *Manipur sanatana dharma* (1952), *Manipuri pratibha* (1954), *Bhangi pareng* (1955), *Meiteigi sankirtana mahajajna* (1959), etc. He translated many Sanskrit classics into Manipuri, some of which are the *Rigveda*, the *Samaveda*, several cantos of the *Srimadbhagavata*, the *Gita* and the Upanishads. Associated with the administration of the palace of Manipur that controlled Manipuri culture and customs, he was the virtual interpreter of the same for several decades. He founded his own printing and publishing house, the Churachand Press and the Visva Bharati. He was also associated with the publication of daily newspapers and weeklies like the *Lalit manjuri patrika* (1933) and *Bhagyabati patrika* (1947). An authority on Manipuri dance, he worked as a research scholar when the present Jawaharlal Nehru Manipur Dance Akademi started in the fifties of this century. Having travelled throughout the whole length and breadth of the country, he imbibed the best traditions in India which

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broadened his outlook. He became the President of the Manipuri Sahitya Parishad in 1960 and received the Sangeet Natak Akademi Award in 1963 as well as a life-long pension from the President of India for his profound scholarship in Sanskrit.

I.R.B.S.

PICHAMURTHY, N. (Tamil; b. 1900, d. 1977) was born and educated up to the Bachelor's Degree in Kumbakonam. Later he studied law in Madras. After his award-winning story 'Mullum rojavum' (*Kalaimagal*, 1933), he published stories in *Manikkodi*. He served as the sub-editor of *Hanuman* and *Nava India*, and also as the Executive Officer in the Religious Endowment. Pichamurthy can be said to be the pioneer of the New Poetry in Tamil. In 1934 he started this experiment, influenced by Whitman's *Leaves of Grass*. He felt that versification could be a fetter—and he wanted to liberate Tamil poetry from the fetters of conventional prosody. He says: 'When a profound, real experience created by all these (the different emotions constantly stirred by the stimuli of the outside world), yearns to come out of the prison of mind seeking incarnation in form, it blossoms into poetry by the fusion of imagination, choice of diction and imagery. This poetry may be a simple echo of those stimuli, or blend harmoniously with them or be a critic of life ignoring them. However much we may search for it, poetry, like the breeze, defies explanation. But both can be felt. Experience is the source as well as touchstone of poetry'. (Preface to *Kuyilin surithi*, 1970). He links new poetry with the new prosody based on stress rather than syllable, and the stress following the speech rhythm. Some critics make a distinction between 'prose poems' and 'new poems'. Whereas in his early prose poems pauses are determined by sentences, in his later new poems as in 'Kokku' the evolution of thought determines them—and this primacy of thought over form, which breaks all fetters into a flow obeying its own rules, is the major feature of his poems. The simplicities of our prosaic experience explode into significant perceptions and this transformation is achieved by powerful imagery. The nucleus of his *Vazhithunai* is based on myth, but he creates his own vision of art through it. Most of his poems, including his traditional ones in *Kuyilin surithi*, deal with the myth of art and creativity and the march of revolution. The birds, particularly the nightingale, the stork and the eagle become symbols of poetry. *Kattu vathu* was his first anthology of 'new poems' (1962). *Kuyilin surithi* is his anthology of traditional poems.

Pichamurthy's contribution to the genre of short story in Tamil is also equally significant, and K.N. Subramanyam calls Pichamurthy and K.P. Rajagopal the twin doyens of the Tamil short story. Again he divides his short stories into three recognisable periods—the early poetic-mystical stories, the later psychological period, and the last, the most mature period of his writing. 'Watchmen' translated into English by K.N. Subramaniam and included in his anthology *Tamil Short Stories* (1980) belonging to the last phase, deals with a widow and a child. The boy has to play the role of a watchman for his mother because the world treats a young widow like a tank without a fisherman where everyone can fish. Besides the psychological insight, the story is remarkable for its use of the sustained metaphor. Pichamurthy's short stories run into several anthologies, *Pathinettam perukku*, *Jambarum vestiyum*, *Mohini Pichamurthy kathaikal* and *Mankaythalai*. He has also written a novellete, *Kudumba rakasyam* and a play, *Kali*.

K.C.

PIDIYAWALI (Rajasthani) is the Rajasthani term for genealogical tables, especially of the princely houses of historical importance. Every erstwhile state in Rajasthan maintained its tables, and regular additions were made to them. Even persons of high ranks attached to these royal houses maintained the tables. The English word 'pedigree' is an exact synonym of 'Pidiyawali'. There has been a special class of bards in Rajasthan who professionally kept the pedigrees of their patrons. They paid annual visits to their patrons to update their records, and the patrons listened with full respect to the achievements of their ancestors. The bards were suitably rewarded for their recitations. The Charanas were another class who followed this profession, besides writing eulogies and histories, and acting as counsellors to their patrons. In fact, every house in Rajasthan that mattered had its own minstrel. These minstrels belonged to many castes and sub-castes, such as Jaga, Bhat, Bahi Bhat, Rao, Kavirao, Rawal, Motisar, Rani Manga, Dhadhi. The genealogical tables they maintained, and still maintain in many cases, are helpful in writing history, but the sad fact is that they are often distorted. The worst thing about their records is the absence of exact dates and the precise chronological order. The family priests also maintained such tables if it suited them. The kings who ruled over Delhi were also variously listed in a number of tables, giving the dates of their birth and death and rulership, even the hour of their coronation. This practice received considerable fillip from Persian historians during the Mughal period. Such genealogical tables are found in libraries and private records, and some of them have been used by historians, or have even appeared in print. The tables are also accompanied by other details in prose which are quite interesting inasmuch as they throw light on their times. Almost all the historians, including Kaviraja Shyamaldas, G.H. Ojha and Tod have given credit to them. 'Kachhawan ri vansavali', 'Rathodan ri pidhiyan' are some of the tables found in manuscript libraries.

R.D.S.

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PILLAI, CHIDAMBARAM V.O. (Tamil; b. 1872, d. 1936) was a nationalist leader and writer. After completing his school education at St. Francis Xavier High School, Tuttukkuti, he worked as a clerk in the Ottappitaram Taluk Office for some months. Later he left it and studied law, and became a pleader at the Ottappitaram Sub-Magistrate's Court. Later, he shifted his practice to Tuttukkuti. He was always on the side of the poor and the downtrodden.

He was a follower of Bal Gangadhar Tilak and made speeches criticising the British authorities. In 1908, he was accused of sedition, and sentenced to transportation for life. The High Court reduced the sentence to six years' rigorous imprisonment.

During his last years Chidambaram devoted himself to literature. He wrote his autobiography in Tamil verse. He wrote commentaries on some Tamil classics also. The following are his books: *Va. U.ci : Suyacharitai* (Autobiography), *Pari nilayam*, *Innilai*, *Santikku margam*, *Meyyarivu*, *Meyyaram*, *Manampol valvu*, *Tolkappiyam-Ilampuranam-Eluttatikaram* and *Sivagnanabodham*.

M.Da.

PILLAI, DESIKA VINAYAKAM S. (Tamil; b. 1876, d. 1954), popularly known as 'Kavimani' (gem among poets), was born in the southernmost district of Tamilnadu. Educated at Terur and Kottaru, he learnt Tamil from Santhalinga Thambiran and Tiruvavatuturai Mutt. While he was doing his Intermediate he brought out his first poetic work *Alakammai achiriya viruttam*.

Kavimani started his career as a Tamil teacher in an elementary school and retired as Lecturer in Tamil from Maharaja's Women's College, Trivandrum. His service to Tamil is multi-faceted, though his contribution to children's literature is considered the best. His collection of poems *Malarum malaium* (Flowers and garlands, 1938) is the first of its kind in the field of children's literature.

As an essayist he contributed many articles to popular journals like *Chentamil*. He evinced keen interest in rewriting the history of Tamilnadu, and one of his papers on 'Kantalur chalai' is significant in this respect.

Kavimani is also known for his excellent translations. He translated Edwin Arnold's *Light of Asia* under the title *Asiya choti* (1941). This work which portrays the life of Lord Buddha has nearly 1800 lines. He also translated the *Rubaiyat* of Omar Khayyam as rendered by Fitzgerald in 115 beautiful verses. Apart from these books, he translated many English poems for children which have been included in *Malarum malaiyum*.

Vinayakam Pillai's penchant for humour and satire is revealed in his *Marumakkal vali manmiyam* (The glory of sons-in-law system), serialised in the journal *Tamilan* and later published as a book in 1942. Contrary to the age-old practice of giving one's wealth to sons, the Vellalas of Nanchinad used to give their property to their sister's eldest son (i.e. marumakan). He dwelt on this subject in an article 'Nanchinad Vellalas', published in the *Malabar Quarterly Review* (1910). In *Marumakkal vali manmiyam* he brought out the defects of this system in a humorous vein, and it is unquestionably the best of the satiric poems in modern Tamil.

Teviyin kirttanankal (1953) is a collection of his musical compositions. It contains seventy-two pieces and was written at a time when there was an attempt to revive Tamil music in Tamilnadu.

The poems of Kavimani are very simple and rhythmic. Those written for the children have not only simple and sonorous words, but also moral teachings. He is essentially a poet of compassion and gentleness.

Kavimani's *Malarum malaiyum* is in fifteen parts and contains as many as 1400 poems. This work includes his poems on God, literature, nature, children, the downtrodden and society in general. Here the poet's voice is heard in many notes—pathos, humour, serenity and compassion.

Reviewing his *Malarum malaiyum*, K. Swaminathan says of Desika Vinayakam Pillai, "A poet of tenderness and sympathy, sensitive to the varied beauties of nature and the sufferings of the minutest living being, he is eclectic rather than rebellious, serenely afloat on a sea of calm, not buffeting against the waves of doom."

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R.K.

PILLAI, N.N. (Malayalam; b. 1918). Playwright, actor and director and, above all, a writer on dramaturgy, N.N. Pillai is a native of Vaikom. He worked for a few years in Malaya in the publicity department of the I.N.A. organised by Subhashchandra Bose, and returned home in 1946. He was again in Malaya for about three years. On his return in 1953, he started an art society named Visvakerala Kala Samiti, which proved a turning point in his life. He began to write and, under the auspices of the Samiti, produced play after play. Of his twenty-five odd plays, *Atmabali* (Self-sacrifice, 1965) won a State and a Central Government Award, and *Pretalokam* (The abode of ghosts, 1965) the Kerala Sahitya Akademi Award (1966), and *Marananrittam* (Dance of death, 1967) the Kalyani Krishna Menon Award. Some of the plays were filmed also.

Pillai's *Nataka darpanam* (Mirror on drama, 1971) is an outstanding contribution to dramaturgy. It reveals his intimate acquaintance with the principles of dramatic writing and performance, both ancient and modern, and both of the West and of the East. His comparative study

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and evaluation of the oriental and occidental critics of drama won wide acclaim. He defines drama as "the art of emotion, art of imagination, and art of regimentation and concentration". He also demonstrated that Western experimental methods could be employed in the composition and staging of Indian plays.

T.G.R.P.

PILLAIPPERUMAL IYENGAR (Tamil; b. 17th century) was born in Tirumankai, a village in Tamilnadu. He mastered Tamil and Sanskrit literatures. From his boyhood he was religiously inclined and had a strong faith in Vaishnavism. The sleeping deity at Shrirangam attracted him so powerfully that in his later days he was known as Azhakiya Manavala Tachar. The king, hearing of his scholarship and devotion, appointed him in his service. Story goes that one day when he was attending to his duties, he suddenly rose up, took off his upper garment and crushed it with his palms, chanting the name of Lord Krishna. Later, it was learnt that he had extinguished the fire which had broken out in the shrine at Shrirangam. The king offered him permanant residence in the temple, where he wrote *Tiruvarankattu antati*, *Tiruvarankattu malai*, *Tiruvaranka-k-kalampakam* and *Chiranka nayakar uchal*. In order to propitiate Lord Venkateshvara he also wrote *Tiruvenkatattu antati* and *Tiruvenkata malai*. Later, he wrote *Alakar antati* on the deity of Tirumalirunchola and *Nurrettu Tirupati antati*, celebrating the one hundred sacred Vaishnavite temples situated in the different parts of the country.

After the Alvars, Pillaipperumal Iyengar occupies a prominent place as a poet. His collection of eight poems, titled *Ashta prabandham*, is a significant work in the history of Tamil literature.

Kalampakam, which means a garland of varying flowers, is a very popular literary genre. Pillaipperumal's *Tiruvaranka-k-kalampakam* consists of a hundred verses in a variety of metres, written in praise of Lord Tiruvarankam. Many verses dealing with the 'akam' theme enhance the excellence and beauty of this fine piece of art.

Tiruvarankattu antati consisting of a hundred verses written in 'kattalaikkalitturai' metre arranged in the antati scheme describes the holy place, Tiruvarankam. In this poem Iyengar prays for the grace of the Lord. He advises people to give up their worldly pursuits and become servants of the Lord.

Tiruvarankattu malai is otherwise known as *Koyil malai*. It consists of 111 verses in kattalaikkalitturai metre. It is termed 'malai' (garland) because it is like a garland placed at the feet of the Lord. In this work again Iyengar extols the glory of the Lord, and describes the ten 'avataras' in great detail.

Chirankanayakaruchal, consisting of thirty-two verses in enchirachiriya viruttam, is in honour of the Lord of Shrirangam. It is one of the ninety-six varieties of prabandham in achiriya viruttam. *Tiruvenkatattu antati* consists of a hundred verses composed in kattalaikkalitturai metre arranged in antati form. It is in praise of Tiruvenkatam, one of the 108 sacred spots where Lord Vishnu made His abode. Figures of speech such as 'tiripu' and 'yamakam' embellish the beauty of the verses. Many of the verses celebrate the greatness of the Lord Tirumal. The allegory used in the poem is of a high order in the fifteen verses on akam theme and enhances the literary beauty of these verses.

Tiruvenkata malai, a prabandha consisting of one hundred verses in venpa metre, extols the greatness of Tiruvenkatam in the first two lines of each verse and the glory of the Lord of Tiruvenkatam in the other lines.

Alakar antati, another prabandham consisting of one hundred verses in kattalaikkalitturai metre arranged in the antati scheme, is on the Lord of Tirumalirunchola malai, otherwise known as Alakar koyil. The greatness of the Lord and the faith of the devotees are described in these verses. Twenty-one verses on the akam theme enrich the beauty of this prabandham. *Nurrettu Tirupati antati* consists of 108 verses in nerisai venpa metre arranged in antati scheme on the 108 sacred spots celebrated by the Alvars. The beauty and grace of the Lord, the scenic spots of pilgrimage and some insights into Vaishnava philosophy find expression in this work.

M. Ga.

PILU (Punjabi). All that is known about Pilu is that he was a contemporary of Guru Arjan Dev, the fifth Sikh Guru. Two compositions of a very different kind are attributed to him: one, a collection of songs in a melancholy tone like that of a recluse or a hermit; and the other, the 'var' or the lay, of the love of Mirza and Sahiban which has no overtones of Platonic intent. Perhaps, Bawa Budh Singh is not altogether wrong in suggesting that there might be two different persons of the name of Pilu. Pilu, the hermit, is said to have gone to Arjan Dev to get his compositions included in the holy *Granth*, but Guru Arjan Dev did not oblige him because of his cynical attitude towards this world. On the other hand, the 'var' of Mirza and Sahiban is a tragic love story without a trace of Platonism in it. In the Platonic tradition of love in Punjabi, it is considered a story of imperfect love, while the love stories of Hir and Ranjha, and Sohini and Mahival are considered stories of perfect love. It seems that Pilu who wrote the romance of *Mirza Sahiban* was a different person, and he was the man given fulsome praise by two later romance writers, Hafiz Barkhurdar and Ahmed Yar, who were staunch Muslims at the same time.

The romance of Mirza and Sahiban, as narrated by Pilu, is truly the characteristic of the tragedy of romance in Punjabi life where a woman is denied the right to choose her husband independently and the choice of parents is imposed on her.

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In this story when Sahiban runs away with Mirza, who is her first cousin, against the wishes of her father, the lovers are pursued by Sahiban's brothers and kinsmen, who overtake Mirza and kill him after which Sahiban kills herself.

The lay is composed in 'dohiras' and the language touches the heart of the Punjabis for its beauty of expression and depth of pathos. Therefore, the praise lavished on the poet by his two successors seems well-justified.

S.S.S.

PINGAL (Rajasthani). Ordinarily the term 'Pingal' stands for a treatise on prosody. Scholars draw our attention to one Nagaraj Pingal who is said to have written a treatise on prosody. Some critics are of the opinion that he was none else than Patanjali, the author of *Mahabhashya*. Reference is also made to the myth of the serpent-king playing a trick on Garuda who wanted to learn some technical details of prosody from Pingal. The metre 'Bhujang prayat' is indicative of that mythical event. We have, in fact, a number of books showing Pingal's relation to prosody. Prominent among them are *Prakrit Pingalam* (13-14th c.), *Lakhapata Pingal, Ranpingal, Hari Pingal, Pingal Prakash, Pingala Shiromani* (all written between the 16th and 18th centuries). It seems the name of the scholar Pingal was gradually used for treatises on prosody. In course of time all poetry composed in metres explained by Pingal came to be known as Pingal poetry. This differentiation from other classes of poetry branded the language of this kind of poetry as Pingal language. Another language which was used especially by the charans in Rajasthan was Dingal which term, according to scholars like L.P. Tessitori, was coined on the pattern of Pingal and was intended to be a match for it.

Scholars like Motilal Menariya are of the opinion that Pingal stands for Brajbhasha which is an offshoot of Shaurseni Apabhramsha, while Dingal is derived from Gurjar Apabhramsha. He is, perhaps, not totally correct in branding Pingal as a mere synonym of Brajbhasha. Though the language fits in the overall structure of Brajabhasha and is governed by the same grammar, the poetic vocabulary carries the influence of Shaurseni Apabhramsha to a considerable degree. It may, therefore, be safely taken as that form of Brajbhasa which was a favourite with the poets of Rajasthan and was in use in poetical works dealing with heroism, devotion, didactics, etc. *Prithviraj Raso* by Chand Bardai, as it existed without interpolations during the time of Prithviraj Chauhan or immediately after his death, may be counted amongst the foremost works in Pingal. Among other important Pingal works written in Rajasthan are *Vijaipalraso* by Nahar Singh (19th c. V.S.), *Vanshabhaskar* by Suryamall (19th c. V.S.), *Bhaktamal* by Nabhadas (17th c. V.S.), works of Parashuram Dev (17th c. V.S.), works of Jankavi (17th c. V.S.), *Jaswant udyot* by Dalpati Mishra (17th. c. V.S.), *Ratanraso* by Kumbhakarana (18th. c. V.S.), *Hammirraso* by Jodhraj (18th c. V.S.), *Avatarcharit* by Narsinghdas (18th c. V.S.), *Ranaraso* by Dayaldas (17th c. V.S.), *Virvinod* by Ganeshpuri (19th c. V.S.), *Pandav yasendu chandrika* by Swaroopdas (19th c. V.S.). Saint-poets of all sects, such as Dadupanthi, Niranjani, Ramacharani, Laldasi, Vallabha sampradayi, have mostly written in Pingal. Some of these works have been pride possessions of litterateurs and devotees. Sundardas of Dadupanth was one of the celebrated poets of his age.

There was a sort of hostility between Pingal and Dingal, as protagonists of both the languages had their own pockets of influence and would not allow others to enter their field. Indications of such a jealousy were available as far back as the 16th century when Dingal was described as a masculine language and Pingal as a feminine one. But gradually the Bhats, who wrote mostly in Pingal gained proficiency in Dingal and the Charanas who were protagonists of Dingal, wrote in Pingal. This diminished the possibility of any further antagonism between them.

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Raw.S.

PINGAL SHIROMANI (Rajasthani) is a work on Rajasthani poetics by Vachak Kushal Labh, a Jain scholar, who composed it about 1579 during the course of teaching his pupil, Prince Har Raj of Jaisalmer. Some of the scholars ascribe it to Har Raj, which is not correct.

The first four chapters deal with the definitions and illustrations of Varnik, Matrik, Sankar and Dandak metres and their derivations. In the fifth chapter the author defines 'pratyayas' and also gives certain prosodic diagrams. In the sixth chapter rhetoric has been taken up. The writer discusses 75 figures of speech out of which 72 are 'shabdalankaras' and the rest three 'arthalankars'. The author has also tried to demonstrate the 'chitralankars', planned on the basis of a successive arrangement of syllables. A few of the ideographic figures have been narrated. He has also explained the methods of the preparation of 'varna kosthakas'.

The author has dicussed 'Upamalankar' at length, which we find in almost all standard works on poetics, though he has explained a few without placing them under upamalnkar. The definitions of these alankars have been borrowed from ancient and contemporary Sanskrit works citing the authorities wherever required, but the mode of interpretation is his own. Mostly he has followed the works of Jayadev and Appaya Dikshit in the presentation of definitions and examples in one and the same verse.

The seventh chapter contains the *Udingala nam mala*, the first work on lexicography so far available in Rajasthani language.The git prakarana deals with the prosody of Dingal gits which, according to him, was the result of

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inspiration gained from two Bhat brothers, Amil and Hamil, the court poets of king Akbar.

The composition suffers from some flaws like irregular chapterisation, inaccurate titles, and disparity between illustrations and difinitions.

B.M.J.

PINGALA (Sanskrit) is the author of the rules on 'chhandas' or metre and his work is known as *Pingala-chhanda-sutra*. The origin and development of metres of Vedic and classical Sanskrit make an interesting study. The Vedas themselves are often referred to by the term Chhandas. Chhanda or the metre of the Vedas is one of the six traditional ancillaries of the Vedas and this technique of expression has, therefore, its origin in the Vedas. The process of hardening the metrical structure, however, went on in a slow measure as a result of the desire for symmetry.

The transition from the Vedic to classical Sanskrit, so far as metres are concerned, is not very distinct, and the question why in classical Sanskrit the use of metre came to be regarded as *sine qua non* remains unanswered.

The Sutra ascribed to Pingala deals with the Vedic, Sanskrit and Prakrit metres. In short, the operation of metres in the three allied forms of the languages is treated there. While the first and the second part, i.e. rules relating to Vedic and Sanskrit metres are by Pingala, the chapter on Prakrit metre is a later addition. Though Pingala has dealt with Vedic and Prakrit metres in connection with the classical Sanskrit metres, he is concerned more with Sanskrit than the other two. Hence the importance of *Pingala chhanda sutra* is as great as classical Sanskrit itself.

The Sanskrit metre is broadly divided into two categories—'jati' and 'vritta'. The jati class of metre, is measured by matra, i.e. the length of the sound of vowels, and the vritta class is measured by the number of syllables. Pingala adopts the system of algebraic symbols, using *la* for a short (laghu) and *ga* for a long (guru) syllable, *ma* for a molossus, and so on. Pingala is thus regarded as the originator of this science, though there were stray and imperfect discussions on this subject before his work. His work is commented upon by Halayudha and in the course of explaining the algebraic formulae Halayudha adds something new. Pingala's theory and discussion are partly incorporated in Bharata's *Natyashastra* and *Agnipurana*. It is interesting to note that a work called *Shrutabodha* on Sanskrit metre is ascribed, without much logic, to Kalidasa. It describes the formation of some metres, where the algebraic formula of Pingala has not been used. Gangadasa and many others have followed Pingala in their works on metres. Pingala ranks as an ancient sage, being sometimes identified with Patanjali. It is evident from the metres he names and describes that they are not drawn from the 'Kavya' literature which has been handed down to us. Perhaps this suggests a period of transition and points to some extinct Sanskrit texts which experimented with these metres. Some of the names of metres used by Pingala lead to the conclusion that there was a large body of erotic poetry composed in those metres, and their names were mostly derived from the moods of the heroine, for instance, 'Kantotpida' (the plague of her lovers), 'Kutilagati' (she of crooked gait), 'Tanumadhya' (she of slender waist), 'Vasantatilaka' (the pride of spring). However, these may also be purely imaginative names.

Assuming that Pingala preceded Bharata, author of *Natyashastra* and *Agnipurana*, and taking into cognizance the oblique reference to *Mahabhashya* in his work, he may be placed in the first century B.C.

B.S.

PINGALI, NAGENDRA RAO (Telugu; b. 1901, d. 1971) was an eminent dramatist. Born at Razam in the Vizianagaram district of Andhra Pradesh, he spent the first four and a half decades of his life mainly at Machilipatnam. He joined the Andhra Jatiya Kalashala for his education and soon came under the spell of three eminent men, Mutneeru Krishnarao, Pathabhi and Kopalle Hanumantharao. He studied Telugu, Sanskrit and Indian history. Fascination for India's heritage and culture and love of freedom manifest themselves in his writings.

Nagendra Rao's flair for dramatisation came to the fore in the company of the Natarajasekhara D.V. Subba Rao. He soon became associated with Subba Rao's theatre group and wrote plays, with historical and social themes, which the famous actor produced at various centres in Andhra. The more famous of them were *Vindhya Rani* (1928), which owed its inspiration to Oscar Wilde's *Duchess of Padua; Naraju* (1929), a historical play; *Maro prapancham*, a social play; and *Kshatrahindu* which deals with a historical theme. Playlets, sketches and occasionally a short-story or two by him, found place in the columns of *Krishna patrika*. In spite of the fact that his plays were widely popular, Nagendra Rao was indifferent to suggestions about bringing them out in book-form. Thus two of his plays, *Vindhya Rani* and *Naraju*, are still in manuscripts.

At Madras Nagendra Rao turned to cinema. He was first introduced to the Vauhini Pictures and subsequently he was mainly associated with the Vijaya Productions. For Vijaya Productions he was a song-writer for all their pictures. He also wrote several film scripts.

In 1944 the Andhra Nataka Kala Parishad at Vijayawada honoured Nagendra Rao as a great playwright. His pictures *Mahakavi Kalidasu* and *Mahamantri Timmarusu* received state awards.

The style of his writing was crisp, clear and easy. His wit was profound; his humour only tickled and rarely hurt.

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He had a sense of the ludicrous in life. His innovative use of language made him very popular as a song-writer. But his works are not available today, either because they were not published in book-form, or because of neglect in preservation.

Bh. N.R.

PINGE, RAVINDRA (Marathi; b. 1926) did his B.A. in Economics and worked as an officer in the Education Department of Maharashtra for fifteen years and later as producer of Marathi literary programmes for twenty years at the All India Radio, Bombay. He has been a literary columnist for different journals in Marathi and has authored fifteen books. His three books of personal essays received the Maharashtra government awards: *Shatpavali*, *Mokale Akash*, *Anand-vrat*. He was elected President of the regional Marathi Sahitya Sammelan at Indore.At present he is Secretary of the literary wing of the Mumbai Marathi Sahitya Sangh, Bombay. He bagged three awards for the best novel, best short-story, and best radio-play for his works. He is widely travelled, has given many talks, and written travelogues. His other notable works are: *Parashuramachi savali* (novel); *Prajaktachi phandi* (short stories); *Anandachya dahi disha* (travalogue); *paschimeche putra* (introducing foreign writers).

P.M.

PINJARE KI URAN (Hindi). A prolific writer, Yashpal wrote about 200 short stories collected in sixteen volumes. Of these *Pinjare ki uran* is his first collection, consisting of twenty stories which he had written while in jail. The name of the book is suggestive. 'Pinjara' (cage) stands for prison and 'Uran' means soaring—the flight of imagination which takes the author to the past. The stories are based on his past memories.

Yashpal was essentially a realist and wrote about men in society and their problems—social, economic and psychological. Therefore even in this first collection, in spite of their sentiment and imagination, the stories are related to real life. Most of them depict various problems of women, social orthodoxy and economic disparities. The subject of a few is love and romance.

Yashpal is a writer of progressive views. Even his concept of art is unorthodox. In his two stories connected with artists—'Makrila' and 'Nirash Rasika'—he resents the approach of the egoistic artists who are blind to the realities of life.

Yashpal's views about woman in society are progressive, at times even revolutionary. To him she is an exploited and tortured person because of her economic dependence on man. The stories 'Prem ka sar', 'Pahar ki smriti', 'Tisri Sita', 'Prayashchita' and 'Parai' present various problems. In the first two he shows how man out of his lust entices and betrays woman, thus forcing her to lead a life of sin. 'Prayashchita' is a tale of a young girl who at the behest of her father lives in a 'gurukul' and tries to lead a life of celibacy but is unable to suppress her sexual urge. She feels guilty and commits suicide.

There are three stories depicting economic disparity between the classes and the inhuman behaviour of the rich towards the poor. 'Karmaphala' is the story of a poor woman who, failing to find shelter in rain during a cold night, loses her child on the footpath, while a rich lady living in a palatial building cannot stand the shrieks of the bereaved mother and asks her servant to drive her away, and prays to God to punish her for disturbing the sleep of her child wrapped up in cosy quilts. 'Dukhi-dukhi' tells of a man who, due to hunger and starvation, decides to beg, and of a prostitute who is prepared to sell her body for a handful of grains. 'Dukha' presents a contrasting picture of a rich man's imaginary pain and a poor man's real grief. In a few stories Yashpal strikes at orthodoxy and superstitions.

For revealing his characters, Yashpal follows the age-old technique of unravelling them through incidents, situations, conversations, self-mortification and mental conflicts. At places he employs symbolism also. In 'Parloka', Mattu and Malli represent European colonialism and the common Indian who lives on hope. In *Pinjare ki uran*, which is his first collection of stories, Yashpal does not make any significant experiment in the technique of story-telling, but what strikes the readers at once is the end of a few stories. As Yashpal writes with a purpose, he keeps the central idea suspended, and when at the end it explodes the reader is shaken deep to the skin. The impact of the stories is thus quite powerful.

S.S.G.

PIO PUTTAR (Punjabi). There is no gainsaying the fact that with Surinder Singh Narula (b.1917) the Punjabi novel moves into the realm of ideas and experimentation. Although he has written about a dozen novels, his *Pio puttar* (1946) is considered to be his representative creation in Punjabi fiction. It is a novel of its own kind in which Amritsar, a historical city of Punjab, has been personified as the main character, answering to the name of Hira Singh. In fact, Narula, while presenting a vivid picture of composite Punjabi culture, as it unfolds itself in Amritsar, has given a description of various ups and downs to which this city was subjected during the period. Since the writer had an emotional attachment with this city right from his childhood, he left Lahore in 1944 and went to Amritsar to settle down there. While recalling the various incidents connected with this city, as heard by him from his father, he decided to immortalise its cultural heritage through this literary creation, *Pio puttar*.

After settling down in Amritsar, he set out to make a historical and cultural survey of the city and took notes from the old records of the Municipal Committee. He established rapport with various writers, scholars and

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academicians of the city, who supplied him all the information he needed for writing the novel. Thus, while painting a beautiful picture of this city, he personified it in the form of his main character, Hira Singh, placing him in the cultural milieu of Punjab.

Narula gives the details of various historical and cultural developments of the city during the years 1895-1918, such as the incidents of Kama Gata Masu, Kuka movement, Indian freedom struggle and emergence of various social and religious organisations like Singh Sabha and Arya Samaj, etc. While describing the cultural life of Punjab, the writer has beautifully depicted various cultural values, political leanings, social convictions, superstitions and dogmas in Punjabi life through such characters of this novel as Thakur Singh and Gurdit Singh. He has also presented a very interesting psychological analysis of Punjab's joint family system, along with the sharp conflicting views of the older and younger generations, although the tradition-ridden characters of the novel submit to the values of the older generation in the end.

Pio puttar is the first Punjabi novel in which for the first time a shift from the mere narrative to characterisation in a realistic style is observed. In this fictional classic, the writer has beautifully depicted the clash of generations against the background of urban life. The author handles the material artistically and tries to build up a fictional sensibility, using western techniques.

O.P.A.

PIPA (Rajasthani) was a saint-poet the details of whose life and time are as little known as those of any other saint-poet of the medieval period. Cunningham put the year of his birth between 1360 and 1385 as mentioned in *Khilachipur ki khyat*. Farquhar has mentioned 1425 as the year of his birth, while Pitambardatt Barthwal puts him between 1353 and 1403. The followers of Pipaji, however, believe that he flourished between 1323 and 1384. Parashuram Chaturvedi, on the strength of some of Pipaji's own writings, places the year of his birth between 1408 and 1418. To arrive at an accurate date it is necessary to examine carefully the *Khyat* and the facts mentioned therein. Nabhadas in his *Bhaktamal* has mentioned Pipaji as a disciple of Ramanand. Priyadas, the eminent commentator of *Bhaktamal*, as well as the authors of other Bhatkamalas, alongwith Anantdas, the author of *Pipaji ki Parachi*, has given a detailed description of his supernatural feats and included him among the twelve disciples of Ramanand. A majority of modern scholars have taken this as a fairly firm ground for bringing about a certain consistency in the varying details of his life.

It is worth mentioning that no scholar other than Parashuram Chaturvedi has tried to search for intrinsic evidence in the composition of Pipaji. Manuscripts available so far have revealed only 25 padas and 10 sakhis (couplets) which may be set to music in different 'ragas'. The earliest manuscript copied out somewhere in 1525 contains only 17 padas of the saint-poet. Two of them make a reference to Namdev and Kabir, while one of them refers to Raidas only. These two padas are also found, along with others, in other manuscripts as well. Traditionally, these two padas have been regarded as the authentic compositions of Pipaji. It may also be kept in mind that Pipaji never called Ramanand his 'guru' in any of his padas or couplets. As Kabir died in 1448 and Raidas two or three years later, Pipaji's time may safely be taken as one between 1383 and 1453. His padas are full of the spirit of submission, devotion, futility of pilgrimage, pursuit of the highest element in life, and craving for union with the eternal. His sakhis have a didactic fervour; they extol widsom and uphold the importance of the Guru. Pipaji's language is simple, unadorned Rajasthani. He occupies an emient place in the devotional literature of Rajasthan.

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Hi.M.

PIRATAPA MUDALIYAR CHARITTIRAM (Tamil), or the life and adventures of Pratapa Mudaliyar, was the first novel in Tamil, published in 1879. Written by S. Vedanayagam Pillai (1826-1889), a distinguished prose writer, novelist, poet and social activist, this is a significant novel in Tamil.

Vedanayagam Pillai wanted to import the Western literary form of the novel into Tamil. For this purpose he selected the story of a Tamil family that would provide him with ample opportunities to portray the Tamil cultural ethos. In the English preface to the novel, Vedanayagam Pillai set down his motivations and purpose: "The principal personages are the hero's mother Sundari Anni and his wife Gnanambal, both being ladies of high birth and fortune, with every accomplishment, both personal and mental, and endowed with every estimable quality that could adorn the female sex. The father and the father-in-law of the hero are uneducated native gentlemen in high life, with all their eccentricities and singularities of character. There are many subordinate characters affording examples of filial, fraternal and conjugal affection, chastity , universal benevolence, integrity, gratitude, etc. This work contains faithful pictures of the national character, domestic life, habits and manners of the people in Southern India, interspersed with many amusing anecdotes and intersting stories. I have inculcated piety towards God and pointed out the relative and social duties of life."

The novel, didactic in tone, detailing the adventures and misadventures of Piratapa Mudaliyar, narrated in the

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first person singular, is loosely structured, with long lectures administered with good humour. Also a number of comic interludes and anecdotes derived from folklore relieve the didactic terseness of the long dissertations indulged in by the principal characters. In structure, this novel has many similarities with the *Panchatantra*. A number of stories are woven into the main narrative to provide verisimilitude and to aid or abet the denouement. Some keen critics hear echoes of Samuel Johnson and Oliver Goldsmith in a reading of this novel. The success which attended this novel encouraged Vedanayagam Pillai to launch himself into his next novel, *Suguna Sundari*.

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K.Su.

PISSOLLIM (Konkani) is a collection of Manohar Rai Sardessai's short poems, published in 1970. His earlier anthology *Zayo zuyo* (Jasmine buds, 1970) had a certain unity with an undercurrent of sadness running through them; *Pissollim* (Butterflies) is more varied in form and content. Along with the note of melancholy there is a satirical vein here, at times bordering on cynicism. The author reflects on love, meditates on life, has a dig at the rich, laughs at human follies and pities their weaknesses. The verses have a rhythm but no common metrical pattern. In some cases rhyme is absent, but there is an internal rhythm conveying meaning and the mood. Its alliteration and play on words make it an enjoyable reading, but difficult for translation at times into other languages. Here are a few examples: "Duddu asunui girestak bhogta dukh/Hench mhoje goribichem mhaka sukh" (The only solace I get from my poverty is that even the rich are unhappy); "Khin khin meztanach jinen nagoilo; bhuim bhuim khantanach tanen zagoilo" (As I counted the moments, life cheated me; as I was digging the earth, thirst overwhelmed me); "Sharant namvam konshamk/Ganvamt namvam monshank" (In a city, corners have names, in a village faces have names.); "Hanv mhakach sodtam tenna lok mhonttat; ho vatt chukta" (When I go in search of myself, people say, I have lost my way); "Mhajem paul kidyak oddlam? Hea rostean mhaka adaila" (You ask me why I have halted: these very roads have blocked my way); "Mollbantlea devak devllan vharun konnem dhamplem dar? Bhottak vichar" (Who has taken the gods of the skies to the temple and closed the door? Ask the priest!). What Armando Menezes said about *Zayo zuyo* could as well apply to *Pissollim:* "A precious little volume which is reminiscent in its discontinuity and epigrammatic character of Tagore's 'Stray Birds' but is otherwise entirely original and with the typical Konkani flavour." The book received the Sahitya Akademi Award for the year 1980.

D.K.S.

PISTOL AMA KUNDALLEI AMA (Manipuri) is a collection of twelve short stories by E. Dinamani Singh published in 1981. It won the Sahitya Akademi Award in 1982. These stories deal with common, everyday themes and incidents and are told in the author's own distinctive style. He has a sense of humour as he looks at human follies and foibles. 'Maha yenshang shangare', 'Hotel ama', 'Meeting ani' and 'Gilas ahum' are stories which satirise human weaknesses. Such short stories as 'Prayagki ahing ama', 'Druta bilambita' and 'Ichel khakkraba tirtha macha macha' depict human relationship with subtlety.

E. Dinamani Singh looks at life with genial humour. To him life with all its accessories is a playhouse of so many human complexes. But he often tries to understand, appreciate and sympathise with the characters involved in these problems. His language is mildly satirical and the use of rhetorical questions in short but sharp and meaningful dialogues makes it distinctive in Manipuri.

Pistol ama kundallei ama is a landmark in Manipuri literature.

I.R.B.S.

PISURLEKAR, PANDURANG SAKHARAM (Marathi; b. 1894, d. 1969) was a scholar and historian. He was deeply interested in History from his childhood. After graduation he took the teacher's training course and then studied law. He began his career as a school teacher in a small town called Bicholi. Pisurlekar had a good command over five languages, namely Portugese, English, French, Konkani, Sanskrit. He had learnt the Modi script too. Most of his published work is in Marathi and Portugese. He worked for some thirty years in the Department of Archives and Records and retired as its Director in 1961. His main stress was on methodology for preservation and maintenance of records, and he published an exhaustive index and some guidebooks in this regard. After the liberation of Goa, he took over as Director of the Centre for Historical Research at Panaji, established by the University of Bombay.

He wrote a number of scholarly articles and essays based on his research. He has some ten volumes on the history and culture of India in Portugese to his credit. His *Portugese Marathi sambandh arthat Portugesanchya daptaratil marathyancha itihas* (1967) is considered a scholarly treatise on the history of Marathas.

His research earned him quite a few honours and awards. The Government of Portugal honoured him with the title of the Knight of the Military Order of Santiago (1935). He was the gold medalist of the Royal Society of Bengal (1948) and the Asiatic Society, Bombay, (1953). The University of Lisbon conferred on him the degree of D. Litt. in appreciation of his valuable research.

A.De.

PITAMBARA KAVI (Assamese)
see under KAVI PITAMBARA

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PITCHAYYA SASTRI, DEEPALA (Telugu; b. 1894, d. 1984) was born at Bommarajupalli in Guntur district. He was initiated into Sanskrit and Telugu literature by his father. Later, he became the disciple of Tirupati Venkata Kavulu and was introduced to Telugu poetry. His acquaintance with music made him proficient in the art of reciting Telugu poetry. At the age of fifteen, he wrote a shataka titled *Bhakta kalpadruma*.

In 1915, Pitchayya Sastri became acquainted with Seshagiri Rao, a literary enthusiast, under whose influence he wrote *Kanana prahasanam*. Together they collected several ancient palm leaf manuscripts. Pitchayya Sastri also came into contact with Veturi Prabhakara Sastry, and the two of them collected innumerable 'chatuvu' poems. In the process, Pitchayya Sastry went to Nellore, settled there and published *Chatupadya ratnakaram*. Under the patronage of the Reddys of Nellore, he participated in several 'avadhanams', 'goshtis' and talks. He handed over his collection of manuscripts to the Andhra Sahitya Parishad.

A difference of opinion developed between Pitchayya Sastri and the pupils of Vedam Venkataraya Sastri at Nellore about the literary merits of their respective teachers. As a result, he put the several commentaries of Vedam Venkatraya Sastry to severe scrutiny and exposed the flaws in his works through books like *Odarpu*. He also exposed the flaws of Vedam in his commentary on *Sarangadhara charitra* by Chemakura Venkata Kavi and published his own commentary on that ancient work under the title *Jitakasi*.

At the age of forty, Pitchayya Sastri took to teaching. Meanwhile, he engaged himself in writing. He translated the *Raghuvamsha* and *Meghaduta* of Kalidasa, *Dashakumaracharita* of Dandi and the plays of Bhasa into Telugu. He wrote poems like 'Pranayakusumam', 'Suvarna mekhala' and 'Nellori galivana'. His works like *Sahitya samiksha* and *Drona prashasti* stand witness to his erudition and critical ability. Later, he joined the editorial board set up by the Andhra Pradesh Sahitya Akademi to edit Pothana's *Bhagavata*. The result of the work was *Bhagavata patha parishilanam*.

J.V.S.

PIYALI PHUKAN (Assamese) is one of the outstanding historical plays of the post-Independence period. It is not the product of a particular playwright, but a joint literary venture of the Nowgong Dramatic Club, written immediately after Independence when the first flush of the joy of freedom had not died out. The play was first published in 1948, and since then two more editions have been published. The play depicts the martyrdom of Piyali Phukan, the crippled son of Bhadan Barphukan, the last Viceroy of the Ahom king at Gauhati, who invited the Burmese to invade Assam in order to wreak vengeance on his personal enemy, Punananda Burgohain, the Prime Minister of the last Ahom king, Chandrakanta Simha (1810-1818). Defeating the Burmese marauders, the British occupied Assam. The Ahom nobles could not reconcile themselves to their status of a subject under the new colonial administration of the British. Piyali Phukan, rebelled against the British. He was supported by the scions of some noble families and tribal leaders of the north-eastern region. The rebels started it by setting fire to the British arsenal at Sibsagar. The revolt was nipped in the bud by the British who arrested the ring leaders including the kingpin, Piyali Phukan. They were charged with treason and revolt against the government. Piyali Phukan was sentenced to death by hanging while the rest were sentenced to various terms of imprisonment. This revolt took place in 1830. Piyali's associates were Dhenudhar Konwar, Dhananjay Gohin, Jiuram Duliya Barua, Bom Singhpho, Rupchandra Konwar, Deuram Dihingia Phukan and Piyali Barua. All of them received punishment ranging from one year to several years of imprisonment. The play introduces all those characters who conspired against the British.

The play contains seven scenes, not grouped under acts. The stages of the development of the plot are depicted in the seven scenes. The play opens with a piercing plaintive cry of a woman in a dark night in a deserted area of Charaideu, the place where the last remains of the Ahom kings are entombed. The plaintive note creates an atmosphere of supernatural awe and fear. The rows of burial tombs lend poignancy to the situation. In such a setting the conspirators headed by Piyali Phukan meet to plan their course of action against the British. The woman crying in the opening scene is only an agent of the conspirators and gathers for them information from the British camp to which she has access as a 'nautch' girl. The subsequent scenes show the activities of the rebels as well as some domestic life of Piyali Phukan, revealing their patriotism and unflinching faith in their ideal. The reactionary role played by Maniram Sadhanidar (later known as Maniram Dewan, a martyr in the 1857 rebelion), Haranath Barua and a few others is also painted side by side. The last scene in which Piyali is brought to the gallows brings out the tragedy of a physically crippled, but mentally robust man, a heroic patriot, fighting against heavy odds. The last words he speaks standing on the gallows are not only surcharged with patriotic fervour, but are equally prophetic in utterance. They continue to linger in the mind of the audience even after the curtain has dropped on the characters.

Every scene of the play is full of tension and the dramatic suspense is maintained throughout the entire play. The dialogue is both dramatic and racy, the plot well-knit, and Piyali Phukan stands out prominently against other characters. He is the guiding and moving spirit of the play and, unlike the heroes of classical tragedies, does not suffer from a tragic flaw. His only

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shortcoming appears to be his taking upon himself a task which is beyond his capacity.

The tragic gloom of the play is somewhat relieved by the humorous role of Narayan, the servant of Piyali, but he also dies a martyr facing bullets from the British soldiers. The play is successful both as a literary work and as a stage-play.

S.S.

PIYAR JI PIYAS (Sindhi) is a novel by Gobind Malhi, who is one of the outstanding fictioneers in Sindhi, having written nearly two dozen novels and scores of short stories. This novel which was selected for the Sahitya Akademi Award for the year 1973 is, of course, not the best among his works.

The plot revolves round the usual theme of a beautiful woman's vicissitudes caused by man's lustful desire to use her as a plaything. Mohini, a middle-class girl, becomes a victim of her brother-in-law's evil intention at the age of thirteen, who viciously tries to lure her to illicit relationship, but is restrained by the watchful father, Bansiram. Mohini suffers shame and humiliation, the agony of which lingers on for the rest of her life.

Next, a young man, Anand, who has participated in the 'Quit India' movement, and now in the garb of a reformer, championing the cause of women's upliftment, being neighbour to the Bansirams, comes closer to Mohini on the pretext of educating her. But when he makes advances, Mohini reminds him of being unfaithful to his wife by professing love for her. Anand wreaks vengeance on her by persuading her father through subtle insinuations about her character, and gets her married to an uncouth and ugly-looking relative of his, Heman by name, so that after marriage she could be an easy prey to his devilish designs.

Heman, on the very first night, in a drunken state, outrages Mohini, shattering her dream of bliss of the bridal night. This leaves a deep scar on her heart and her longing for real love becomes still more gnawing.

The scene that was rooted in rural Sindh, after the partition of the country, shifts to India. Parmanand, a mill-owner and a distant relative of Heman, employs him at Bareilly. Parmanand soon falls a prey to Mohini's charms and tries to entice her with the promise of bringing prosperity to the family. One night in a drunken state, Parmanand makes a criminal advance to satisfy his lust when Mohini is alone but she slaps him and sends him rolling on the ground. This costs Heman his job. They shift to Bombay and settle at a refugee camp in Chembur.

Next come two god-men. First, a sham but polished 'Dada' (in the religious sense), who masquerades behind the saffron robe of the Radha-Krishna-Spiritual-Love-Cult and entraps Mohini. She, however manages to escape. Then Jyoti Anand, a rustic Sadhu, who meets her through sheer accident. Here a strange side of Mohini's character is revealed. The Sadhu does not angle for her but Mohini, betraying a monkeyish trait, involves the Sadhu in a hide and seek game. He goes off his balance, and one day urges Mohini to share bed with him, just once. On her refusal he overpowers her, but Mohini frees herself from his clutches too, and the Sadhu leaves ignominiously.

The story ends with Ghansham Makhijani, a teacher and social reformer, who at the outset tries to blackmail her, but Mohini disarms him with wit and womanly skill.

The plot is no doubt juicy and colourful, but too long for a short novel and a bit contrived. Strangely, half a dozen men enter Mohini's life in succession and they are meticulously selected from different walks of life to show villainy of man. In a narration of 170 pages, no character reaches a take-off stage. There are, of course, quite a few glimpses in Mohini's character that endear her to the reader. The exposure of the crumbling social values and the moral erosion of society are boldly reflected in the narration.

Mohini's constant cry for real love is an enigma that eludes her throughout the novel. There is quite a lot of sprinkling of dialogue on the spirituality of love, the longing of the soul for pure love and the carnality of bodily desires. But all this is skin-deep; it does not cut much deeper into the mind of the characters playing the drama.

Ki.B.

PLATTS, JOHN THOMSON (Urdu; b.1830, d.1904), one of the British orientalists, was born in Calcutta. When his father, Robert Platts, died in England, John was very young. After Robert's death, the family passed through stringent financial circumstances. John Platts, therefore, had his schooling in an ordinary school at Bedford. He came back to India when he was in his twenties and took up the job of a teacher (1858-59) of Mathematics in the Benaras College. Next year he was appointed in-charge of Saugor School in Madhya Pradesh. He rejoined Benaras College in 1861 on promotion. He was sent back to Madhya Pradesh as Assistant Inspector of Schools after three years, and he retired from service there in 1872 owing to ill health.

Returning to England after his retirement, he settled at Ealing and took to teaching Hindustani and Urdu. During this period he wrote *A Grammar of Hindustani or Urdu Language* (1874). Later, in 1880, he was appointed teacher of Persian at Oxford University.

During his tenure at the university, Platts entered the field of lexicography and compiled a *Dictionary of Urdu, Classical Hindi and English* (1884) which contains over 50,000 words. In this dictionary every word is first given in Persian script followed by its rendering in Devanagri and Roman scripts. After mentioning its grammatical position and genesis (wherever possible), its meanings are given in English.

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His earlier work, *A Grammar of Hindustani or Urdu Language*, is spread over 400 pages, which he wrote after consulting almost all grammars of Hindustani written by European scholars like Cowell, Trumpp, Vullers, etc. and Indian scholars like Imam Baksh Sahbai, Sheikh Abdullah of Kanpur, Ali Asghar of Ajmer, etc. In one of his articles, Abdul Haq, a great Urdu scholar, writes, 'Mr. John Platts' *Qawaide-e-Urdu* was published in London in 1874. This book is doubtlessly very good.'

Sa.K.

PLOT (Sanskrit). In Sanskrit theory we have three terms for plot—'vastu', 'vritta' and 'itivritta'. While Anandvardhana in his *Dhvanyaloka* betrays his fondness for the term itivritta, other theoreticians, including Vishvanatha, favour vastu and vritta. Thus in Chapter III of *Dhvanyaloka*, the term itivritta is employed to signify plot in an attempt to project the relation it bears to the main emotive content. Vishvanatha, again, employs the terms vastu and vritta in *Sahityadarpana* in order to draw the line of demarcation between different forms of drama, as also to give a comprehensive idea of the plot along with its elements, stages of development and junctures.

Rasa constitutes the centre of gravity in poetry, and the permanent mood (sthayibhava) is brought to a relishable state through a combination of the excitant (vibhava), the ensuant (anubhava) and the accessory (vyabhicharibhava). Since the plot presents the permanent mood, the excitant, the ensuant and the accessory, it is to be handled with great care by a literary artist. As a matter of fact, the permanent and the transient moods, the excitant and the ensuant, constitute the objective correlative of T.S. Eliot, the building up of which is essential for the delineation of emotion.

While in an epic poem and the heroic play (nataka), a plot familiar from tradition is to be taken up by the writer, in the lyric (khandakavya) and the 'lesser' forms of play (prakarana, etc.), he is required to invent the plot. In the terminology of Sanskrit dramaturgy the plot familiar from tradition is called 'prakhyata' and that which is invented is called 'utpadya'. The plot in Sanskrit takes two forms; principal (adhikarika) and incidental (prasangika). The principal plot is that which is connected with the attainment of the hero's purpose. The incidental plot is that where the end achieved is not what is aimed at by the hero, but serves as a means towards the fruition of his aim. The incidental action may sometimes take the dimension of an episode (pataka), as is the case with the exploits of Sugriva as an ally of Rama, or it may be a small incident like the one relating to the fisherman and the constable in Act VI of *Abhijnanashakuntala*.

Sanskrit dramaturgy speaks of five elements of plot, which are technically known as 'arthaprakritis'. The first is the germ (bija) whence springs the action. The second is the drop (bindu) which spreads out as oil on water, or in other words the course of the desired event which looked interrupted but is now set in motion.

The third is 'pataka' which takes on the larger dimension of an episode, while the fourth one is 'prakari', an incident of a very small dimension. The fifth is denouement (karya). Sanskrit dramaturgy describes it as the goal which, when attained, leads the course of the drama to a close. Corresponding to this five-fold classification of the elements of plot, there are five stages in plot development: beginning (arambha), determined effort (prayatna), possibility of success in the face of obstacles (praptyasha), certainty of success (niyatapti) and attainment of goal (phalagama).

Based on the parallels of such sets is a third division of junctures (sandhi) which carry in their turn the stage of action to its natural close. They are the opening (mukha), progression (pratimukha), development (garbha), pause (vimarsha), and conclusion (nirvahana), corresponding closely to the stages set out. This division of the plot into five junctures in Sanskrit theory bears a close resemblance to the enunciation of the five stages of action in Greek drama: growth, exposition, climax, resolution and catastrophe. In Sanskrit drama, where the number of acts varies from seven to ten, a single act connects itself to a part of another to represent distinct junctures.

In *Dhvanyaloka*, Anandavardhana discusses in detail the norms relating to the treatment of plot. It is better if the artist, he asserts, follows a current legend, since it helps maintain the principle of propriety. The artist is advised further not to ruin the effect of the plot by making incongruous inventions. If invention is to be made at all, the ingenuity should be confined to episodes, otherwise the audience will be painfully disturbed by departure from tradition. Anandavardhana's advice to posterity is that the plot should be structured in such a way that it helps the attainment of poetic experience (rasasvada), because the aim of the literary artist is to generate supra-mundane delight in the mind of the connoisseur.

R.M.

PODDAR, KANHAIYALAL (Hindi; b.1871, d. 1948), born in Mathura, came of a rich family and received his early education there. His ancestors belonged originally to Churu (Bikaner) in Rajasthan. Later on, they migrated to Ramgarh (Jaipur). Though engaged in business, they were deeply religious minded and planned to build a temple of their family deity at Mathura, the centre of Krishna worship. For this purpose they shifted to Mathura, got the famous temple of Radha Govindji constructed, and settled there finally.

Kanhaiyalal was an erudite scholar of Sanskrit literature, specially its two branches, poetics and rhetoric. Besides doing business and making a place for himself in the business community he devoted his entire life to the pursuit of knowledge and service of the muses. From 1890

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till his death he worked hard, writing original works and translating Sanskrit classics. Among the translations, Bhartrihari's *Shataka* (comprising three parts, Shringar, Bhakti and Niti), Kalidasa's *Meghaduta*, Canto X of the *Bhagavata* and *Gangalahari* are notable. His Hindi *Meghaduta vimarsha* contains a translation of the original Sanskrit work as well as a lucid commentary in readable Hindi.

It also gives a vivid description of the geographical and historical places referred to in the *Meghaduta*. For this work Poddar was awarded a prize of one thousand rupees.

His original work is a history of Sanskrit literature in two parts. The first part is a critical review of the Sanskrit classics from the Vedic period till the time of *Agnipurana* and provides a detailed account of Sanskrit poetics. The second part is a critical study of the five well known schools of Sanskrit poetics—'Rasa', 'Alankara', 'Dhvani', 'Riti' and 'Vakrokti'.

Poddar's main forte is Indian poetics and his magnum opus *Kavya kalpadrum* is a beacon light for scholars even today. It is divided into two parts—*Rasamanjari* and *Alankarmanjari*. The first deals with rasa (poetic sentiment), dhvani (implied meaning), power of words, poetic qualities, poetic blemishes, etc. In its long introduction to the book, the author gives his candid opinion on the poet-critics of the Ritikal as well as the critics of his own times who attempted to write treatises on poetics.

The second part, called *Alankarmanjari*, is an elaborate study of poetic embellishments or figures of speech. Here he gives definitions followed by exposition with illustrations of all the figures of speech. In his prefix to the book he discusses the place of alankaras in poetry, classifies them and gives an exhaustive table. He also discusses the merits and demerits of the works on rhetoric written till his times.

Besides writing these monumental books he used to contribute articles to *Madhuri*, the popular Hindi monthly. These articles, along with a few others, were later collected and published in a book-form, *Sahitya samiksha*. The total number of essays is fifteen out of which articles on a comparative study of Kalidasa and Tulsidas, Bharavi and his poetry, and a sharp retort to the charges levelled against *Ramacharitmanas* by Ambikaprasad Bajpeyi have great literary value.

Recognising his services in the field of literature he was presented a commemorative volume.

S.S.G.

POETICS (Bengali). Criticism relating to literature and art forms constitutes one of the most important branches of modern Bengali literature. It can be studied under various heads: as one inspired by ancient and medieval Sanskrit texts dealing with literary criticism; as one that owes its origin to western classical texts concerned with literary and aesthetic criticism; as one that concerns itself with the indigenous artistic and literary products judged according to indigenous standards; or as one that is devoted to the building up of an aesthetic system on the basis of a comparative approach to the fundamental problems of aesthetics and literary criticism with a view to synthesizing the findings of eminent classical authors in this particular field belonging to Indian and Western critical traditions.

Translations of basic Sanskrit texts on poetics into Bengali are not as frequent and numerous as they should have been. The Bengali translation of Bharata's *Natyashastra*, the oldest known work on poetics and dramaturgy, has been recently undertaken by Sureshchandra Banerji and Chhanda Chakravarti but only two parts of it have so far been published. The commentary of Abhinavagupta on the chapter of Rasa in Bharata's treatise has been edited separately with a translation and exposition in Bengali by Sri Abantikumar Sanyal. The Alamkara section of *Vishnu-dharmottara purana* has also been edited with a Bengali translation by Pandit Siddheshwar Panchatirtha and published in the research journal of the Sanskrit College, *Our Heritage*. Recently an edition of Vamana's *Kavyalamkara-sutra-vritti*, 'Adhikaranas' I-III, has been brought out by Sri Anilchandra Basu with a Bengali translation and introduction, mainly with a view to meeting the needs of the undergraduate students studying Honours Course Sanskrit. Anandavardhana's *Dhvanyaloka* has been edited and translated into Bengali with an introduction jointly by Subodhchandra Sengupta and Kalipada Bhattacharya. Bimalakanta Mukherjee also has undertaken the translation of this classic text into Bengali of which 'Uddyotas' I and II have been published. Strangely there is no complete standard translation of Mammata's *Kavyaprakasha* into Bengali, though recently some editions of this important text with Bengali renderings of some of its fragments have come out. Mahimabhatta's *Vyaktiviveka*, one of the most difficult texts on Sanskrit poetics and a severe critique of Anandavardhana's *Dhvanyaloka*, is being translated into Bengali by Bishnupada Bhattacharya and the first part of this work has already appeared in the Sanskrit College Research Series of Texts and Studies, Calcutta. Dhananjaya's *Dasharupaka*, the well-known treatise on Sanskrit dramaturgy, has been translated into Bengali with notes and explanations by Sri Vishnu Basu (Jatiya Sahitya Parishad, Calcutta). Another important text on Sanskrit dramatic theory viz., *Natakalakshana ratnakosha* of Sagaranandin has appeared in Bengali translation with an introduction by Sidheswar Chatterjee. Two versions of translation of Vishvanatha's *Sahityadarpana* into Bengali, too, are available, one by the late Pandit Gurunath Vidyanidhi and the other by Bimalakanta Mukherjee. The first chapter of Panditaraja Jagannatha's masterly treatise *Rasagangadhara* has been translated with notes by Sandhya Bhaduri. It includes a valuable introduction by Satkari

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Mukherjee. *Bhaktirasayana*, the classic study on the nature of bhakti rasa and its primacy in relation to other emotional moods by the great Vedantist, Madhusudana Sarasvati, was translated by Mahamahopadhyaya Pandit Durgacharan Samkhya Vedantatirtha, but it is now out of print. There are also editions of such celebrated texts relating to bhakti rasa as Rupagosvamin's *Bhakti-rasasmritasindhu* and *Ujjvalanilamani* with Bengali translations by competent Vaishnava scholars like Dhananjaya Das, though not all of them are easily available.

Besides translations from original Sanskrit texts on poetics, there are also separate studies of some of the basic concepts of poetics like the definition of 'kavya', the function of 'shabda' and 'artha' in poetry, the nature of poetic defects (dosha) and their classification, the nature of figures of speech (alamkara), pertaining to 'shabda' and 'artha', varieties of poetic diction (riti) and their importance, the essence of aesthetic realisation (rasa) and its classification, and other related topics which form an important section of literary criticism in Bengali. Pandit Lalmohan Vidyanidhi's *Kavyanirnaya* (1862) seems to be the earliest attempt in the direction of presenting a connected account of the fundamental concepts of Sanskrit poetics in Bengali. The late Mahamahopadhyaya Pandit Shitikantha Vachaspati's *Alamkaradarpana* deserves mention in this context. Sudhirkumar Dasgupta's *Alamkarachandrika*, Suddhasattva Basu's *Alamkara-jijnasa* (1962) and Samiresh Dasgupta's *Alamkara-parichaya* are some of the books in Bengali dealing with the figures of speech in poetic compositions. Though the treatment of the various figures is mostly inspired by Sanskrit texts, the illustrations are frequently drawn from Bengali literature. *Samskrita alamkara-shastra dosha-tattva* by Abima Saha deals with the chronological evolution of the concept of dosha and its various ramifications in the history of Sanskrit poetics. Another significant work is Siddheswar Mukherjee's brochure entitled *Kavya-riti* giving a brief account of the concept of riti and its different types with illustrations from classicial Sanskrit literature. Similarly, *Rasa-samiksha* by Ramaranjan Mukherjee, *Rasa-o-kavya* by Harihar Misra, *Bhakti raser bibartan* by Chinmay Chatterji and *Sanskrita sahitye hasyasara* by Dilipkumar Kanjilal deserve special mention trying to give as they do a systematic and incisive presentation of the nature of 'rasa'. There are also various works relating to the nature of 'bhakti' as a distinct rasa, especially from the standpoint of Gaudiya Vaishnavism. *Banglar vaishnava dharma* by Mahamahopadhyaya Pandit Pramathanath Tarkabhushan and *Vaishnavarasasahitya* by Khagendranath Mitra deserve mention in this connection.

Apart from the studies on particular topics as mentioned above in the course of the last half a century there have appeared in Bengali several important critical studies on Sanskrit poetics and principles of literary criticism from a comparative viewpoint, which should be specially mentioned in this context. Atulchandra Gupta, who was a regular contributor to the celebrated literary magazine, *Sabujpatra*, edited by Pramatha Chaudhuri, wrote a series of articles on some of the principal topics of Indian poetics like 'dhvani', 'riti', 'rasa', etc. His articles were collected together in a thin brochure under the title *Kavyajijnasa* published by Visva-Bharati. The two volumes entitled *Kabya-bichar* and *Sahitya parichay* by Surendranath Dasgupta, are also important contributions in this field and give a critical account of the various systems of literary criticism current in the different schools represented by Bharata, Bhamaha, Dandin,Udbhata, Vamana, Anandavardhana, Kuntaka, and other eminent ancient scholars. They also endeavour to present the fundamental aesthetic theories connected with the names of such profound theorists as Bhatta Lollata, Shankuka, Bhatta-nayaka and Abhinavagupta. *Kavyaloka* deals with the varied approaches of the ancient Indian critics and seeks to evaluate from a critical and comparative view point the ancient Indian poetic concepts like 'rasa', 'bhava', 'dhvani' etc. with the help of data available from contemporary trends in literary criticism affiliated to both Indian and western traditions. *Sahitya mimamsa*, a collection of critical essays by Bishnupada Bhattacharya on some of the fundamental problems of the ancient Indian poetics, most of which were originally published in the reputed Bengali journal *Sanibarer chithi*, was brought out by Visva-Bharati in the *Visvavidya Samgraha series*. The two volumes entitled *Kavyakautuka* and *Kavya-mimamsa*, also by the same author incorporating as they do detailed comparative and analytical studies of some of the most fundamental topics of poetics, deserve notice. The volume entitled *Prachin Bharatiya alamkar shastrer bhumika* by the same author also deserves reference in this context, as it tries to furnish within a short compass an outline of the evolution of the different schools of Sanskrit poetics.

Some classic texts of western literary criticism have also been recently translated into Bengali, and they have helped in making the educated public increasingly acquainted with the literary and aesthetic-critical traditions of the West, though much is left to be done in this field. Of such attempts the Bengali translation of Aristotle's *Poetics* by Sisirkumar Das with an introdcution and critical comments under the title *Kavyatattva* (1977) deserves notice. Aristotle's treatise has also been translated into Bengali by Bhabanigopal Sanyal under the caption *Aristotler Poetics ba sahitya-tattva*. Similarly, Croce's *Aesthetics* has also been studied and rendered into Bengali with an introductory essay by Sadhankumar Bhattacharya. Of late, Tolstoy's *What is Art* has been translated by Dwijendralal Nath and published by the West Bengal State Book Trust. There are still a good number of basic texts on poetics and aesthetics by great philosophers and critics of the West awaiting authoritative translations into Bengali.

Books on aesthetics, in general, comprising within its scope various forms of fine arts like drama, painting and

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music, etc. besides literature, are also not rare in Bengali. *Art-o-sahitya* by Kshitindranath Tagore, a nephew of Rabindranath, *Shilpakala* by Sisirkumar Mitra, *Saundaryatattva* by Surendranath Dasgupta, *Shilpatattver katha* by Sadhankumar Bhattacharya, *Natyatattvamimamsa* by the same author, *Bharater shilpa-o-amar katha* by O.C. Ganguly, *Saundarya-darshan* by Prabasjiban Choudhuri, *Nandantattva* by Sudhirkumar Nandi and *Natyakala* by Manmohan Ghosh are some of the notable specimens in this particular genre. But the classic treatise in this field still remains the Bageshwari lectures delivered by Abanindranath Tagore at Calcutta University. For literary grace, breadth of vision and direct intuitive grasp of the basic problems of aesthetics in general these lectures have an everlasting appeal for all serious students of aesthetics. Abanindranath's acquaintance with the principles of Sanskrit poetics is evident on every page of this work and his interpretations are always revealing, throwing some fresh and unexpected light on the fundamental problems of artistic creation and appreciation. Satyajit Chaudhuri's study of Abanindranath's aesthetic and literary theories entitled *Abanindranandantattva* is also a helpful and readable guide for students interested in aesthetic problems in general.

Any survey of literature with a bearing upon the poet and aesthetics would remain incomplete without a reference to the essays of Bankimchandra and Rabindranath. The principles of literary criticism, formulated by Bankimchandra in some of the illuminating essays included in his *Bibidhaprabandha*, were critically analysed by the present writer in a series of articles published in the quarterly, *Alekhya*. Rabindranath's critical writings in this field are varied and prolific and embody his total poetic and artistic vision about those subjects which relate to the creation and appreciation of literature and other major forms of fine arts. His numerous essays in collections such as *Sahitya*, *Sahityer pathe*, *Chhanda*, *Sahiyter svarup* as also the dialogues in *Panchabhut* are some of our classics and embody the thoughts of one of the greatest artistic and creative geniuses of the world. The critical writings of Mohitlal Majumdar collected in several volumes under the titles *Sahitya bichar*, *Sahityabitan* etc., Subodhchandra Sengupta's *Sahitya-pather bhumika* and Shashibhushan Dasgupta's *Ghare baire sahitya chinta* are also notable contributions in the field of theoretical poetics and aesthetics in general.

Bi.Bh.

POETICS (Gujarati). Though in the medieval period there existed a school in Kutchh giving instructions in poetics, no work of poetics as such was prepared by the school. It is during the modern period, i.e. from the later half of nineteenth century onwards, that articles on poetics have been written. Poet Narmad (1833-1886), who had college education and had read Sanskrit as well as western poetics, made a beginning by writing about the nature of poetry on the basis of oriental and western works on poetics. His articles have been published in a book form, entitled *Rasapravesh* (1860). Narmad lays emphasis on the element of emotion in poetry. His contemporary, Navalram (1836-1888), has also written about the genre of poetry on the basis of Sanskrit works on poetics.

In 1919 Nathuram Sundarji (1861-1922) in his book *Kavyashastra* presents the history of Sanskrit poetics from Bharat to Jagannath. In 1924 Ramnarayan Pathak (1887-1955) translated Mammata's *Kavyaprakash* which is a monumental work in poetics. In an article on Mammata's conception of poetry the translator compares the western and oriental conceptions of poetry and pinpoints similarities in their viewpoints.

Ramanbhai Nilkanth (1868-1928) in his four volumes of *Kavita ane sahitya* has critically examined the ideas of Sanskrit and western writers on poetics and shown their strength and weakness, though one can discern his partiality towards the western writers on the subject. In the light of western poetics, he has introduced new concepts of pathetic fallacy, subjective and objective poetry, the place of emotion and thought in poetry, etc, thus widening the scope of poetics. *Kavya sahitya mimamsa* (1930) by Kamala Shankar Trivedi, *Kavyakala* (1939) by Mohanlal Dave and *Kavyalochan* (1951) by Ratilal Jani are historical surveys of the works of Sanskrit writers on poetics. *Kavyatatva vichar* (1937) by Anand Shankar Dhruv is a collection of articles on different aspects of poetics. Balvantrai Thakur in *Kavita shikshan* and *Lyric* emphasises that thought is the most important factor in poetry and other elements are secondary. Ramprasad Baxi in his book *Karun rasa* (1960) discusses the different types of tragic sentiments in Sanskrit poetics, giving illustrations from contemporary Gujarati poetry. Vishnuprasad Trivedi has also in his book *Upayan* (1939) thrown new light on some concepts like 'sadharanikaran' (generalisation) by analysing them in the context of modern theories. Umashankar Joshi in his book *Kavini shraddha* (1965) has presented the latest western theories of writers like T.S. Eliot, Valery and others. A similar attempt has been made by Suresh Joshi in *Chintayami manasa*, a Sahitya Akademi Award winner. Nagindas Parekh has also ably interpreted Abhinavagupta's conception of poetry in his book, *Abhinavno ras vichar*. His originality, insight and lucidity won him the Sahitya Akademi Award for the year 1970. Thus in the modern period extensive work has been done in Gujarati in the field of poetics.

C.M.

POETICS (Hindi). The beginnings of Hindi poetics may be traced to the compositions of the devotional poets of the Bhakti Age. In 1541 Kriparam wrote *Hitatarangini* which presents a detailed analysis of rasa (sentiment) on

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the basis of Bharata's *Natyashastra* and classification of heroines on the basis of Bhanudatt's *Rasamanjari*. Nandadas's *Rasamanjari* too, that appeared in early seventeenth century, is closely modelled on Bhanudatt's work. Some other works such as Mohanlal Misra's *Shringara sagar*, Karnesha's *Karnabharan* and Gopa's *Alankar chandrika*, in spite of their author's scholarship and critical acumen, show the influence of classical Sanskrit works on Hindi poetics and are largely compilation of ideas drawn from ancient sources.

The next stage in the development of Hindi poetics is Ritikal (1650-1850). The most significant works of this age are *Kavi-priya* and *Rasik-priya* by Keshavdas (1555-1617). But here too the influence of Sanskrit poeticians is quite dominant. The classification of figures of speech is on the model of Dandin, while the treatment of rasa reiterates the views of the old masters. As a matter of fact in Ritikal, the poets and acharyas were preoccupied with the treatment of rasa and alankars and their works contained, in the main, subtle ramifications of the erotic sentiment. There were two different streams in poetics, one flowing from the Sanskrit masters like Bharata, Bhamaha, Dandin and Vamana and the other from Mammata and Vishvanatha, but most of the poet-critics like Chintamani, Dev, Kulpati, Bhikhari Das, Pratap Sahi, etc. have restated the thesis of Mammata and Vishvanatha.

No doubt Ritikal provides a rich harvest of critical works but these are based primarily on Sanskrit models and lack original thinking and subtlety of analysis. While the Sanskrit acharyas were basically theorists, those of Hindi were primarily poets and did not go deep into the formulation or interpretation of theories. They confined themselves mostly to exposition of simple issues and classification of figures of speech and heroines. While dealing with rasa they have not even discussed the four expositions of Bharata's famous 'sutra', and they have left out dramaturgy altogether. Moreover, they had another handicap. In the absence of prose, mature enough to explain the nuances of literary concepts, it was difficult to do full justice to critical analysis and exposition of theories.

It is with the Age of Bharatendu that the literary scene changes. New influences, specially western, enter the arena and Hindi prose acquires a more precise form fit for analysis and argument. Excessive reliance on Sanskrit poetics gave way to a study of western literary canons and we find the beginnings of a new process of change, from the old to the new, from traditional aesthetic values and critical norms to those of western poetics. As in other branches of literature, Bharatendu brought about a sort of revolution in the field of poetics too. His essay 'Natak' (1833), on the one hand, provides a fresh study of the rules of ancient Indian dramaturgy, and on the other embodies some interesting views on western dramatic theory and rules of construction. He was also influenced by the dramatic criticism in vogue in Bengali literature. He also kept in mind the changed conditions and taste of the audience which came to the theatre to witness the plays. Keeping the difference between auditory and visual poetry in mind, he stressed the importance of aesthetic evocativeness in drama. His personal experience as an amateur actor gave a new dimension to his treatment of drama which deserves more recognition than it has received hitherto. Regarding his rasa theory, he formulated it in the context of human psychology and had a dig at those who did not distinguish between subtle shades of emotion and confused the 'bhakti' rasa with the 'shanta' and the 'sakhya' with 'shringara'. He added four sentiments, 'bhakti' (devotion), 'vatsalya' (parental affection), 'sakhya' (friendly feeling) and 'anand' (bliss) to the list of sentiments.

Balakrishna Bhatt too based his views on drama with the stage and the stage-goer in mind. He asked the playwrights to probe the psyche of his characters and be aware of the spirit of the age. He asserted that drama should be realistic, it must faithfully mirror the spirit of the age, and its dialogues should express the innermost feelings of the characters. His approach to literature was realistic and he was not unduly preoccupied with classical theories. His views on rhymed and unrhymed poetry remind us of Johnson who had said that poetry could subsist without rhyme but its absence might lead to irresponsible freedom. Bhatt, however, advocated a break from conventions and pleaded for the exploration of new grounds.

The impact of the West becomes more pronounced by the time we come to Mahavirprasad Dwivedi and his Age. Dwivedi regards poetry, on the one hand, as a spontaneous overflow of feelings and on the other as a process of cathartic purgation of repressed complexes. He rejects the concept of 'art for art's sake' and looks upon poetry as an organ of moral good. His views on the role of imagination are close to those of Coleridge's. It is a faculty that not only shapes and creates but also unites and coalesces the opposite elements into one harmonious whole. He is against the flights of irresponsible fancy, and like Milton believes that poetry should be simple, sensuous and passionate. Admitting that alliteration and other verbal embellishments add to the charm of verse, he is for the poet's spontaneous expression of feelings. His views on poetic language too are revolutionary. Like Wordsworth he maintains that the language of prose and that of metrical composition should not be different. "The predominance of Brajbhasha over the poetry of the people who converse in Khariboli cannot last long." However, while Wordsworth pleaded for the language of conversation in the middle and lower classes of society, Dwivedi argued for the language of the educated society as the medium of poetic compositions.

With Mahavirprasad Dwivedi retiring from the scene, Hindi literary criticism might have got a setback but for

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the efforts of Acharya Ramchandra Shukla. Shukla's study of both Sanskrit poetics and Western aesthetics was much wider and far deeper than that of Dwivedi's; besides, his intellect was sharper and his insight more penetrating. While absorbing all the healthy elements of Western criticism, he held on to his moorings in the valued Sanskrit tradition. He rejected the philosophy of 'art for art's sake' and maintained that good poetry softens our passions, furthers a good cause, humanizes our heart and widens our horizon. Nevertheless, he does not underplay the quality of imaginative experience and its poetic expression. He echoes Shelley when he says that poetry helps man's soul transcend the narrow orbit of self-interest and lifts him to a plane of higher reality. When he says that poetry sublimates, consoles and sustains the human soul, he follows Matthew Arnold, and like Sanskrit scholars he concedes that poetry produces a unique pleasure but also maintains that it must be emotional. Here his views are very close to those of I.A. Richards'. His essays, 'Kavita kya hai' and 'Sadharanikaran' reveal his original thinking and deep understanding of the complex nature of creativity and communication. In his discussion of literary genres he gives due recognition to new literary forms—novel, short story and essay, though he gives the pride of place to epic.

We may not agree with all that Shukla said. His division of rasa in three categories and his exposition of sadharanikaran have not been accepted by the later critics, and his sweeping statement that 'Croce's expressionism is, in fact, only a foreign version of Kuntaka's Vakroktivad, has been challenged by many. His suspicion of various poetic movements in the West such as expressionism, imagism, impressionism and surrealism is also perhaps, not fully justified. However, his attempt to bring about a synthesis of Indian and Western theories of literature is laudable.

Neither so sharp, nor a man of such original thinking, his contemporary, Shyamsunder Das, too contributed to the synthetic approach to literature. He, like Arnold, believed that poetry is a criticism of life and said, 'The poet's function is not to preach, but to stimulate, to enliven, to inspire and to revitalize' (*Sahityalochan*). As an advocate of the synthetic approach, another critic Babu Gulab Rai, went a step further, observing that the poetical theories of India and those of the West were complementary to each other, and a common code of literary norms could be evolved through a rational and coordinated study of the two. With a sure knowledge of the concepts of Western psychology and Indian philosophy he maintained that the Indian theory of rasa is built on the understanding of man's primary instincts, his basic emotions and his psychological motivations.

Another critic who emerges in this phase of synthetic poetics is Laxminarayan 'Sudhanshu'. His analysis of Croce's expressionistic theory of art and his assertion that there is no dichotomy between life and art reveal his sound sense of judgement. He also maintains, like Eliot that "while writing a poetic work one must be careful not to snap the link with the past. The present is vitalised by the past." But while Eliot is an advocate of the impersonal theory of art, Sudhanshu offers a fusion of the personal and the impersonal.

With the advent of romanticism there was a shift from objectivity to subjectivity. To Jaishankar Prasad poetry is an experience of the soul; to Nirala, it is an expression of personality, an outflow of impulses; to Pant, poetry is a creation, striking a balance between the finite and the infinite; and to Mahadevi Verma, poetry is primarily a song risen from the abyss of the poet's soul, its end being truth through beauty.

For these poet-critics, imagination is different from fancy, because it is closely allied to truth, is a higher creative power, and is an agency that brings order out of chaos. Their views on poetic diction too are refreshing. Nirala advises the poet to establish an emotional relationship with the reader, and for this he is to make his language neither ordinary nor musical, but pack it with experience. He may use the old, long forgotten words or pick out the language of the slums. The only condition is that his diction must suit the context and produce the desired response in the reader. Figures of speech should not be used simply for embellishment but they must have a functional value. Pant called rhythm the "throb of experience intimately related to sound and music." These poet critics are advocates of the autonomy of art but they do not revolt against the input of morality in art.

The year 1952 is a landmark in the history of Hindi poetics. With the publication of Hindi commentary of *Dhvanyaloka* by Acharya Vishveshwar with a long discerning introduction by Nagendra, came a spate of works on poetics. They may be classified into four categories: (1) authoritative classical texts with commentaries, such as *Vakroktijivita, Kavyalankara-sutravritti, Abhinavabharati, Kavyaprakasha* and *Natyadarpana*. While the commentaries help the Hindi reader to comprehend the basic principles enunciated by Sanskrit theoreticians, the critical prefaces by Nagendra give some new revealing insights; (2) Translation of original works of Western poetics, again with long and meaningful prefaces, such as *Arastu ka kavyashastra, kavya mein udatta tatva* (Longinus), *Kavyakala* (Horace). Introductions to the first two are written by Nagendra, while the preface to Horace comes from Mohan Lal. They offer a penetrating analysis of the Western classics and their writers and make a comparative study of Indian and Western concepts and theories; (3) Independent critical studies such as Baldeva Upadhyay's *Sahitya shastra*, Ramdahin Mishra's *Kavya darpana* and *Kavyaloka*. A few works on dramaturgy such as Dashratha Ojha's *Natya samiksha* may also be placed in this category; (4) Ph.D. theses on various aspects of Indian poetics and books written for advanced university students.

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We have several learned studies in poetics and some of them richly deserve full recognition. Of them all, because of its originality, able exposition and lucid style, Nagendra's *Rasa-siddhanta* (1964) merits special mention. With his profound knowledge of Western literature (including books on poetics) he has worked tenaciously at a synthesis of the aesthetic traditions of the East and the West so that a comprehensive and universal aesthetic code could be formulated. He is a writer of intellectual convictions in the tradition of Eliot, Richards and Acharya Shukla. He emphatically asserts that poetry is an expression of personality, though in the act of creation the basic emotion becomes impersonal. He agrees with I.A. Richards that the aesthetic experience is neither pleasant nor painful but a pattern of experiences. Agreeing with Sanskrit scholars, he asserts that poetic experience is the experience of a universalized or liberated emotion and what the reader achieves in the end is a state of gratification (not bliss or anand as the ancient Pandits called it). It is 'lokottar' (supra-worldly, of a higher plane) but not 'alaukik' (unworldly or transcendental). He differs with Acharya Shukla and offers some specific comments on the theory of 'sadharanikaran' (universalization), drawing support from new psychological researches.

Another outstanding scholar-critic is Acharya Hazariprasad Dwivedi. With his positive historical sense and emphasis on culture, he emancipated Hindi poetics from the bondage of rigid conventionalism. He did not consider art as a mere expression of the artist's sensibility or a product of politico-economic factors, but saw it in the larger perspective of history and culture. To him, as to Eliot, the sense of the past is a vital element, and a writer assimilates in his psyche the whole complex of philosophical and religious beliefs and tradition, welcoming a harmonious adjustment between inspiration and milieu.

Modern Hindi scholars have kept themselves abreast of the new aesthetic ideas and movements in the West. Some were attracted by psychoanalysis, while others were fascinated by the ideology of Marx. Many of them were swayed by the western influence and had few fresh or original ideas to offer. When Devaraj Upadhyay talks of Gestalt and Ilachandra Joshi of the artist's subconscious, they echo the ideas of Freud, Adler and Jung. Similarly, if Ramvilas Sharma and Shivdan Singh Chouhan argue that the aim and end of literature is the development of social consciousness, they re-state what Marx and Engels had mostly said. Some noted critics like Agyeya and Muktibodh are indebted to Eliot and Leavis and a few others of the later generation to Blackmur, Kenneth Burke and Cleanth Brooks. The twin influences of Sanskrit poetics on the one hand and of western critical thought on the other are apparent in the large body of works on Hindi poetics, but perhaps we have yet to evolve an independent corpus of critical theories which will absorb and yet transcend the received canons of poetics.

S.S.G.

POETICS (Kannada). Though ancient Kannada cannot boast of an independent line of writers on poetics, it has produced eminent scholars, many of whom were also poets in their own right. The fact that they are indebted to earlier rhetoricians in Sanskrit does not affect their independent status in Kannada literature.

As in Sanskrit, poetics is usually termed alamkara shastra in Kannada. Alamkaras (figures of speech) are only verbal embellishments or ornamentations. The first work on poetics extant in Kannada is *Kavirajamarga*, which has claimed special attention from scholars on account of its historical importance, since it throws light on the 'dark age' of Kannada literature before the ninth century.

There has been a long-drawn controversy over the authorship of *Kavirajamarga*. It was usually ascribed to Nrupatunga, the Rashtrakuta emperor (814-878 A.D.). But recent researches establish the fact that the author was Shrivijaya, a court-poet of the emperor.

Kavirajamarga is divided into three chapters. In the first chapter the author enumerates with suitable lakshyas (illustrative verses) the possible defects of poetic composition. In writing this section the author seems to have freely borrowed from *Kavyalamkara* of Bhamaha (7th century); but the originality of the author consists in the application of the rules (lakshana) to suit the idiomatic expression in Kannada. The views of Shrivijaya on 'sama samskirta' (The 'tatsama' of later grammarians) and 'karakavibhakti' system (case system) in Kannada are original. His observations on the graded standards of versification and on poetry, culminating in the mahakavya and on some indigenous (deshi) forms of composition such as 'gadya katha', 'bedande' and 'chattana' are very significant.

The second chapter deals with 'dasha-gunas' (ten qualities) relating to the verbal aspect of poetic composition.

The third chapter is devoted entirely to the elucidation of 'arthalamkaras' (figures of speech relating to meaning). *Kavirajamarga* does not treat of rasa as an independent conceptual entity and relates it to 'rasavadalamkara'. Probably taking cue from Udbhata, he mentions shanta as a ninth rasa, which is significant. The author has added a figure of speech of his own invention, called 'dhvanyalamkara', suggestive of the dhvani theory propounded by Anandavardhana in *Dhvanyaloka*.

The next important author of poetics in Kannada is Nagavarma the second, who wrote *Karnata kadambari* and *Chhandombudhi*, a work on prosody. From his own statement he seems to have written *Chhandovichhiti* (a work on prosody), *Alamkriti*, a work on alamkara shastra, and *Abhidhana vastukosha* (a lexicon).

Kavyalokana contains five chapters: 'Shabdasmriti' (a brief treatise on Kannada grammar), 'Kavyamala vyavritti' (defects on poetical composition), 'Ritikrama' (style), 'Rasa-nirupanam' (treatment of rasas) and 'Kavisamaya' (poetic convention).

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POETICS (KANNADA)

While Shrivijaya has noticed a few grammatical points which seem to be relevant in a consideration of the verbal aspect of poetical composition, Nagavarma has given us a short but self-contained Kannada grammar in the first chapter, which can be regarded as the first one on the subject. But this grammatical portion of *Kavyavalokana* does not seem to bear any organic relation to the subject-matter of the succeeding four chapters, which are devoted to an exposition of poetics and rhetoric.

Another important work is *Udayadityalamkara*, a very small work containing only seventy-two verses, most of which are in kanda metre. It is supposed to have been written by a court-poet of Udayaditya. It has no pretensions to being an elaborate text on the subject. It declares that it is meant as a primer for aspiring poets to understand the art of composing a poem. In this work the author mentions 'champu', 'bedande' and 'chattana', names of different forms of poetical composition.

The next alamkara work that we come across is *Madhavalamkara*, named after the author Madhava. His work, divided into three chapters, is a translation of *Kavyadarsha* by Dandin. R. Narasimhachar places *Madhavalamkara* sometime around 1500 A.D.

In *Apratimaviracharite*, written by Tirumalarya, a minister of Chikkadevaraja, the lakshana sutras are in Sanskrit, and the rest—the gloss (vritti), illustrative stanzas (lakshyas), an explanation of correspondence between the rule and the illustration, lakshya-lakshana-samanvaya—are in old Kannada.

Kannada kuvalayananda by Jayendra (1716-1758) is based on the Sanskrit work of the same name by Appayya Dikshita (c. 1500), which in turn closely follows *Chandraloka* by Jayadeva (c. 1200). Both the Sanskrit works are written for the benefit of the students of rhetoric. The next noteworthy work on alamkara is *Narapati vijaya*. The author is 'Aliya' Lingaraja (1823-1874). The work is a mixture of verse and prose and has three 'Ullasas' (chapters).

Chandraloka seems to have become very popular among the scholars of the day in the nineteenth century and even later. Two noted scholars, Siddhanti Sivasankara Sastri and Akkale Narasimha Sastri have rendered *Chandraloka* into Kannada. The portion on arthalamkaras written by K.Varadacharya in the *Kannada kaipidi* is based on *Chandraloka*.

Shringararatnakara by Kavi Kamadeva is the first work on the concept of rasa. The work is also called *Rasa viveka*. In this work there is a detailed treatment of shringararasa with all its ramifications such as the different categories of 'nayaka' and 'nayika', and the various kinds of body-movements and gestures. The date of the work is about 1200. Kavi Kama appears to follow *Shringaraprakasha* of Bhoja (c.1010-1063) in some respects.

The author's inquiry as to the origin of shringararasa is quite innovative. He says that when one is in love the feeling of 'muda' or pleasure causes the face of that person to 'bloom' or 'beam' with that feeling. This phenomenon, according to him, is shringara. Salva, author of *Rasaratnakara*, quotes nearly sixty-five stanzas of *Shringararatnakara*. Thimma of *Navarasalamkara* also appears to have borrowed some verses. This fact indicates the influence of *Shringararatnakara* on later poets.

Rasaratnakara by Salva (c.1550) is the most important work on the subject of rasa. As a matter of fact, this is perhaps the only work on the rasa theory. In this work, Salva has dealt with rasas more elaborately than Nagavarma and Kavi Kama. He has however given prominence to the treatment of shringara, probably influenced by *Shringararatnakara*.

Navarasalamkara is an unpublished work by Timma, the son of Rayana. R. Narasimhachar places the work around 1600. The work is also called *Alamkarasarasamgraha*. This is not an original work but only a collection of excerpts from well-known Sanskrit and Kannada works on the subject, particularly, *Shringararatnakara* of Kavi Kama and *Rasaratnakara* of Salva.

The next work of some importance is *Rasamanjari* or *Shringaratilaka* of Jayendra, the author of *Kannada kuvalayananda*. This is also an unpublished manuscript, written in prose and verse. The language and style represent the features of the early stage of modern Kannada.

Though there are casual references to the 'dhvani' theory in *Kavirajamarga*, *Kannada kuvalayananda* and *Apratimaviracharite*, there was no full-fledged work devoted entirely to dhvani. It is only in the sixteenth century that an explication of the dhvani theory was made in Kannada in a small work entitled *Sharada vilasa*. It is assumed that the author of this work is Salva, who wrote *Rasaratnakara*. Unfortunately only the second chapter of the manuscript is extant. From what is available of the text, there is ample evidence in the writing that the author had a sound knowledge of the dhvani theory. For more information on the subject, he refers to *Kavya prakashike* (i.e. *Kavya-prakasha* of Mammata) and *Sahitya sudharnava* in Sanskrit. Nothing is known about the latter work.

In the twentieth century, there was a great need for covering the whole ground of alamkara shastra in the present-day Kannada. A.R.Krishna Sastri contributed a very competent article on the subject in *Kannada kaipidi*. A very ambitious work tracing the history of Indian poetics which is at once a critical and comparative study based on all the available Sanskrit works is *Bharatiya kavyamimamse* written by T.N. Sreekantaiya. It has been a monumental work, probably the only one of its kind in any other Indian language. K. Krishnamurthy translated almost all the Sanskrit works on poetics into Kannada with informative introductions. A considerable number of articles on different aspects of poetics by eminent scholars and students of poetics have been published in various Kannada journals.

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M.V.S.

POETICS (Maithili). There is hardly any book on poetics in early Maithili literature since Sanskrit works of poetics were freely used. In the twentieth century Maithili scholars translated some of the popular Sanskrit works like *Sahityadarpana* of Vishvanatha, *Kavyaprakasha* of Mammata and *Dasharupaka* of Dhananjaya. In course of time when English education spread over Mithila, the western principles of literature became gradually familiar to Maithili readers. But there was a difference: barring a few seminal essays of T.S. Eliot which were translated as *Alochana siddhanta* (1981) by Balakrishna Jha, the western ideas came through stray essays in the periodicals, and no western classics on the subject were translated into Maithili.

Sanskrit poetics has, therefore, continued to be the mainstay of poetics in Maithili in general, particularly the theory of rasa. All that the Maithili scholars considered necessary was the discussion of illustrations from Maithili literature. Among the best works of this kind are Riddhinatha Jha's *Vishvabhushana* (1944) and Kishornath Jha's *Rasa-parichaya* (1970). Riddhinatha Jha also wrote on the meanings of words in a work called *Shabda-shakti-trivenika* (Threefold power of words).

More extensive works were written without any pretensions of originality on the principles of poetry in general, such as Vedananda Jha's *Kavya-kaumudi*, Shyamananda Jha's *Kavyakalpadruma* and Bholanatha Jha's *Shitya vidha-vimarsha* (1985). Some works, however, incorporated western principles also, for example, Jayadhari Sinha's *Kavyamimansa* in two parts (1962-64) and *Samalochana-shastra* (1978) and Dinesh Kumar Jha's *Maithili kavya-shastra* (1981). This trend has culminated in a notable work by Shrikrishna Mishra, who has tried to establish the fundamental identity of the Western and Indian poetics by taking one eminent representative of each-Coleridge and Abhinavagupta–in a series of lectures in the Maithili Akademi at Patna.

One aspect of poetics, other than the nature of creativity, is rhetoric, and some traditional pandits have produced a number of well–chiselled works on it. The works deserving mention are, in chronological order, *Chandra-bharana* by Ramachandra Mishra 'Chandra', *Alankritibodha* by Vedananda Jha, *Alankara sagara* by Dinabandhu Jha and *Alankara pravesha* by Ramanatha Jha.

Barring Dinabandhu Jha's *Alankara-sagara*, all the above works are to a great extent, both in form and in content, only a replica or resume of some renowned Sanskrit treatise on poetics, such as Jayadeva Pakshadhara's *Chandraloka*, or Vishvanatha's *Sahitya-darpana* or Mammata's *Kavya-prakasha*. Following the Sanskrit tradition, these authors defined figures of speech, one by one, in verse and gave poems as examples. Some authors like Vedananda Jha and Sitarama Jha cited their own poems as examples composed specially for this purpose, thus bringing some originality to their treatment. Others have drawn suitable examples from various poetic works in Maithili. All these works are greatly influenced by Jayadeva Pakashadhara's *Chandraloka* which has reigned supreme in Mithila, perhaps because its author is believed to be identical with Pakashadhara Mishra, the great neo-logician of Mithila. Dinabandhu Jha is, perhaps, the first to realise that the tradition of giving versified definitions and poetic illustrations is only a hurdle in the smooth communication of non-poetic serious thought. He started from the simplest definition and illustration in lucid prose and went into depth step by step, summing up with discernment the views of his predecessors like Mammata, Appayya Dikshita and Panditaraja Jagannatha. Clear conception, lucid expression and wide scholarship made his work significant.

Prosody is allied to rhetoric. Lochana in his famous work *Ragatarangini* (c.1685) discusses song metres in early poetry, but as Govinda Jha in his work *Sankshipta chhandahshastra* (1960) has contended, these rules of song metres cannot apply to Maithili verse today, particularly modern verse, since it is quite often on the pattern of modern English rhythmic patterns, including free verse and blank verse.

There is a legitimate move, however, that in view of modern Western (especially English) critical works which have influenced Indian poetics of today there should be a fresh approach reflecting modern literature, especially prose. This view is justified for the simple reason that prose fiction and other forms of modern literature were unknown to the traditional rhetoricians.

Go.J.
J.M.

POETICS (Malayalam). The pioneering attempt in the field of literary criticism and poetics was made by an anonymous author of the fourteenth century text *Lilatilakam* which is a unique treatise on grammar, poetics and prosody. It also shows a cross-section of early manipravala literature. It falls into eight sections (shilpas). In the first shilpa the concept of manipravala has been argumentatively analysed with necessary examples. The second and third shilpas mainly deal with the language of manipravala poetry, from a grammarian's point of view. 'Guna' (quality) and 'dosha' (fault) are the topics discussed in shilpas four and five respectively. In the discussion on the 'doshas', the author has added to the traditional list a few more. The impropriety in naming a woman in poetry is an example. Similarly in the next shilpa, a distinct 'guna', 'parimalam' is also added to the traditional list. The fact

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that the author's basis of study is the early manipravala literature alone has to be taken into account here.

The next one deals with verbal embellishments like prasa, yamaka and shlesha. In the last portion of this section the author compares and contrasts 'shabdashaktimuladhvani' and 'shlesha'. In the seventh chapter, thirty alamkaras are discussed and illustrated. The last shilpa is on rasa. All the nine rasas have been discussed with examples from early manipravala literature. The quatrains quoted from contemporary poetry projects the pampered tastes and leisured life of an upper class society. For example:

All breezes are not breezes;
The real breeze is the one
That bathes in the nearby river,
Dances among the growing coconut trees,
Caresses the uniquely beautiful
Body of mistress Rohini
And comes in kindness
To thrill me by blowing over me.

A panchromatic view of a poetician and rhetorician of early manipravala literature is presented in this first text on Malayalam poetics, though written in Sanskrit.

Alamkarasamkshepa (c. 1500 A.D.) of unknown authority is an outcome of a study of Sanskrit poetics. Five figures of sound and twenty-eight figures of sense have been defined in this small work. Similarly *Arthalankaramanipravala* (1879) of Velutteril Kesavan Vaidyar, *Padadoshaprakarana* of Perunellil Krishnan Vaidyar (1803-1894), *Alamkaradipika* of Raja Raja Varma Tampuran, *Keralakaumudi* of Kovunni Nedungadi (1831-1889) also deserve mention here. *Keralakaumudi* is more popular than the other texts in many respects. This is the text in which the Malayalam metres were defined for the first time.

After a long gap of 500 years, A.R. Raja Raja Varma (1863-1918) wrote *Bhashabhushanam* which was first published in 1902. Adopting from Sanskrit literature and depending on the sources in Malayalam he composed this masterly work on poetics. Alamkara, dosha, guna, shabdartha, dhvani and gunibhutavyangya are the topics dealt with in the book. In his period the poets and critics were very much concerned with the 'dvitiyakshara prasa vada' (dispute on second syllable rhyme). Raja Raja Verma was of the opinion that meaning should not be sacrificed for the sake of external embellishment. "To save two letters what nonsense the poets employ! It not only provokes anger but also deserves sympathy." Thus he criticised the advocates of 'prasa vada'. The learned author in a way rejected neo-classicism and accepted the romantic theory in literature. His works on poetics and prosody, as well as his grammar book, *Kerala Paniniyam*, are pioneering attempts in the field of literary studies in Malayalam. His explicatory notes on *Nalacharitam attakatha*, and *Kantaratarkam* also reflect his scholarly poetic vision. Raja Raja Varma's uncle, Kerala Varma Valiya Koil Tampuran, the author of *Mayura sandesha* initiated modern studies in prose.

Sahitya Panchananan P.K. Narayana Pillai (1878-1937) wrote critical essays on the classical poets Cherusseri, Ezhuttacchan and Kunchan Nambiar. His attempt to combine the eastern and westen traditions was effectively followed later by Joseph Mundasseri, P.M. Sankaran Nambiar and S. Guptan Nair among others. A. Balakrishna Pillai (1889-1960) gave a lead to modern writers through his writings with a formalistic and critical approach. Works of Vatakkumkur Raja Raja Varma and Ullur S.Parameshwara Iyer are evidences of the adoption of classical traditions, while Balakrishna Pillai adopted ideas from outside and inspired young writers of the first half of this century.

When we survey the study of poetics in Malayalam we come across such works as the *Balalankaram* (1935) by Perurkada Kochchappan, *Kavita tattva nirupanam* (1935) by Sardar K.M. Panicker, *Sahiti sarvaswam* (1954) by Vatakkumkur, *Udayalankara* (1955) by K.C. Narayanan Nambiar, *Kavya jivita vritti*, 3 vols. (1937-1953) by P. Krishnan Nair, *Rasika pratnam* by Attur Krishna Pisharody (1876-1964), *Sahitya vidya* and *Bharata paryatanam* by Kuttikrishna Marar (1900-1973), *Sahitya vicharam* and *Soundarya nirikshanam* by M.P. Paul (1904-1952), *Kavya pithika* and *Prabhashanavali* by Joseph Mundasseri (1901-1977), *Kavyakala* (1959) by P.Padmanabha Pillai, *Kavya samiksha* and *Dhvanyaloka* by E.V.Damodaran. Among these texts *Sahityabhushanam* by Kuttikrishna Marar deserves special consideration. It is a criticism of Raja Raja Varma's *Bhashabhushanam*. He upholds Mahimabhatta's theory of inference as against the theory of dhvani. Ullur, in his introduction to the book, does not approve of the view of Marar. *Sahitya lochanam* of P.M. Sankaran Nambiar, collected essays of Kuttipuzha Krishna Pillai, N. Krishna Pillai, and S. Guptan Nair, *Navina natakadarsham* by Mekkolla Parameswaran Pillai, essays by Sukumar Azhikode, M. Leelavathy and P.K. Balakrishnan are in-depth analyses of literary subjects. Articles written by N.P. Unni, P. Damodaran Pillai and K. Bhaskaran Nair, metrical studies made by scholars from Appan Tampuran to N.V. Krishna Warrior, K.K. Vadhyar, P. Kunjikrishna Menon are also valuable. Of them, 'Malayalam Poetics' by T. Bhaskaran contains a theoretical approach on the poetics of Cherusseri's *Krishnagatha* (15th century).

The latest Malayalam treatise on poetics is *Kairali dhvani* by P.K. Narayana Pillai who assessed brilliantly the wealth of Malayalam poetry through the kaleidoscope of Anandavardhana's dhvani theory. This is a masterly thesis and its dimensions are worth studying.

Natya shastra of Bharatamuni, *Dhvanyaloka* of Anandavardhana, *Sahityadarpana* of Viswanatha, *Dasharupa* of Dhananjaya, *Kuvalayananda* of Appayya Dikshita, etc. hve been translated into Malayalam. The

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annotations of Sanskrit classics are also relevant here. Especially the annotation prepared in Sanskrit for the *Abhijnana shakuntala* by the late Parikshit Tampuran and Rama Pisharody deserves particular mention. A good number of essays on literary theories have been published in books and journals and they have supplemented the study on poetics. Vedabandhu's translations of Aritstotle, Longinus, etc., and *History of Western Literary Criticism* by M.Achutan and K.M. Tarakan are scholarly texts on the subject. Similarly, texts on eastern poetic principles, prepared by V.S. Sharma, T Bhaskaran, etc. have also appeared in print. Interpretations of classical and modern poetical works by various authors and contributions of ancient and contemporary journals are also notable here.

Thus, it may be seen that Malayalam poetics deserves a distinct aesthetic approach, and a laudable attempt has been made by many scholars through the decades, though the search is neither complete nor comprehensive.

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V.S.S.

POETICS (Marathi). Marathi has a long tradition of works on poetics mainly because of its background of a strong Sanskrit scholarship. The following are some of the significant works on poetics. *Poetics* by Ganesha Sadashivashastri Lele aims at acquainting the studious students of modern Marathi poetry with the rudiments of ancient poetics. In 108 pages, Sadashivashastri briefly deals, in question-answer form, with the definitions and varieties of poetic composition, powers of words, types of hero and heroine, rasas (sentiments), gunas (qualities), ritis (styles), alankaras (figures of speech), metres and doshas (poetic defects). Sadashivashashtri's work contains explanatory short foot notes, tables and illustrative passages in prose and verse.

Rasaprabodha (The knowledge of rasa) by Balavantrao Kamlakar Makode is a concise treatise devoted exclusively to the treatment of rasa, the soul of poetry. In eleven chapters *Rasaprabodha* explains the concepts of rasa, its generative causes, states of bhava, rasabhasa, the mixture of rasa, the defects of rasa, types of dhvani (suggestion), and theories about enjoyment of rasa, with illustrative verses drawn from medieval Marathi poetry. The book discusses vatsalya (affection towards children), bhakti (devotion to God), and preyan (affection towards friends) as rasas, besides the usual nine rasas.

Maharashtriyanche kavyaparikshana (The examination of poetry in Maharashtra) by Shridhara Vyankatesha Ketkar is a monograph, dealing with the history of literary taste and appreciation of the medieval Marathi authors. *Maharashtriyanche kavyaparikshana* observes that the character of literature and social circumstances are co-related. Shivaji's age was the most productive period of medieval Marathi literature. Appreciation and production of literature are inter-related activities. The common reader is the 'Supreme Court' of literature: the literature of the lower stratum later assumes the status of the literature of the higher stratum; refinement of the literature of the 'unrefined' lends charm to national literature. Saint Ramadas preached, practised and propounded new principles of poetics which could serve as a supplement to the age-old Sanskrit poetics.

Abhinava kavyaprakasha by Ramchandra Shripad Joag aims at dispelling the present-day literary critics' ignorance of the principles of ancient poetics. *Abhinava kavyaprakasha* based on twenty works on Sanskrit poetics from Bharata to Jagannatha, systematically discusses the traditional topics like 'lakshana' (definition), 'prayojana' (purpose), 'hetu' (generative cause); 'vishaya' (subject) powers of words, 'rasa' 'riti' (style), 'guna' (qualities), 'dosha' (defects) 'alankara' (figures of speech) and genres of poetry, with suitable illustrations.

Kavyalochana by Dattatreya Keshav Kelkar discusses the traditional aspects of poetics in thirteen chapters spread over 400 pages. *Kavyalochana* states that a blending of Sanskrit poetics and western criticism should be attempted and the critic should refine the readers' literary taste. Pratibha (poetic muse) is imagination coupled with discretion; enjoyability is the touchstone of 'literary delight'; literary relish is experienced because of a work's self-dependent unity; the number of figures of speech can be reduced: the figures of speech can be regrouped and renamed; reality in literature is different from that in everyday life; the literary artist must realize his social responsibility.

Marathiche sahityashastra by Madhav Gopal Deshamukh argues that Sanskrit poetics is inadequate in that it does not recognise new trends in medieval Marathi poetry. *Marathiche sahityashastra* investigates the principles of poetics which underlie the works of Marathi saint-poets from Jnaneshvara to Ramdas. The main conclusions of *Marathiche sahityashastra* are according to the saint poets, that spiritual poetry is the highest type of literature ; that sahitya means external embellishment; purification of speech and devotion to God and denial of worldly pleasure constitute the 'aim of poetry'; that 'upama', 'shlesha' and 'varnaka' are new figures of speech; the term 'rekha' signifies the 'style of expressing sentiments'; and that rasa and bhava are inter-related and the sentiment of devotion to God is the quintessence of 'madhurya' (sweetness).

Rasavimarsha by Keshav Narayan Watave examines the ancient rasa-doctrine in the light of western psychology and aesthetics. *Rasavimarsha*, besides discussing the concepts of rasas, their mutual relations, the claim of the sentiment of devotion to God as an independent rasa,

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etc., explains the rasa-doctrine in the terminology of western psychology and thus presents the old doctrine in a modern form.

Bharatiya sahityashastra (Indian poetics) by Ganesh Trymbak Deshpande, in its first part, traces the historical development of Sanskrit poetics from 200 B.C. to A.D. 1700, connects Bharata's lakshanas with the figures of speech, and shows that Bhamaha and others do not belong to different schools of poetics but follow the established views of their predecessors. In the second part *Bharatiya sahityashastra* exhaustively discusses the usual topics of poetics, with appropriate illustrations tastefully translated into Marathi.

Bharatiya kavyashastrachi utkranti by Waman Keshav Lele chronologically arranges all concepts and thoughts concerning Sanskrit poetics as propounded between 300 A.D. and 800 A.D. and then critically assesses the evolution of each of them. *Bharatiya kavyashastrachi utkranti* concludes that the ancients aimed at perfect and beautiful composition and that poetics demanded a rigorous physical and mental exertion. The reflections on the soul of poetry began in the sixth century A.D.; poetry and other fine arts were considered integral parts of undivided human culture; the 'sound' and 'sense' of language were deemed to possess many qualities; literature observed its own 'code of conduct'.

Ramdasanche sahityashastra by B.S. Paranjape upholds the view that a literary composition full of strikingness and variety, produced with aesthetic sense and appropriateness and evincing the author's scholarship, enhances the charm of human life and, therefore, enjoys a rightful and prestigious place in the life of a nation. Poetry teaches us, softens our angularities, shows us the path of devotion, frees us from the worldly ties, dislodges duality and makes us see 'reality'. Great poets are treasures of discretion, fountains of imagination, rain clouds of nectar and storehouses of beatitude.

W.K.L.

POETICS (Oriya). Orissa has had a long tradition of poetics which culminated in *Sahitya darpana* in Sanskrit, by Vishwanath Kaviraya, but the first Oriya poet who wrote a book on poetics in Oriya was Narasingha Sena. He was a poet of high order in the early part of the 16th century. His treatise on alankara was entitled *Dhaga muktabali.* It is divided into 17 'panchakas' and each panchaka has five padas. These panchakas can be divided into four categories, such as the division of nayika, Shringara rasa and its sub-divisions, nayaka and sakhis. The padas of the panchakas are independent by themselves, though they aim at describing one aspect of rasa or one kind of nayika. On the whole the emphasis was more on nayikas and Shringara rasa than on anything else. But the book, as it is, shows that the writer was not much interested in writing a systematic book on alankara shastra, though the book has a good range and the writer appears to be well-versed in Sanskrit poetics.

The second book of importance is *Kabi kalpadruma* by Jadumani Routroy (17th c.). The book is a complete work on kavya shastra in Oriya literature. It is divided into eight chapters, such as kavya, rasa, nayaka and nayika lakhyam; guna and dosha in kavya; Shabdartha; description of different seasons; description of different types of colour; different raga and laya of music; description of different types of songs and small poems; and description of different types of dances. The writer has used both Sanskrit and Oriya languages but, as can be seen, it was not confined only to poetics. It also included aspects of dictionary, change of season and discussion on varieties of colour. The models have been taken from important authors of the past like Vamana and Bharata, though in a way Vishwanatha's *Sahitya darpana* has almost been followed literally in many places.

The next book of importance was *Rasa panchaka* by Upendra Bhanja (17th-18th c.), the famous poet who wrote three books specially dealing with the subject-matter of kavya shastra. The books were, *Chitra kavya bandhodaya*, *Rasa manjari* and *Rasa panchaka*. The first book gives detailed descriptions of 'bandhas' (puzzle knots) like Sarpa (serpent) bandha, Gada (mace) bandha and Ratha (chariot) bandha, etc. The second book has five chapters which describe similes, alankaras and chhandas etc, which were generally used by poets to write kavyas, particularly in the Riti kavya period. The third book is divided into panchakas and in each the poet refers to five types of poetry, such as chhanda, chaupadi, chautisa, dhaga and beli. Besides, detailed accounts of nine rasas have been given along with references to different types of nayakas and nayikas. Books like *Sahitya darpana*, *Rasa tarangini* and *Kavya prakasha* were Upendra's models. Following Upendra and influenced by him was *Rasa muktabali* by Gadadhara Narayan Bhanja of Keonjhar. The work was divided into five chapters and was in the form of a conversation between Radha and Lalita.

The tradition continued in the 20th century and some more important recent books are *Alankara bodhodaya* by Basudeva Sudhal Dev, *Alankara tarangini* by Kulamani Das, *Alankara parichaya* by Bhabagrahi Mishra, *Alankara sahityara krama vikasa* by Govind Chandra Udgata. Most of these books rely on Sanskrit models though there are frequent examples from Oriya.

The tradition of writing books on poetics which started in Orissa in the 13th century by Vidyadhar has continued till today, though the most important work has been Vishwanath's *Sahitya darpana* which has throughout centuries continued to provide illumination and ideas to Oriya writers on poetics.

K.C.S.

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POETICS (Prakrit) in its widest sense embraces the sciences of all poetic art; and is called Sahitya shastra or Alamkarashastra. The term 'alamkara' in Sanskrit stands for the principle of poetic beauty itself, which in its general sense can be called the science of criticism. Poetry is the earliest literature in India but as science of poetry, poetics developed later. The most ancient basis of alamkara literature is very simple. Prakrit writers follow the older tradition of poetics. They have thrown light on gunas, alamkaras, ritis and rasas. They have also propounded various theories and definitions of alamkaras as well as of dhvani. A classification of figures of speech that has been accepted by all alamkarikas is based on sound and sense.

There is a long tradition of poetics in Sanskrit literature. Most critics, such as Rudrata, Anandavardhana, Abhinava Gupta, Dhanika, Dandi, Bhojraja, Ruyyaka, Mammata and many other eminent alamkarikas have quoted in their works passages from Prakrit poetry with all its beauty and art. It is worthy of note that Sanskrit critics do not mention the name of any of the Prakrit alamkarikas with their schools.

Unfortunately, it seems that the Prakrit works of poetics are lost. The single manuscript of *Alamkaradarpana* (alankaradappana) is available. It is still unpublished. The copy of the manuscript is dated 1104 A.D. which shows that the text is earlier than the eleventh century. It comprises 134 verses. Though its author is unknown, there is evidence that he was from a Jaina family. In the very beginning of the text he invokes Jinavani (Shruta devta). The work deals with the theory and definition of poetry, purpose of poetry, figures of speech and their illustrations. It is a work full of quotations from Parkrit poetry.

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D.S.

POETICS (Rajasthani) is concerned with the vast bulk of oriental theories which may, for the sake of convenience, be studied under the following heads: Alankar (rhetoric of shabda and artha, i.e. word and meaning), Dosh (flaws), Gun (ingredients of treatment), Vritti (style of description), Rasa (aesthetic feeling), Dhvani (suggestiveness), and Riti (pattern of rules). Under the last category some of the theoreticians mention Nayak-Nayika-Bheda also, i.e. principles describing the kinds and qualities of men and women, mainly in the context of love.

Rajasthani has been largely dependent on classical treatises for all these details. Though the Jain scholars, who were responsible for writing and preserving almost the entire Rajasthani literature of the past, were quite conversant with these theories, the bigger lot of minstrels was mostly trained in the traditional, hereditary way. Though we hear of Charan 'pathashalas' training the poets in poetics, they were too few to cope with the demand.

Poets like Isharadas (16th c.), Durasa Adha (16th c.), Prithvi Raj (17th c.), Bankidas (19th c.), Ganeshpuri (19th c.), Narasingdan (19th c.), Muraridas (20th c.) were certainly duly educated in poetics and allied branches. The rhetoricians, prosodists and lexicographers, of whom there are over a dozen names, also deserve the credit of being skilled theoreticians. Some of the important works in the field are Kushallabh's *Pingai shiromani* (16th c.), Jogidas's *Haripingal prabandh* (16th c.), Hamirdan's *Pingal prakash* and *Lakhapat Pingal* (18th c.), Mansaram's *Raghunath rupak gitan ro* (19th c.), Udairam's *Kavikulbodh* (19th c.), Harikrishan's *Rup dip pingal* and Adha kisan's *Raghubar jas prakas*. All these works mainly deal with prosody and have defined, with illustrations, the various metres in use. In a secondary manner they have touched on the 'Alankaras' (figures), 'Doshas' (flaws), 'Rasas' (aesthetic feelings), 'Ukats' (manners of address) and 'Jathas' (repetitive forms).

The only one alliteration, but most important at the same time, is 'vainsagai', that is, the fraternity of syllables. It is a sort of 'shabdalankar', defined in classical treatises as 'vrittianupras'. But 'vainasagai' excels shabdalankar in the sense that it is treated as an essential quality of all poetry, enhancing its beauty by sound-effect. Moreover, it is used in more than ten ways, thus expanding the scope of its play, resulting in the added splendour of the outward form.

'Ukat', the manner of addressing 'git', is restricted to the composition of Dingal commemorative songs, 'sakh ri kavita'. As a git is either to be addressed by the poet to the hero, or to his readers or listeners, or to his own self, or by some one else to a third person, principles regarding manners of address are laid down. Scholars have classified these address-forms into five different kinds, each form having its own subdivisions.

'Doshas' or flaws of poetic composition are eleven in all (1) 'Andh' (blind) flaw occurs when there is an ambiguity as to who is addressing; (2) 'Chabakalo' (spotted) takes place when words of more than one language are mixed up; (3) 'Hin' (deficient) is observed when the peculiarities related to the hero are not mentioned which creates confusion in identification; (4) 'Ninang' (out of sequence) take place when the description is not in a consecutive order; (5) 'Chhand Bhang' (breach of metrical arrangement) is apparently a deficiency of 'matra' in a metre (6) 'Jatvirodh' (caste-hostility) denotes the mixing up of the stanzas of different kinds, (7) 'Apas' (imperceptibility) means the supposed intricacy of composition which is too difficult to be understood; (8) 'Nal cheda' also relates to loss of sequence; (9) 'Pakhatut' (use of non-standard language) records use of non-standard language along with the standard one; (10) 'Baharo' (inaudibility) stands for ambiguity of meaning and also for obscene and rude vocabulary; (11) 'Apangal'

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occurs when the rhyming terminations result in inauspicious words.

'Jatha' or 'Riti', is a sort of repetition of expression which, otherwise regarded as 'Punarokti Dosha', is treated as an art of style by the rhetoricians. Muraridan in his *Jaswant jasobhushan* (20th c.) has called 'Marawi Riti', a style adopted in Marubhasha. Udairam in his *Kavikulbodh* has mentioned the number of Jathas as twenty-one, but the actual names are only eighteen, as given by him. Kisana Adha has mentioned only eleven of them.

As the majority of Rajasthani poets were more concerned with git they concentrated on prosody only. They neither needed nor had the requisite ability to go deep into the principles of 'dhvani', 'rasa', and 'vritti' or other subtle theories of poetics as discussed by classical Sanskrit scholars.

Raw. S.

POETICS (Sanskrit). Poetics is a systematic theory of poetry. It defines poetry and its various forms, and discusses the principles that govern the creation of poetry. Rhetoric and aesthetics, too, are closely associated with poetics. So is literary criticism. What is now called Sanskrit poetics also covers the areas of rhetoric, aesthetics and criticism. 'Sahityavidya', 'Kavyamimamsa' and 'Alamkarashastra' are the terms in Sanskrit which approximate to the western term poetics. The first two terms were used as early as about 900 A.D. by Rajashekhara in his treatise, *Kavyamimamsa*. The last term is comparatively more modern. Gopendra Tippabhupala (c.15th century A.D.) in his *Kamadhenu*, commentary on the first two sutras of Vamana's *Kavyalamkarasutravritti*, suggests that the discipline of poetics is called 'Alamkarashastra'. Ramasubramany Shastri (mid-19th century) wrote *Alamkarashastravitasa*, using the term in the sense of poetics. Among modern scholars, H. Jacobi was perhaps the first to popularise the term Alamkarasashtra in the sense of poetics.

The history of Sanskrit poetics covers a period of eighteen hundred years from Bharata (c. 2nd century A.D.) to, say, Ramasubramanya Shastri (middle of 19th century), mentioned earlier. Before Bharata the hints at the theory of poetry may be discovered in the Sama Veda, Yaska (5th century B.C.), Panini (4th century B.C.), Kattayayana (3rd century B.C.) and Patanjali (2nd century B.C.). The Sanskrit treatises on poetics are simply astounding in respect of their number, magnitude and scope.

It is significant that the first work extant on poetics is Bharata's *Natyashastra* which is professedly a work on dramaturgy and deals comprehensively with the performing arts–drama, dance and music, but certain ideas that specifically belong to the Sanskrit poetics with the hints of a possible theory emerge out of the *Natyashastra*. Poetics in India, therefore, rose out of dramaturgy and offers an analogy with Aristotle's treatment of tragedy, a form of drama, as the greatest form of poetry.

The large number of books on poetics written in Sanskrit maintain varying degrees of difference in respect of the topics dealt with. These topics may be summed up briefly. (1) Purpose or purposes of poetry for the poet and the reader: the purposes, generally recognised, are acquisition of fame, wealth, wisdom and delight. (2) Qualities that make a poet capable of composing literary works: they are generally enumerated as 'pratibha' (inborn creative talent), training, learning and practice. (3) Definition of kavya (i.e. creative literature): in Sanskrit poetics word and meaning are generally recognised as the body of poetry, and some element like rasa (aesthetically experienced emotion or aesthetic relish), or dhvani (suggestive element), or riti (style), or vakrokti (deviant utterance), or auchitya (propriety), is recognised as its soul. (4) Power of word for conveying its primary, secondary, and suggested meanings and power of sentence for conveying its total meaning: questions are raised with regard to the real import of a word for a class or an individual, and other epistemological matters of the sort. (5) Classification of poetry: on the basis of the degree of appeal poetry can be classified as the best poetry (i.e., Dhvani), the mediocre (i.e., Gunibhutavyangya), and the inferior (i.e., Chitra); and on the basis of external form Gadya (prose), Padya (verse), Mishra (mixed), Drishya (visual, or dramatic), Shravya (audible or nondramatic). (6) Details: the particulars elucidate poetry in a dramatic form. (7) Gunas (qualities): these are qualities which qualify the word and meaning, their number, nature and relationship with Rasa. (8) Doshas (literary blemishes): they are classified as belonging to Pada (word), Vakya (sentence), Artha (meaning), Rasa (contextual sentiment), etc. (9) Ritis (diction or style). (10) The term Vrittis has various meanings and may refer to the vrittis of drama such as Bharati and Kaishika or those of an Anuprasa (i.e. figure relating to assonance) such as Nagarika and Upanagarika. (11) Alamkaras (figures of speech): such elements embellish writing. (12) Various features of poetry like Pravritti, Paka and Lakshana are also discussed. (13) Rasa and its varieties are explained. (14) Kavisamayas (literary conventions).

The treatises deal either with all or some of them. Accordingly, the Sanskrit works on poetics may be divided into several groups: (i) those dealing with most of the topics, including dramaturgy, e.g. *Shringaraprakasha*, *Sahityaratnakara*, *Sahityadarpana*, and *Prataparudriyal*; (ii) those dealing with most except dramaturgy, e.g. *Kavyadarsha*, *Kavyalamkarasutravrittti*, *Kavyalamkara* (of Bhamaha, Rudrata and Vagbhata), *Kavyaprakasha* and *Rasagangadhara*; (iii) those dealing with only dramaturgy and rasa, e.g. *Dasharupaka*, *Rasarnavasudhakara*, *Natakachandrika*, but the *Natyashastra* forms a class by itself as it deals with dance and music as well; (iv) those dealing only with Alamkaras (figures of speech), e.g.

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Alamkarasarasamgraha, *Alamkarasarvasva*, *Kuvalayananda* and *Chitramimamsa;* (v) those presenting only a particular theory of poetics, e.g. *Dhvanyaloka*, *Vakroktijivita*, *Vyaktiviveka* and *Auchityavicharacharcha;* (vi) those dealing only with the powers of words, e.g. *Abhidhavrittimatrika*, *Vrittivarttika*, *Shabdavyaparavichara;* (vii) those dealing with Rasa alone without any treatment of dramaturgy, e.g. *Shringaratilaka* and *Rasatarangini;* (viii) those dealing with a particular topic more exclusively e.g. *Rasamanjari* dealing with Nayaka-Nayikabheda, i.e. varieties of type characters, and *Bhaktirasamritasindhu* and *Ujjvalanilamani*, both dealing with Bhakti rasa alone; (ix) those meant only for refuting the views of earlier theorists, e.g. *Kavyaprakashakhandana* and *Chitramimamsakhandana;* (x) those offering practical guidance to poets in respect of metres, Kavisamayas, and the like, e.g. *Suvrittatilaka* and *Kavyakalpalata*. Besides such regular works on poetics, there are also commentaries, e.g. Abhinavabharati on *Natyashastra*, and Lochana on *Dhvanyaloka* which, because of their assessment of the great dramatic and rhetorical moment, may be given authoritative status in poetics.

Among the traditional writers, Samudrabandha (c. 1300), while commenting on *Alamkarasarvasa* of Ruyyaka, divides the authorities of Sanskrit poetics into five schools: the Alamkara, Riti, Vakrokti, Bhukti, and Dhvani schools. Modern scholars like P.V. Kane and others have also categorised them as a number of theories and schools. It is, however, difficult to assign a theorist exclusively to a particular school, but a general classification may be made: (1) Rasa school had its most notable exponents in Bharata and Vishvanatha who consider Rasa as the soul of poetry. (2) Alamkara school had its theorists in Bhamaha, Dandi, Udbhata and Rudrata. None claims Alamkara as the soul of poetry, but all appear to emphasise the importance of Alamkara. In the words of Bhamaha, "Even the charming face of a damsel does not shine without ornaments." (3) Riti school had Vamana as its foremost representative who recognised Riti (style) as the soul of poetry. (4) Anandavardhana (c.850 A.D.) was the founder of the Dhvani school and Mammata its most notable exponent. Anandavardhana thought Dhvani (i.e., suggestive element) was the soul of poetry. This school recognised Rasa as the most important element of poetry. (5) Vakrokti school was propounded by Kuntaka who maintained that Vakrokti (i.e. deviant utterance) or a striking statement was the soul of poetry. In fact, Kuntaka assessed the whole scheme of Dhvani in a different context and with a different connotation, and also recognised the importance of Rasa. (6) The theory of Anumiti was propounded by Mahimabhatta who claimed that what had been called the suggested meaning in poetry was actually derived through a process of Anumiti (i.e. inference). Mahimabhatta opposed the concept of Dhvani, but recognised Rasa as the soul of poetry. (7) The theory of Auchitya was propounded by Kshemendra, viewing Auchitya (i.e. propriety) as the soul of poetry.

It is difficult to determine the proper affiliation of a theorist to a school. For instance, Rudrata, an exponent of the Alamkara school, also recognised the paramount importance of Rasa. Ruyyaka titled his work *Alamkarasarvasva*, but in fact he was a staunch follower of the doctrine of Dhvani.

Sanskrit poetics is mostly concerned with the principles of criticism, but applied criticism is not totally absent in Sanskrit. It has been in existence in several ways: (i) as references made to individual works and particular passages from those works along with comments for illustrating various literary elements; (ii) as comments given on existing literature in commentaries on theoretical works; (iii) as comments made by authors of literary works with regard to merits and demerits of other writers, e.g. Bana's observations in the introductory verses of *Harshacharita;* (iv) as anonymous floating remarks, sometimes quoted in the commentaries, e.g. the observation "Upama Kalidasasya, Bharaverarthagauravam, Naishadhe padalalityam, Maghe santi tryogunah," which points out that upama (simile) is the most salient feature in Kalidasa's poetry, the meaning of a word in Bharavi, the delicate artistry in Naishadha and the presence of the three in Magha. The Samaveda and the grammatical treatises of Yaska, Panini, Kattayayana and Patanjali may once have formed a part of this applied literary criticism.

Sanskrit poetics does not seem concerned with the social utility of literature but decidedly with the morality of the individual. This is warranted by the fact that ethically undesirable ideas are denounced as contributing to the blemish called Anauchitya (i.e. impropriety). While conceding that literature should be instructive, Sanskrit poetics claims that to give delight is the ultimate aim of literature but it is a delight approved by a sense of the moral values. Moral perfection, achieved through literature, is also a means to that end. It qualifies the individual to attain Moksha, which is a state of supreme bliss, and the aesthetic relish accruing from the realisation of Rasa is on a par with the supreme bliss.

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M.M.S.

POETICS (Sindhi). Though complementary to literary criticism in its present-day extended sense, poetics is not exactly a part of it. For, literary criticism concerns itself with the literary works themselves and poetics is a philosophical activity within the former's orbit and deals

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with the analysis and judgement of concept regarding poetry of literature.

Since the Sanskritized Sindhi works could not survive the Muslim rule in Sindh, there is no trace of any indigenous system of poetics having been in vogue in Sindhi until the first quarter of the twentieth century. It may be observed that when the Sanskritized Sindhi language reached a definite stage of development, the Persian life and letters, owing to the peculiar geographical and political conditions in Sindh, started showing their influence on it. This explains why in Sindh before the partition of the country in 1947, very few of the literary principles based on Sankrit poetics formed part of the Sindhi teaching curricula, and there were no Sindhi standard books dealing with various aspects of Kavyashastra and the Sindhi dictionaries remained devoid of the requisite terminology. What showed itself was the Perso-Arabic poetics in its rudiments.

The Perso-Arabic poetics talked of two concepts, in the main, of 'fasahat' (lucidity which arises from the appropriate use of words) and 'balaghat' (suggestiveness which combines the quality of 'fasahat' with the added one of presenting a whole gamut of feeling in a few words), and judged all the literary works by them. The derivative and dilettante Perso-Arabic poetics for Sindhi also referred to the twin concepts of 'takhayyul' (imagination) and 'mahakat' (depection of inner feelings under outer stimuli) which were western in their origin.

It was in 1923 that H.M. Gurbaxani evinced some kind of acquaintance with the indigenous poetics in his introduction to the *Shah-jo-risalo*, Volume I. In 1953, J.K. Bhavanani made an earnest effort to revive our interest in Sanskrit poetics and Indian prosody by bringing out his book *Chhanda sug'andh*. In it, he wrote cursorily about the principles of Chhandashastra and made a passing reference to the subjects of 'bhava', 'rasa' and 'alankara'. L.H. Ajwani characterised Bhavnani as the pioneer in the field.

In independent India, the literary principles based on Sanskrit poetics came to form a part of the Sindhi teaching curricula for Higher Secondary as well as university students. For such students, Motilal Jotwani published *Alankara ain chhanda* in 1962. A short book on the subject, it opens up in Sindhi for the first time in centuries of the Persian influence the four aspects of Kavyashastra, viz., 'rasa', 'alankara', 'dhvani' and 'chhanda'.

Around the year 1970, Motilal Jotwani published a series of articles in Sindhi, studying the Sindhi Sufi poets Shah Abdul Karim and Shah Abdul Latif from the point of view of Sanskrit poetics. About the latter, he said, among other things the Sufi poet Shah Abdul Latif's *Risalo* involved all the significant emotions and not only pity and fear, as in Aristotle. The *Shah-jo-risalo* awakens the erotic, the comic, the frightful, the disgusting, the tender, the tranquil, etc. The poet universalizes (sadharanikarana) his own emotions, depending on his 'kalpana'(imagination) and 'samavedana' (sensibility) which organise 'bhava' (emotion) and 'vibhave' (objective correlative).

In Sindhi, J.K. Bhavnani deals with these concepts at a greater length in his *Panja ganja: Bharati sahitya siddhanta* (1973). As the title of the book *Panja ganja* (literally meaning "Five treasures") suggests, it bares open the five treasures of Natya shastra, Rasa shastra, Alankara shastra, Sahitya shastra and Chhanda shastra. Throughout his book, the author has given English equivalents of various Sanskrit terms, which have also been adopted by other Indian languages, he having done so for the Sindhi language. He has not omitted a few Persian equivalents which he could find in that tradition.

At present, the study of the indigenous Sanskrit poetics has attracted a good number of Sindhi scholars in India and drawn the attention of some of them in Sindh (Pakistan) too.

Mo.J

POETICS (Tamil). In ancient Tamil, the word 'nul' refers to grammatical work only. The tradition of writing grammatical work is to teach not only the grammar of language, but also the grammar of poetic creation and its tradition and convention. The oldest grammatical work, *Tolkappiyam*, belongs to this tradition and 'porlalikaram', the third division of *Tolkappiyam* sets the rules and regulations of poetics and rhetoric. The first two chapters 'Akattinai Iyal' and 'Purattinai Iyal' deal with the major themes of poetry mainly based on the concepts of 'akam' and 'puram'. Tolkappiyar classifies 'akam' poetry, love poetry or 'poetry of the inner world' into the seven types. The first is 'kaikkilai' (poetry of unrequited love) and the last 'peruntinai' (mismatched love). Of the seven types, 'the middle five' i.e, 'mullai', 'kurunchi', 'palai', 'marutam' and 'neytal', are the subject or theme of ideal love poetry of that time. Here 'mullai', 'kurunchi' etc. not only represent the topographical classification of land but also indicate the human feelings set in the time of union, separation and so on. He talks about the elements of love poetry in the order: 'mutal' (the first things - time and place), 'karu' (the native elements - food, work, flora and fauna etc) and 'uri' (the emotional aspects of human love).

Tolkappiyar speaks about the poetic conventions and tradition of 'akam' and 'puram' poetry. In akam according to him, the name of the person should not be mentioned and poetry should be in accordance with the tradition of 'ulakiyal valakku' and 'natakavalakku', the mundane usage of world and literature or drama, and it should be true to the mental perception of the creative world of the poet and the reader. In contrast to akam, puram poetry is about the 'exterior or the public life of the people'. During later times, the old Tamil akam tradition, enunciated by Tolkappiyar and illustrated by Sangam classics had almost

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been forgotten. New traditions had crept in due to the natural influence of time and also due to the aggressive influence of Sanskritic traditions. And in the medieval period it was felt necessary to have separate grammars on each aspects of Tamil poetics independently. As we have grammars like *Yapparungalam* and *Yapparungalakkarigai* exclusively for 'yappu' or prosody, it was also felt that there should be separate grammars on 'porul', i.e. content of poetry. Iraiyanar's *Kalaviyal* and Narkaviraja Nambi's *Akapporul* only deal with the several aspects of love, both pre-marital and post-marital, and formulate rules for akam poetry. In a similar way, Purapporul Venbamalai (13th c.) deals with the theme of puram poetry.

In 'Meyppattiyal', the sixth chapter of 'Porulalikaram', Tolkappiyar talks about eight kinds of 'suvai', taste or enjoyment of mental pleasure, and formulates his theory of 'meyppatu' or 'rasa' as a part of poetics.

In 'Uvamaviyal', the seventh chapter of 'Porulatikaram', Tolkappiyar speaks of only 'uvamai' as a base of all rhetoric in thirty-eight sutras. The first sixteen deal with explicit comparison (simile) while the rest deal with indirect comparison in the name of 'ullurai', the concept of suggestion. After *Tolkappiyam* several scholars were actively involved in elaborating the concept of 'uvama' or 'upama pirapancha' into many figures of speech and writing grammatical works exclusively for rhetoric on the basis of Sanskrit grammatical works of Alamkará shashtra. The word 'ani' in Tamil refers to figure of speech or alamkara in Sanskrit. Perachiriyar, the commentator of *Tolkappiyam* strongly opposes the introduction of rhetoric in the name of 'uruvagam' or 'rupaka'. Generally, he is aganist the school of rhetoric based on the Sanskrit tradition and he says that the concept of 'uvamam' itself covers all kinds of similes enumerated in the works of rhetoric.

However, sometime after Dandi composed his *Kavyadarsha* in the court of Rajasimha Pallava (680-705), the study of 'ani' was again taken up and there were two grammarians, Puttamittranar in the court of Virarajendra Chola (1063-1070) and a Tamil Dandi in the court of Kulottunga II (1133-1150), adapting the work of Sanskrit Dandi. Puttamittranar deals with 'ani' in the last sections of his five-fold grammar *Virachotiyam*, called 'Alamkarappatalam', where he deals with thirty five 'anis' or figures of speech in 30 quatrains. His work was not popular. But Dandi's Tamil work *Dandiyalamkaram* achieved immediate popularity which it enjoys till today. Here also he deals with 35 anis divided into three chapters, general, on sense and on sound.

Alamkara through sense is porulani and alamkara through sound or words is sollani. Of the two, it is of course porulani that impresses the reader and conveys the sense emphatically, enhances the poetic value also and raises the writing to the level of art through its poetry. In his chapter on sollani, Dandi deals with the subject under four heads—repetition, difficult verse, solecism and impropriety. We have many features of sollani illustrated in the hymns of earlier saintly singers like Tiru Jnanasambandhar and these could have inspired Dandi to deal with the subject elaborately and separately. In fact, he uses one verse from Sambandhar to illustrate one of his sutras. Dandi has himself provided the illustrative verses for his subject, most of which he has himself written in praise of his patron, the Chola king.

The most familiar form of sollani (alamkara through sound) is pun (shlesha in Sanskrit and, sledai in Tamil). A large number of long poems with 100 verses on this sledai pattern have been written by many writters even up to the present day. The sledai or double meanings is here effected in separating several conjoined words, into separate distinct words to render the two meanings. They have afforded an interesting exercise to semi-scholars in de-linking the joined words to arrive at the double meaning.

The concepts of Dandi have been further enlarged by another great writer of the seventeenth century, by name Tirukkurukai Perumal Kavirayar, in his *Maran alamkaram* where he developed the individual figures of speech (ani) to hundred. He was a great devotee of Namalvar, and has written his treatise and its illustrative verses in his praise. The work is no doubt valuable but it has never been popular. The author has studied Dandi's *Kavyadarsha* but his work is an original one.

Three other treatises in translation up to the end of the ninteenth century claim our attention. *Kuvalayanandam* by Appayya Dikshita has been transalated by two different writers - one, Manikkavachakar in the 'sutram' metre in the eighteenth century and two, Minakshisundara Kavirayar in the 'kalitturai' (quatrain) metre by the last quarter of the ninteenth century. *Chandraloka* of Jayadeva was transalated by Muttusvami Aiyangar in 126 sutras (printed 1909).

These are merely attempts at expressing Sanskrit thoughts in the Tamil language, and they do not give any illustrative verses.

Srinivasaraghavachari, who was one of the editors of the second *Kuvalayanandam* (printed 1895), himself wrote a *Dandi alamkara saram* (a concise *Dandi alamkara* printed 1898) with many fresh illustrative verses of his own. P.S.S. Sastry translated *Dhvanyaloka* in sutra form and published it with his own Tamil commentary in 1944. These two are important contributions on the subject in modern times.

During the unsettled days of western militancy in Tamil Nadu, there arose a few short poetic treatises enumerating various objects which can be used by poets as objects of comparison to the parts of a woman's body; in this period patronage for poets was at a low ebb and when poets indulged in low poetry to please the petty chiefs and earn their livelihood, these short treatises were written to help such poets in rhyming and alliteration; the books were called *Uvamama sangraham*.

C.Ra.
M.Ar.

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POETICS (TELUGU)

POETICS (Telugu). Surprisingly and quite significantly too, the first work on poetics in Telugu is incidentally the first treatise on grammar by the first poet of the Telugu language. *Andhra Mahabharatam*, a free rendering of the *Mahabharata* (Adi, Sabha and a part of Aranya parvas) in Telugu verse by Nannaya Bhatt (11th c.), is the first known literary composition in Telugu, and *Andhra shabda chintamani* composed in 88 'arya' metres in Sanskrit is a pioneering work by the same poet in the field of the philosophy of language and literature which we may call poetics. This work dealing with the formation, purification and circulation of words with special reference to literary expression in the formative stage of Telugu literature brought Nannaya Bhatt the credit of being known as 'Vaganushasana' (the ordainer of speech). His concept of 'prakriti' and 'vikriti' in the context of Telugu language and his classification of Telugu vocabulary into two thought-provoking categories, 'Kala' and 'Druta' prakritaka, are significant contributions to the study of language. Telugu is thus singularly fortunate in having a founder-writer and an analyst of artistic expression in one and the same personality.

In the prologue to his poetic composition, *Andhra Mahabharatam*, he formulates for himself and his successors the essential components of any creative writing. According to him, a pleasant and palatable style of narration coupled with a substantial content sustaining and sophisticated enough to prove worthy of the software and couched in captivating and communicative language is the essential equipment of a poet or a creative writer. Himself being a treasure-house of ideas and a fountain of spontaneous expression, the founder-poet of Telugu literature spells out these ideas in the form of poetic maxims like 'Prasanna katha kalitartha yukti, akshara ramayata and saramati' which later became guidelines for thousands of poets who succeeded him during the past one thousand years of Telugu literature.

It was, however, Elakuchi Bala Saraswathi (17th c.) who brought to light the *Andhra shabda chintamani* of Nannaya by writing a detailed commentary on this work in Telugu. It is said that Bala Saraswathi used to teach grammar and poetics to his pupils on the basis of *Andhra shabda chintamani* and his commentary, popularly known as *Balasaraswateeyam*, was an outcome of his experience as a teacher. He analysed the Sanskrit verses into convenient aphorisms and explained the significance of each one of them giving appropriate illustrations from Telugu classics.

Another scholar, Kakanuru Appa Kavi of the same century, also translated the text of Nannaya into Telugu in verse form. This is a free rendering of the original text with several new points added and amply illustrated to make it an independent work on poetics. This Telugu rendering, popularly known as *Appakaveeyam*, contains five chapters–the first four devoted to poetics and the last one to grammar. The author proposed to extend the scope of this work further but could not do so. But it can be said with confidence that *Appakaveeyam* is one of the most comprehensive treatises on poetics in Telugu till the seventeenth century and continues to guide the students and scholars even today as a handbook on Telugu poetics. In 1924 Vavilla Ramaswami Shastrulu published a book combining the two texts *Bala Saraswateeyam* and *Appakaveeyam* for the benefit of scholars and students of Telugu poetics.

More or less a contemporary of these two scholars, another scholar, Ahobala Pandita by name, wrote a detailed commentary in Sanskrit on *Andhra shabda chintamani*. This commentary is mostly based on *Bala Saraswateeyam* and also another Sanskrit commentary on the same text by a Sanskrit scholar called Atharvanacharya of the thirteenth century. What Balasaraswathi was to Nannaya, Ahobala Pandita was to Atharvanacharya whose commentary on Nannaya's treatise known by the titles *Athatvana karika* and *Vikriti vivekam* came to light only through Ahobala Pandita. This work of the Pandita presents a scholarly and comprehensive account of the subject covered by all his predeccessors, but being in Sanskrit it could not become so popular as *Balasaraswateeyam* or *Appakaveeyam* in Telugu reading community.

Thus the pioneering work of Nannaya Bhatt in the field of grammar and poetics attracted the attention of scholars and writers for nearly six centuries and provided inspiration to the poets and 'poeticians' for centuries almost till the beginning of the present (twentieth) century. Katana (13th c.), a contemporary of the famous Telugu poet Tikkana, also wrote an independent work entitled *Andhra bhasha bhushanam* in 190 verses in Telugu. But the main thrust of this work is grammar and not poetics. The first comprehensive work exclusively on poetics in Telugu is *Kavyalankara chudamani* of Vinnakota Peddana (15th c.). This work deals with almost all the essential components of poetry or a literary composition like rasa, alankara and chhandas (metre). Peddana composed his own illustrations to explain his theory, and in this respect this is entirely an original exposition on the subject in Telugu and incidently the first of its kind. It was Peddana who established for the first time that Telugu was derived from Sanskrit.

Jakkana (1380-1460) wrote two books *Chhandodarpanam* and *Rasabharanam*—the former dealing with prosody and the latter with rasa. Another poet, Anantamatya, also of the same period, wrote similar books on prosody and poetics. The titles are also the same. Anantamatya based his *Rasabharanam* on *Sahitya darpana* and *Kavya prakasha* in Sanskrit. His original contribution to poetics in general was that he discovered an acceptable and convincing relationship between shringara, bhakti and vatsalya. He did not touch 'guna' or 'dosha' in

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his work. Gourana, also of the same period, wrote *Lakshana dipika* in Sanskrit.

Annamacharya (1424-1503), the famous saint-composer of devotional music, is also said to have written a treatise on devotional music called *Samkeertana lakshanamu* in Sanskrit. Though this work is not available now, China Tirumalaiah, the grandson of Annamacharya, makes a mention of it and also of a commentary on it by his father Peda Tirumalaiah. If this book is discovered, it may be a valuable contribution to the advancement of this special branch of poetics.

Kavijanashrayam by a famous poet Vemulavada Bhimana was there in existence even prior to the composition of *Kavyalankara chudamani* by Peddana. But neither Peddana nor Anantamatya seems to have been influenced by Bhimana, though *Appakaveeyam* shows clear evidence of the impact of Ananta's *Chhandodarpanam.*

Kaviloka chintamani by Tatambhattu (15th c.) and *Kavijana sanjeevani* by Muddaraju Ramaiah (16th c.) are also valuable contributions to poetics in Telugu. Telugu scholars usually refer to works on poetics as 'lakshana granthas' and those who specialise in poetics are called 'lakshanikas'. Another name for poetics in Telugu is 'alankara shastra'. It is strange that 'alankara' (figure of speech) was given so much importance while naming the discipline of poetics, even though Panditaraja Jagannatha, the most outstanding exponent of poetics among the Telugu scholars, advocated 'rasa' as the most important component of any creative writing in his time-honoured work, *Rasa gangadhara.* Another significant feature about poetics in Telugu is that this discipline reached its height in the seventeenth century when Panditraja Jagannatha also flourished and brought fame to the entire Telugu world through his profound scholarship and memorable work in the field of poetics.

One of the most celebrated Telugu poets of the sixteenth century, Ramaraja Bhushana *alias* Bhattu Murthi also composed a monumental work on poetics in Telugu entitled *Kavyalankara chudamani.* Though this book resembles Peddana's work in title, it is entirely different in content. This closely follows the Sanskrit text *Prataparudriyam* of Vidyanath in theoretical part, but the illustrations are all original compositions of Bhattu Murthi. Here also there is similarity between the two texts. The illustrations given by Vidyanath are all in praise of his patron Pratapa Rudra while those given by Bhattu Murthi sing the glory of his patron Narasa Raju. That is the reason why this work, though named *Kavyalankara chudamani* by the author is popularly known as *Narasa bhupaleeyam.* The subject matter of this work is kavya, rasa, guna, dosha and nayaka which also form a part of the Sanskrit text, but the Telugu version omits the portion on drama. Composed by an eminent writer of his time, this work on poetics is deccidedly the most authentic, enlightening and delightful in purport and presentation.

Sarva lakshana sara sangraham by Kuchimanchi Timmakavi (18th c.) and *Ananda rangarat-chhandamu* by Kasturi Ranga Kavi (18th c.) are two major works which promoted thought on poetics beyond the seventeenth century. These works discussed, among other things, the definition of poetry, the purpose of writing and the purport of literature. Pedakomati Vema Reddy, well-versed in both literature and music, made a significant contribution to the field through his two works *Sahitya chintamani* and *Sangeeta chintamani.* Late in the nineteenth century, Medapalli Venkata Ramanacharyulu (1862-1943) presented a historical account of the several works brought out in Telugu on poetics in his book *Alankara shastra charitra.*

In the twentieth century, several scholars contributed to the enrichment of thought on this discipline through translations from Sanskrit as well as original works in Telugu. Special mention should be made of Vedam Venkata Raya Shastri, Komarraja Venkata Lakshmana Rao, Chilukuri Narayana Rao, Manaalli Ramakrishna Kavi, Jammalamadaka Madhavarama Sharma, Divakarla Venkatavadhani and P.S.R. Apparao. Apart from these scholars, some of the creative writers also tried to express their original ideas on the subject with a coordinated vision, combining modern outlook with traditional wisdom. The first among them was perhaps C.R. Reddy whose *Kavitva tatva vicharam* opened up new area, finding new poetic norms and reviewng standards of literary criticism. The impact of the west and the quest for the basic Indian character of Indian literature traversed almost on parallel lines and the young writer of Telugu language like any other Indian writer has evolved for himself a composite culture of words, their meaning and power.

I.P.R

POETICS (Urdu) is largely based on Perso-Arabic poetics, but a strong hint of Sanskrit aesthetics is also apparent. It must, however, be understood that this poetics does not deal with quite the same questions as western poetics does. Certain questions which dominate western poetics hardly figure in Perso-Arabic and Sanskrit literary theory. Questions like "Is poetry truer than history?", "Is poetry an imitation or representation of reality?", "Is poetry useful to the community?" were apparently not considered relevant by Urdu poetics and its progenitors. Urdu poetics is more interested in the ontology of poetry: it inquires into the nature of words and metaphorical expressions, and investigates the semantic and formal "ornaments" of poetry.

Broadly speaking, Urdu poetics is divided into four disciplines : rhetoric or discourse (bayan); invention (bad'i, also called 'm'ani' or "meaning"); prosody (aruz); rhyme (qafiya). The study of "discourse" investigates metaphor and many other kinds of indirect comparison, as

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well as the simile. Judging from the fine and intricate distinctions that have been made, metaphor and simile occupy a central place in the system. The concept of "invention" shares some features with and may in fact have borrowed them from the Sanskrit notion of 'alankara'. Inventions of meaning are generally based on subtle wordplay, while those of form are more concerned with sound and even with the appearance of the words on the page. The fact that bad'i is also called m'ani shows that the effects of invention are not merely on the surface, but go deeper and affect the meaning. Prosody studies metre with an amazing exactness and detail. Based on Perso-Arabic prosody, Urdu prosody differs from it chiefly in its narrower universe of theoretically permissible metres. The theory is, however, realistic enough to recognise that an absolute definition of a metrical line is not possible. The study of rhyme explores the question of which sounds can rhyme with which. It occasionally relaxes restrictive Perso-Arabic rules, and at other times seems to be more restrictive than its paradigm.

Urdu poetics is truly aesthetic in nature; it is 'classical' in its love of conventions and in its attention to the theme (mazmun) in terms of its freshness or other qualities of expression and formulation. This poetics does not pay principal regard to the theme's edifying propensities. Several centuries of poetic practice saw the development of a number of descriptive-cum-evaluative concepts and notions which are not to be found in the Perso-Arabic model. The influence of the Indian environment is perhaps more apparent here than elsewhere in Urdu poetics. The 'tazkira' (descriptive list of poets) developed into a distinct genre. Poets described in the tazkira were also evaluated, even if somewhat summarily or vaguely, in the light of the new notions and concepts. Unfortunately the advent of western thought led to the desuetude of this critical vocabulary. Terms like "creation of meaning" (m'ani afarini), "creation of theme" (mazmun afarini), intellection or abstraction (khayalbandi) and the untranslatable 'kaifiyat' are no longer comprehensible to most modern critics.

The first major statement on poetics in Urdu is by the Old Urdu (Dakhani) poet Mulla Vajhi (1556-1660). In his long poem *Qutab-o-Mushtari* (1609-10), he devotes a section to 'a comment on poetry'. Apart from a brief Urdu preface by Mirza Rafi Sauda (1713-1780) of Delhi, there was a hiatus of nearly two hundred years before Insha (1757-1817), a Delhi poet living in Lucknow, wrote his *Darya-e-latafat* (1801), a witty and highly original treatise in Persian on Urdu linguistics, grammar and prosody. Next came the Urdu translation (1847) by the Delhi scholar Imam Bakhsh Sahba'i of the Persian *Had'aiq-ul-balaghat* (1768) with examples drawn from Urdu, rather than the original Persian and Arabic. But times were changing, and western ideas were soon to dominate the scene.

The first sustained pronouncement, which also proved to be the most influential, was that of Altaf Husain Hali (1837-1914). In the 'Muqaddama' (Introduction, 1893) to his *Divan*, Hali tried to describe the nature of poetry in what he thought were western terms. Largely unacquainted with English, he misunderstood a throw-away remark of Milton's and based his poetics of simplicity (sadagi), realism (asliyat) and passion (josh) upon it. He developed an ideal of 'natural poetry' by which he meant one shorn of what he considered imaginative and linguistic excesses. He also developed a concept of 'imagination' somewhat similar to that of Coleridge, though apparently uninfluenced by him. He called for an essentially didactic poetry capable of contributing to the common good.

S.R.F.

POETRY (Assamese). Early and Medieval Period: Assamese poetry covers a long span of time, from about the tenth century to the end of the eighteenth of the Christian era, with a break of two barren centuries immediately after the period to which the earliest recorded literary specimens belong. This barren period covers the twelfth and thirteenth centuries; no recorded or written document belonging to this period has come down to us. The possibility of the existence of folk-poetry during this period cannot be totally ruled out but, as it was orally transmitted, such composition must have undergone linguistic metamorphosis brought about by the speech habits of the succeeding generations. An unbroken line of poetry can be traced from the beginning of the fourteenth century to the advent of the British in the third decade of the nineteenth when the modern Assamese literature begins.

Medieval Assamese poetry is predominantly religious in tone and texture. The period of composition of the mystic songs of the Sahajayani Buddhists, whose dates are assigned between the tenth and twelfth centuries, is regarded as the starting point of medieval Assamese poetry. The language of these songs or lyrics, representing the latest phase of Apabhramsha, in fact, preserves not only the earliest formative stage of the Assamese language, but also the linguistic characteristics of other Indo-Aryan languages of eastern India. This proves that the 'Charyagitis' were composed at a time when Assamese, Bengali, Maithili and Oriya had not started their independent courses of development. The Buddhist songs, containing fortyseven pieces composed by twenty-four siddhas which deal with Sahajayani Buddhist beliefs, tenets and philosophy couched in an allegorical or symbolical language, not only reflect the contemporary lower stratum of society, but also contain flashes of imaginative expressions revealing the poetic sensibility of the composers.

In the course of the two successive centuries, the Assamese language seems to have developed fully in its

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independent path and attained status as a competent medium for literary expression. Sanskrit which had served until now as the only literary medium came to be gradually replaced by Assamese from the fourteenth century onwards. During the two succeeding centuries if literary works were composed, they are now irrecoverably lost. During the fourteenth century and the early part of the fifteenth, poetical compositions of a few poets could manage to survive the onslaught of time. The works of Hema Saraswati, Kaviratna Saraswati, Harivara Vipra, Rudra Kandali and Madhava Kandali belong to the fourteenth and early fifteenth centuries. Towering among them, Madhava Kandali, styled as Kaviraja Kandali, enjoying the patronage of King Mahamanikya in the mid-fourteenth century, translated into elegant Assamese verse the *Ramayana* of Valmiki as retained in Eastern India. Madhava Kandali justified his honorific title, Kaviraja, with his scholarship, poetic ability, mastery over words and his power of conjuring up desired atomosphere and situations. He is mainly responsible for creating a poetic style with his admirable blending of spoken words with Sanskrit words and mixing also contemporary local colour with that of Valmiki's time. He is said to have translated the entire epic but only the intermediary five cantos are now available. Next to Madhava Kandali, Harivara Vipra appears to have been a poet of considerable power with adaptations from *Jaimini Bharata* in three kavyas, *Babrubahanar juddha, Lava-Kusar juddha* and *Tamradhvajar juddha*, all dealing with heroism of the youthful characters like Vabruvahana, Lava, Kusa and Tamradhvaja who confront such veterans as Arjuna and Rama. Another poet of the fourteenth century was Hema Saraswati translating or adapting from the epics and the Puranas. The principal metres of the medieval period, viz., pada or payara, duladi and chhabi, have been continually used in their verses.

While these poets of the pre-Shankaradeva period resorted entirely to the narrative style, the Vaishnavite or the Shankarite age is remarkable for introducing varied forms of literature including drama and prose narratives. As regards forms the Vaishnavite poetry may be broadly classified into (i) narrative poetry and (ii) lyrical poetry. It can also be further classified into (i) translations, (ii) adaptations, (iii) compilation, and (iv) original works. The latter classification will be more helpful for covering all types of literature.

During the Vaishnavite period, which had roughly started in the last quarter of the fifteenth century and continued unabated to the end of the seventeenth, the main channel of poetry was no doubt religious in tone, inspiring devotion to God ('bhakti') and depicting His divine and supernatural sports and exploits. Another characteristic of the poetry of this period, as of the previous period, was that themes and stories were derived from the epics and the puranas and some of them were translations or adaptations, the rest original works or compilations from various Sanskrit sources.

The original works can be subdivided into (i) devotional lyrics and (ii) kavya. The trend of expressing a poet's devotional sentiments as well as of writing poems dealing with some incidents of the divine incarnations' mundane sports and activities had gained popularity from the pre-Shankarite times but the extant written specimens belong only to the period beginning from the early part of the fifteenth century. Some of these lyrical verses or songs set to classical ragas form an integral part of the narrative kavyas dealing with the glorification of the snake-goddess Manasa. These works known as *pachali* depict the power of Manasa, as she destroys the happiness of those who refuse to worship her, or bestows on her devotees all forms of human happiness. The conflict between the merchant-prince Chandradhar, a staunch and uncompromising devotee of Shiva, and the vicissitudes of his fortune, is narrated in detail. This type of poetry with an admixture of lyrics (songs) and narratives was made popular by four poets: Durgavara, Mankar, Pitambara and Narayanadeva, the last being better known as Sukavinarayanadeva. They were contemporaries of Shankaradeva but they remained outside the domains of Shankara's influence. Some aspects of the contemporary society were sharply focussed and the erotic and the pathetic sentiments predominate in their works. Lyrics, independent of the narrative kavyas, however, came into existence as one of the main genres in the hands of Shankaradeva and Madhavadeva. This new form of lyrics, because of its sublime theme, nobility of expression and intense devotional tone, is called Bargita or great song. These songs, besides showing the transitoriness and fleeting nature of our life and existence, also depict the varied sports and activities of the child Krishna in the company of cowherd boys and his demeanours as a pampered child towards his foster mother Yashoda. Other writers, who followed the two great reformers, composed more than a thousand songs in imitation of the Bargita almost on the same line.

The original works, besides the three Manasa cycle of kavyas, composed by Mankar, Durgavara and Sukavinarayana, include the vadha-kavyas or the heroic kavya mainly composed by Rama Saraswati (c. 1540-1620), a junior contemporary of Shankaradeva. There are about fifteen such kavyas the authorship of which is ascribed to Rama Saraswati. Heroes of these kavyas are the five Pandava brothers who, while roaming in forests during their exile, had to confront oppressive asuras or danavas, leading to the death of the latter. The Pandavas, with the help of Krishna, rid the world to a great extent of tyranny and oppression and helped establish peace and happiness. This species of kavyas is mainly concerned with description of battles depicted in minute details. Some of the adapted kavyas like the *Rukminiharana, Balichalana, Amritamanthana* of Shankaradeva, *Rajasuya* of Madha-

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vadeva, *Kumaraharana* and *Vritrasuravadha* of Ananta Kandali (1530-1600), *Shakuntala-kavya* of Kaviraja Chakravarti (1670-1750) are full of poetic descriptions and remarkable for bold characterisation, occasionally reflecting the social life of the Assamese. The 'Harana-kavyas' deal with the love and abduction of mythological maidens like Rukmini, Usha and Subhadra. Another type of the erotic kavya is connected with the Sufi stories of medieval times written by Kutban, Manjhan and other Sufi poets, stories which probably got circulated in Assam after the advent of Ajan Pir (17th c.) who is credited with the composition of a large number of zikars of Sufi leaning. The poets who composed *Mrigavati-charita, Madhu malati* and *Chandravali* on the basis of Sufi stories were Hindus but, except the stories depicting the heroes in pursuit of their beloved, no trace of Sufism is noticed; rather the conventional Vaishnavite precepts and exhortations, uttering 'Harinama', are frequently seen. These are the works of the eighteenth century.

Compilation works mainly deal with the devotional verses translated from different Sanskrit devotional works and puranas on different aspects of the Bhakti cult. Notable works of this category are *Nama-ghosha* of Madhavadeva, *Ghosha-ratna* by Gopal Misra and *Bhakti-ratnavali*, originally compiled by Vishnupuri, but rendered into Assamese verse by Madhavadeva. There are a few more minor works of this nature in verse.

Another type of original works is the hagiographical literature in verse which deals with the lives and activities of Vaishnavite reformers and preachers particularly Shankaradeva, Madhavadeva and Damodaradeva. These biographies of saints and preachers, known generally as 'charitras', exhaustively depict their characters and religious activities with a certain amount of exaggeration and the element of the supernatural. Although occasional flashes of poetry are to be met with in them, they generally lack poetic elements. Dynastic histories of the medieval kings known as 'rajvamshavalis', though not as abundant as 'charitras', are nevertheless an important branch of medieval poetry.

Lastly, we must mention folk poetry, orally transmitted from generation to generation in our account of traditional poetry. This includes ballads, both historical and legendary, songs composed and sung by womenfolk on the occasions of marriage or for propitiating the goddess of pox and measles, lullabies, the Bihu songs sung during the Bihu festivals heralding the new year and the harvesting season, songs used in capturing and taming elephants, songs used while rowing boats or during boat-races, and other songs depicting joys and sorrows, festivals and ceremonies, historical or legendary incidents, involving persons like Badan Barphukan, Jaymati, Nahar Deva, Jana-gabharu, Phul Kowar and Mani Kowar. These not only bespeak of the innate poetic sensibility, the aesthetic and appreciative capacity of the unlettered folk, but also reflect the unsophisticated life of the rural Assamese society in both its beauty and its ugliness.

S.S.

MODERN PERIOD: The nineteenth century witnessed an upsurge of literary activity in almost all the Indian languages, mainly due to the impact of western learning and the rise of a new consciousness. The forms and contents of the literature of the middle ages gave way to the new experiments inspired by the study of English literature. The approach to life became more human than spiritual. The western ideal of liberal humanism began to influence our literary pursuits although writers, especially the poets, did not fully cast aside their spiritual urge. Both found expression in the new poetic forms. This may be due to the fact that the renaissance was partial in India as it was confined to the educated elites only and did not reach the grassroots. Had the awakening been total and all-pervasive, our outlook on life and the world would have been completely secular.

The advent of the British was greatly responsible for creating a new middle class in Assam. Assamese students from this background went for education to Calcutta, which had become the nerve-centre of political and cultural activities. They studied English literature and learned much from Bengali literature as well. Madhusudan Dutta, Bankimchandra Chatterjee, Rabindranath Tagore and other prominent Bengali writers of the day inspired them.

Such developments led to the flowering of the modern Assamese poetry. Bholanath Das, in imitation of Madhusudan Dutta, wrote narrative poems and lyrics. He and Ramakanta Chowdhury are regarded as pioneers of the Assamese modern poetry. Bholanath's lyric poem 'Megh' (cloud) still haunts the reader for its sincerity of feeling and vividness of imagery. In a series of poems Kamalakanta Bhattacharya exhorted the Assamese people to give up their lethargy and inertia. His poems lack poetic merit but assert the sincerity of his feelings.

Then came the *Jonaki* era. *Jonaki* was a monthly magazine which was first published in Calcutta in 1889. It was edited by Lakshminath Bezbarua, Chandrakumar Agarwalla and other young students from Assam with a sincere effort to enrich Assamese literature in all its aspects. They centred round this magazine and made it the mouthpiece of their new venture. Chandrakumar Agarwalla, a remarkable poet, contributed a lot to modern Assamese poetry. He was romantic in spirit and wrote lyrics, ballads and sonnets. With sources of poetic inspiration in man and nature, he saw beauty only as a manifestation of life. Lakshminath Bezbarua, the great Assamese writer, was not only a prolific prose writer and a humorist but also a significant poet. In some of his poems he expressed his patriotic feelings beautifully. Pastoral love was one of his favourite themes. Both Agarwalla and

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Bezbarua wrote elegies and had the knack of using folk language from ballad poetry. And Hemchandra Goswami composed a few poems of rare artistic qualities. The poets of the *Jonaki* era brought to Assamese poetry a secular humanistic and liberal consciousness and paved the way for expressing individual feelings in a new technique and later poets emulated them. Though this new mode is undoubtedly linked to the nineteenth century western and Bengali literature, it can safely be said that the Assamese poetry of this period has also a distinct local colour.

The poets of the post-*Jonaki* period contributed to the monthly magazine, *Awahan*, published in Calcutta and it was greatly responsible for the emergence of a new generation of poets. During the days when nationalistic sentiments moved the nation to rise against the British, the movement had a great impact on several poets. Ambikagiri Roychowdhury, Prasannalal Chowdhury, Nalinibala Devi, Binanda Barua and several others wrote poems with a patriotic zeal. Ambikagiri's love lyrics and mystical poems deserve special mention because they still haunt our imagination. Mystical trend is also evident in the poems of Durgeshwar Sarma, Mafizuddin Ahmed Hazarika, Nalinibala Devi and Parbatiprasad Barua. Poets like Jatindranath Duwara, Ratnakanta Barkakati, Anandachandra Barua, Ganesh Gogoi and Debakanta Barua composed poems on romantic love. Debakanta's love had a more sensuous and earthly aspect, whereas in others it was Platonic in spirit. Patriotic fervour in the poems of Jyotiprasad Agarwalla and Bishnuprasad Rava is subdued by a kind of internationalism. To sum up, the poetry of the post-*Jonaki* period was mainly concerned with materialism in the human world, although spiritual and mystical experiences found expression in some cases. It is not wrong to say that some of the poets made no conscious effort to master technique. Towards the end of this period poetry came to suffer from a lack of depth and imagination, the atmosphere became dull and static, and Assamese poetry tried to breathe new and fresh air.

The Second World War brought world-wide disaster, brutality and degradation of human values and Assam also felt the agony. The young Assamese poets saw some of the miseries and sufferings of the people with their own eyes such as the sad memory of the famine and communal killings in Calcutta which haunted their minds. The revolt in the Indian Navy and the adventures of the I.N.A. stirred the hearts of the Assamese poets. Moreover, they became acquainted with the works of Marx and Freud and also with the new literary movements in Europe. This was the time when the Japanese and Chinese literatures were read and discussed by the poets and this acquaintance with world culture naturally widened their mental horizon. Hem Barua's book entitled *Adhunik sahitya* was greatly responsible for this broadening of outlook.

A new monthly, *Jayanti*, was started in Guwahati by some young writers, who had become disillusioned with romanticism and came to favour a realistic approach to the problems of life. Some of them turned to Marxian aesthetics and wrote social poetry and some remained pragmatic and initiated a neo-romantic approach to art. Poets who were inspired by the Marxian ideology were Hem Barua, Bhabananda Dutta, Amulya Barua, Keshab Mahanta, Birendrakumar Bhattacharya and Biren Barkakati. Hem Barua's poems are distinguished by their simplicity and lucidity, his images are concrete and familiar and taken from real life, and his adoption of Eliot's technique was partly successful. Socially conscious as he was, his poems reveal a robust optimism and an impassioned love for the people but in his later poems a pessimistic tone is discernible although they still manifest his humanitarian outlook. Among other things, Bhabananda and Amulya had broad vision and stood for a more effective humanism. Bhabananda died early in life and Amulya was killed in Calcutta in the communal riots of 1946. Moheshwar Neog also made some successful experiments in form and technique.

The new poets including Hem Barua wrote for a new magazine called *Ramdhenu*, edited by Birendrakumar Bhattacharya. The new monthly was a great inspiration to the writers and poets and moved on to fresh fields and new pastures in matters of technique and content. The new venture in Assamese poetry is, to a great extent, an outcome of the influence of Eliot and of the continental poets with a symbolist trend and the poets were familiar with the poetry of Baudelaire and Mallarmé. All such influences led to a neo-romantic trend with greater individualism in Assamese poetry during the nineteen-fifties and sixties. The search for social values also continued with varying measures of success and poets like Hem Barua, Birendrakumar Bhattacharya, Ram Gogoi, Keshab Mahanta and a few others dealt with social themes and exhibited an originality of technique in some poems. Those who can be called neo-romantic are Nabakanta Barua, Ajit Barua, Nilamani Phukan and Bhaben Barua. They have a distinctly personal idiom which reveals sparks of talent in their poetry and Nabakanta Barua deserves special mention for his experiments with technique and also for the depth and gravity of his verses. Nilamani Phukan's poetry is remarkable for picturesque presentation, wide range of feeling and economy of expression. Other poets of this category are Mohendra Bora, Homen Borgohain, Hari Barkakati, Dinesh Goswami, Bireshwar Barua, Nirmalprabha Bordoloi, Hiren Bhattacharya, Hirendranath Dutta and Harekrishna Deka. These poets could re-create their distinctive poetic experience, language or form, but all such preocupations were based on an elitist concept of serious poetry which grouped them together. There were no doubt exceptions, but the number was quite small.

The beginning of the nineteenseventies witnessed a new social awareness among the younger poets. The poetic tradition of the *Jayanti* era again came into the picture, probably for some historical reasons as the

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Naxalite movement, though it failed, was creating a tremendous stir in the younger poets. Moreover, sensitive poets left their ivory tower, acquainted themselves with the never ending tale of woe and poverty, developed on the tradition of the *Jayanti*, and created a kind of social poetry tinged with irony, pathos and hope. Poets like Rabindra Bora, Rabindra Sarkar and Abani Chakravarti deserve special mention. They wanted to stand against alienation and its expression, refused to accept it as a modernist conception of life and poetry and began to think that the age of Eliot and Pound was over. Instead, the younger poets saw great possibilities in Neruda, and in the African and South American poetry.

Towards the end of the decade another group of young poets emerged, who tried to recognise the pressures, the contradictions and the fertilizing influences of different and more variagated experiences brought about by a developing society. The poets who deserve mention are Sananta Tanti, Jyana Puzari, Samir Tanti and Rafiqul Hussain, as they have shown promise. By contrast, Anubhav Tulasi, the youngest of them, seems to have developed a tone which is predominantly individual and romantic, and Mohankrishna Mishra, another promising poet, is inspired by the future one awaits. Among others who have shown promise are Jatin Borgohain, Rajen Bordoloi, Dilip Talukdar, Archana Puzari and Nilimkumar.

Many more poets are now emerging and poetry magazines are published in different parts of Assam. Poetry lovers think that poetry movements should not be confined to the towns and cities only, but it should flourish even in the countryside. If such conviction is translated into action and if the poets remain true to art and society, we can anticipate a bright future for Assamese poetry.

Nal.B.

POETRY (Bengali). The early and medieval period of Bengali literature is said to cover about five hundred years from the thirteenth century to the end of the eighteenth. Though no recorded literature has come down to us from the thirteenth century, Bengali literature is said to go back to that time because some of the legends and narratives which took literary shape in the subsequent centuries had been orally transmitted from that time.

During the fourteenth century we come across a popular form of the Krishna legend written in the form of folk-drama. It was the work of one Ananta Badu Chandidas who is supposed to be the earliest poet of Bengal. His work is known as *Srikrishna-kirtan*. It is written in the form of verse dialogues which were probably sung by the characters: Krishna, Radha and Barai or an old woman. The only manuscript of the work that has been recovered is in incomplete form. It also contains some couplets of Jayadeva's *Gita-Govinda* rendered into early middle Bengali..

From the fifteenth century the Bengalees took to rendering Sanskrit classics like the *Ramayana*, the *Mahabharata* and the *Bhagavata-purana* into Bengali verse but did not attempt literal translations. Sometimes they abridged and adapted from the originals or only translated the ideas for catering to the need of those readers or listeners who were ignorant of Sanskrit.

In 1480 Maladhar Basu completed his translation of the two cantos of the *Bhagavata-purana*, known as *Srikrishna-bijay*, which was held in high esteem by Chaitanya, the founder of Vaishnavism in Bengal. Cantos X and XI of the *Bhagavata-purana* contain episodes from Krishna's birth in Vrindavan to his death after the great battle of Kurukshetra. It is not a literal translation of the original because some extra-*Bhagavata* elements like the names of Radha and others occur in it.

The most popular work of the age is the verse rendering of Valmiki's *Ramayana* into Bengali by Krittibas. Though nothing is definitely known about the actual time of his advent, from the many autobiographical statements which he made it appears that he was born during the first half of the fifteenth century. Krittibas was the most widely read author in the middle ages. His popularity continues to the present day, because his work has become a part of the ritual life of every Bengali home. This work, as it exists today, has been to a great extent modernized through constant interpolations down the ages.

After Krittibas several other poets translated the *Ramayana*, but their fame did not spread beyond the region where they lived. Shankar Chakravarti Kavichandra, who flourished in the district of Bankura during the seventeenth century, is credited with a version known as the *Vishnupuri Ramayana*. He introduced in the story episodes from local sources. There was at this time a woman poet known as Chandravati. She had considerable poetic talent though her popularity was confined to East Bengal where she was born. Her *Ramayana* exists in oral form among unlettered women of the area.

The earliest translator of the *Mahabharata* is said to be a man named Sanjay. There is nothing we know for certain about him, but he must have written during the fifteenth century because there is no trace of Chaitanya's influence on his work. It seems that he painstakingly rendered into Bengali almost all the 'parvas' of the great epic. Next to him came Kavindra Parameshwara. He is known to have translated the *Mahabharata* during the sixteenth century under the patronage of Paragal Khan, a Muslim general in the army of Nawab Hussain Shah, the Sultan of Bengal. This translation is known as *Paragali Mahabharat*. After the death of Paragal Khan, his son, Chuti Khan, took up his rank and position and he also patronized the project.

But the most popular translator of the *Mahabharata* was Kashiram Das (17th c.). It is believed that he could

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not complete the work and after his death his nephew, who was equally talented, finished it in his name.

The age of the translation of the classics into Bengali came to an end with the advent of Chaitanya, the founder of the Bengal School of Vaishnavism. Chaitanya was born in 1486 when Hussain Shah was the Sultan of Bengal. At an early age Chaitanya became a great scholar of Sanskrit grammar. He married early but his wife, Lakshmi Devi, died prematurely. Within a short period he married Vishnupriya. But the young scholar could not settle his mind to worldly life. One night when he was only about twenty-four years of age, he left his widowed mother and young wife and received initiation into ascetic life. For the following six years he travelled very widely from one place of pilgrimage to another and ultimately settled down at Puri in Orissa where he died in 1533 at the age of forty-eight.

The life of Chaitanya naturally inspired his disciples some of whom were scholars and poets of high order. They took upon themselves the task of writing his biographies. Prose was yet unknown in Bengali literature and everything used to be written in verse. Therefore, Chaitanya's biographies also began to be written in the confessional verse form. Thus, in Bengali, biographical works in verse supplanted the hackneyed translations of the classics. Some of the biographies were written by very close associates and direct disciples of Chaitanya himself on first-hand information. Some were also written on the basis of information supplied by the direct associates of the geat religious reformer.

Of these biographies two are the most authentic and scholarly. They are *Chaitanya-bhagavata* of Brindaban Das and *Chaitanya-charitamrita* of Krishnadas Kabiraj. They were written in the sixteenth and the seventeenth centuries respectively and are regarded as sacred by the Gaudiya Vaishnava community.

Owing to the influence of the religion of love, faith and devotion of Chaitanya, Bengali literature developed another aspect during the medieval period. This was the Vasishnava lyric poetry popularly known as 'padavali'. Before the advent of Chaitanya the lyrics of Jayadeva's *Gita-Govinda*, written in a metre more akin to Bengali lyrics than Sanskrit, were known to the people of Bengal as also the lyrics of Vidyapati of Mithila. From the biographies of Chaitanya we come to know that Chaitanya used to patronize them and sing them himself in his daily prayer. Thus his disciples took to developing this aspect of Bengali poetry. Within a short time after Chaitanya numerous Vaishnava poets appeared, some of them of high literary talent. Murari Gupta, Narahari Das and a few other poets were contemporaries of Chaitanya. Poets like Dvija Chandidas, Ramananda Basu, Balaram Das, Basudev Ghosh also made fruitful contribution. There was a well-known poet named Govindadas Kaviraj who was a great scholar and the most successful imitator of Vidyapati in language and style. Jnanadas, a seventeenth century poet, was the most successful imitator of Dvija Chandidas. Sometimes the language of the padavali was a mixture of Bengali and Maithili. The mixed language is known as Brajabuli wrongly taken for a dialect of Braja of Mathura.

During the entire medieval period a form of narrative poetry popularly known as 'mangal-kavya' was written. It originated earlier than the Vaishnava lyrics and survived till the end of the eighteenth century when the Vaishnava lyrics were already defunct. It glorified the local gods and goddesses, mostly the goddesses of a malignant nature, as opposed to the beneficent character of Krishna or Vishnu of the Vaishnavas.

The earliest mangal-kavya seems to be the *Manasa-mangal* in which a popular legned of the serpent-goddess Manasa and a merchant named Chand has been retold in great detail. Numerous poets from the pre-Chaitanya age to the eighteenth century wrote *Manasamangal* in different parts of Bengal in different periods. Next in importance comes *Chandimangal*. One of its poets was the greatest poet of the mangal-kavyas. He was Mukundaram Chakravarti. He appeared in the sixteenth century and completed his work in the first decade of the following century. Chandi is the goddess presiding over the beasts of the forests but she is not the Chandi of the puranas. There are two episodes in the *Chandimangal*. In the second episode the goddess is responsible for the welfare of the household and she also has nothing to do with the Chandi of the puranas. The third major mangal-kavya is the *Dharmamangal*. It deals with an episode connected with the primitive sun-god (worshipped by the Dom community of West Bengal) glorified in great detail. *Annada-mangal* of Bharatchandra Ray, the most popular poet of the medieval times, was completed in 1752, only five years before the Battle of Plassey.

The mangal-kavyas were the literary vehicles of the Shaktas as opposed to the Vaishnavas of Bengal, but they always had an earthly flavour.

During the eighteenth century Bengali lyric poetry took a new turn. It retained its devotional character, but manifested a shift from the Vaishnava cult of Radha and Krishna to the Shakti cult or the cult of the Mother goddess Kali. The lyric poetry of the age was known as Shakta padavali. Ramprasad Sen, a saint-poet, was the pioneer in this kind of poetry.

As.B.

MODERN AGE:

The medieval period came to an end with the advent of the English and, with the spread of English education towards the middle of the nineteenth century, the Modern Age began. At the early stage there was a tendency to write new poetry in English. Before the second quarter of the century was over two alumni of the Hindu College, Kashiprasad Ghosh and Shashichandra Dutta, produced some verses in English, which were published in important

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journals and newspapers. There was a third student of this college who was so determined to distinguish himself as a poet in English that he adopted Christianity, went over to Madras, and married a British girl. He was Madhusudan Dutt, later Michael M.S. Dutt who, as fate would have it, eventually became the first and one of the best poets of the modern Bengali literature. When Dutt saw that his lyrical production in English could not help him to win a seat in the gallery of the British poets, his attitude to his mother tongue slowly changed. He had been, in early life, a lover of Bengali poetry, but now he became aware that it was not good enough in comparison with the robust and vigorous poetry of the West.

In a spirit of bravado Madhusudan started writing Bengali verse, but there were three almost insurmountable difficulties before him. The Bengali language was soft and domestic and not many interesting subjects were there for it to pick up, neither from the present nor from the known past, becuse the metre in use, though musical, was too fluid for them. Madhusudan, a lover of the ancient and modern European literature and a genuine admirer at heart of his native literature as it was, skilfully skipped over the barriers and forged diction, theme and metre for an entirely new kind of verse. For the diction and style of his poetry he drew upon the inexhaustible source of Sanskrit and went for embellishment to his advantage from his knowledge of Greek, Latin, French and Italian poetry. The new poetic diction appeared unconventional but its vigorous novelty soon overcame all resistance. For the theme Madhusudan went to the epic stories of the *Ramayana* and the *Mahabharata*. As for the metrical difficulty, it was his genius that enabled him to break the flow of the native 'payar' metre and, at the same time, do away with both rhyme and rigidity. He invented the blank verse in Bengali, and won for it the necessary independence from metre. He wrote five works of poetry: *Tilattama-sambhav* (1860) and *Meghanad badh* (1861) are in the epic style; *Birangana* (1862) has a lofty lyric stance and *Brajangana* (1861) is a collection of lyric poems in rhymed verse moulded in his own way. *Chaturdash-padi kabitabali* (1866), a collection of a hundred sonnets, is written in unrhymed and free payar metre. These sonnets were mostly written when the poet was living in France.

Madhusudan's *Meghanad-badh* is regarded as his masterpiece and a young skilful rhymester, Hemchandra Banerjee (1838-1903), who was the first commentator of *Meghanad-badh*, followed it in writing *Britrasanghar* (1875-1877), also a longer "epicling", but he did not follow rigidly the metrical innovation of Madhusudan. Hemchandra was followeed by Navinchandra Sen (1846-1909) who produced a still longer "epicling", a trilogy in fact, on the theme of Krishna as told in the *Mahabharata*: *Raibataka* (1886), *Kurukshetra* (1893) and *Prabhash* (1896).

At the time when Madhusudan Dutt had just started on his literary career there were attempts at romantic lyricism by his friends who had their education in Sanskrit and English. The first in this group of romantic poets were Dwijendranath Tagore (1840-1926) and Beharilal Chakravarti (1835-1894). Dwijendranath Tagore translated Kalidasa's *Meghadutam* into Bengali verse (1860) and the work was highly appreciated. He appears to be the first among the Bengali literary men to appreciate the poems of Derozio. He translated the dedicatory sonnet from the latter's work which was a tribute to the poet's motherland, India. Dwijendranath and his friends took special interest in narrative romances. Dwijendranath did not stick to poetry and often strayed into philosophy and religion. Nevertheless he has left us his *Swapna-prayan* (1875), an allegorical poem of high conception and noble execution.

Like most of the contemporary writers of verse in Bengali, Beharilal Chakravarti followed the path of Iswarchandra Gupta, but under the influence of his friends like Dwijendranath Tagore and Krishnakamal Bhattacharya he stopped copying Iswarchandra and soon developed a metre with a rhythm of its own. Beharilal's poetry was essentially romantic and he succeeded in finding a new and promising path for Bengali poetry. His best works are *Bangasundari* (1875) and *Saradamangal* (1880).

Dwijendranath was the leader of a literary and cultural group whose mouthpiece became a monthly magazine called *Bharati* founded in 1877. Dwijendranath was its editor for the first few years. Devendranath Sen (1855-1920) at first followed the path of Madhusudan but soon altered his approach and became the most significant poet after Beharilal. He was emotional in domestic love as well as in Vaishnava devotion. His poems are collected in several books such as *Ashoka-guchchha* (1901), *Golapa-guchchha* (1911), *Parijata-guchchha* (1911), etc.

The *Bharati* circle produced two remarkable women poets. They were Swarnakumari Devi (1854-1924), a daughter of Devendranath Tagore, and Girindramohini Dasi (1855-1932), a friend of Swarnakumari.

Rabindranath Tagore (1861-1941) emerged as a powerful but obscure poet by the middle of the ninth decade of the century. He was an admirer of the poetry of Beharilal, but followed his own line dictated by his learning and passion. From the very beginning he was fond of music, and it was music as well as the emotional intensity of the Vaishnava lyric that directed, though vaguely, his poetical leanings from the very start. Rabindranath like Madhusudan created a poetic diction (or dictions) of his own but unlike Madhusudan's, Rabindranath's diction grew up slowly and steadily instead of exploding like fire-works. Rabindranath's poems developed full signs of maturity long before the end of the decade and he proved himself to be the most outstanding master of diction and metre with the publication of *Kari o komal* (1886). His influence spread quickly and, although he could not be imitated easily, his spirit modified the poetry of his contemporaries writing romantic poetry. Akshaykumar Baral (1830-1919), Kamini Roy (1864-

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1933) and Govindachandra Das (1855-1918) may be mentioned, besides Devendranath Sen, as his most notable contemporaries. Govindrachandra requires special mention inasmuch as his poetry is reflective of the atmosphere of his native land, East Bengal. Also his treatment of love, unlike that of any other Bengali poet, was definitely sensuous.

Early in the last decade of the century Rabindranath was placed at the head of the management of the family estate by his father. As the bulk of their landed property was in Central Bengal, Rabindranath had his headquarters there. The change of environment brought about a change in the poet's attitude to nature and man. His poetry acquired a tone of nostalgic longing for simple and peaceful life. His understanding and sympathy encompassed nature and man and everything.

This spell of rural peace and contentment was broken by the partitions of the estate and Rabindranath returned to Calcutta. Then he was caught up in the whirlpool of political agitation. Rabindranath produced some inspiring and vigorous songs that thrilled the people in Calcutta. Politics soon tired him and he was tired of city life too. After the death of his father he moved his headquarters to Santiniketan where he had started a school for the young boys. Now he wrote lyrics which were as good as, if not better than, songs. He was awarded the Nobel Prize for literature in 1913.

In the first two decades of this century no new poet of note emerged except one, Satyendranath Datta, who was a skilful metrician, and avoided the trend of emotive poetry. Just about the time of the death of Satyendranath Datta, Kazi Nazrul Islam became famous with a couple of poems embodying a boisterous vigour and vehemence. Subsequently Nazrul emerged as a writer of love poems and patriotic songs and also as a singer.

Soon after the end of the First World War a group of young writers, influenced by the new trends in European literature which emphasised realism, started writing in a tone different from one current in Bengali poetry still dominated by Rabindranath Tagore. The monthly magazine, *Kallol* (1923), founded by Gokulchandra Nag and Dineshranjan Das, was the main organ of this group of young rising poets. They were mostly young men, and some of them from Dacca. Another poet, Mohitlal Majumdar, who had a dislike for Rabindranath's poems, was critical of the young poets such as Premendra Mitra, Achintyakumar Sengupta, Buddhadev Basu, Ajitkumar Datta and Bishnu Dey. These younger poets, however, were drawn back to the later phase of Rabindranath when he had changed the course of his poetry and taken to free verse and prose diction.

Kallol died before the end of the decade but young poets from Dacca and Calcutta were steadily going ahead. There appeared a new magazine for them financed by a rich rising poet, Sudhindranath Datta (1901-1960) who had a deep knowledge of Sanskrit, English and European poetry. The magazine, *Parichay*, brought to light the poems of a not very young but rather shy poet, Jibanananda Das (1899-1954).

With the death of Tagore and with the end of the Second World War political thought came to affect Bengali poetry. After the war politics played a crucial part in moulding poetic sensibility. The young poets of the earlier decades were no longer young but they were still prolific. A few not so young poets made their mark in the fifth decade of the century. One was Amiya Chakravarti. Among the younger generation of poets, Sukanta Bhattacharya (1925-1947), sworn to communism, was a very promising poet.

To sum up, the partition of India and Bengal and the changing social and economic set up which had been decaying since the days of the second world war have created a different mental as well as domestic placidity for the Bengali middle class, and a growing imbalance is reflected in contemporary Bengali poetry. Tagore had exhausted all possible directions of metrical and rhythmical verse and used prose for a vehicle of poetic thought. He had provided for the post-Independence Bengali poets their own vehicle for poetry, and it made writing poetry an easier task. Added to this is the introvert tendency in their poetry to use personal experience, though as isolated images for a Jigsaw Puzzle. As a result such poetry is all riddle and no sense to the readers. Nevertheless, a few poets have produced some outstanding poems. Contemporary Bengali poetry is, by and large, lyrical in expression of love and experimental in structure. The poets who have by now established themselves with characteristic styles of writing are Niren Chakravarti, Arun Mitra, Shakti Chatterjee, Shankho Ghose and Alokranjan Dasgupta.

Su.S.

POETRY (Dogri). Rising from a long tradition of rich and varied folk-songs, the Dogri poetry written in the sixteenth, seventeenth and eighteenth centuries grew in the courts of the Rajas of the Punjab Hill States, Kangra, Nurpur and Jammu. Some of the compositions belonging to this period have been retrieved in the poems of Manakchand (16th c.), Gambhir Rai (17th c.), and Devi Ditta (18th c.). There were also some people's poets, mostly composers of devotional songs, like Mayadas and Raghubirdas in the late eighteenth century and early nineteenth. Then there were about half a dozen poets of the nineteenth century, including Gangaram and Lakkhu, who carried the tradition forward to the early twentieth century, in the poems of Ramdhan, Ramprapanna Shastri, Santram Shastri, Mehta Mathradas, Hakam Jatt, Mulraj Mehta, Baba Kanshiram and Hardutt. Their work

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shows greater social awareness and condemnation of social evils (as in Hardutt's poems), finer delineation of sentiment of love and the problems of daily grind (as in Ramdhan's poem *Chandai di chandani*, patriotic fervour (as in Baba Kanshiram's poetry), besides the usual fare of devotional and descriptive verse.

With the publication of *Guttulun* in 1944 by Dinubhai Pant, a new phase in Dogri poetry starts, a phase of modern consciousness, awareness of inner contradictions in society based on caste and class, with concomitant social tensions, injustice and exploitation. The past feudal elements as well as the new emerging values and urges find expression in Dinubhai's poetry. Patriotism is the dominant theme in Dogri poetry written for quite a few years after 1947, as seen in the work of the twelve poets of *Jago Duggar*, the first anthology of Dogri poetry, published around 1950. Gradually the poetry of patriotism gave way to the poetry of new social realism. Yash Sharma, Vedpal 'Deep', Ramnath Shastri, Kehari Singh 'Madhukar', Krishna Smailpuri, Parmanand 'Almast' and Shambhunath Sharma broadened the horizons of Dogri poetry. Love for Duggar and Dogri and repudiation of orthodox values became the recurring themes, and new imagery and verbal melody marked the new compositions. Fifties saw a considerable expansion and emergence of a number of poets in the field of Dogri poetry. Raghunath Singh Samyal exploited fully the resources of Dogri in his poems on conventional themes. Swami Brahmanand Tirth enriched Dogri poetry with five volumes of mystical and vedantic verse in simple, rhythmic speech. Ramnath Shastri, Dinubhai 'Pant', Shambhunath, Tara Smailpuri, Krishna Smailpuri, Kehari Singh 'Madhukar', Vedpal 'Deep', Mohanlal Sapolia, Yash Sharma and Onkar Singh 'Awara' wrote some of their best poems on a wide range of subjects during this decade. Two young poets, Padma Sachdev and Charan Singh, who composed first class poetry, also joined the band of Dogri poets during this period. One finds greater attention to craftsmanship and weaving of new imagery in the best of the poems here, and Dogri ghazal modelled on Urdu ghazal appears on the scene. A Dogri *Ramayana* in verse by Shambhunath Sharma also appeared during this period.

In the sixties and the seventies some of the poets mentioned above brought out their works written during the 1950's in book form and also added new compositions such as Madhukar's Sahitya Akademi Award winning book *Mein mele ra janun* (1976) and Padma Sachdev's two new selections *Tawi te chananh* (1976) and *Nheriyan galiyan*. Several new poets appeared after 1960, some significant, some mediocre, and many sub-standard. Significant Dogri poets who have made noticeable contributions during the last two and a half decades are Ramlal Sharma (4 volumes of poems and ghazals), Narsingh Dev Jamwal (3 volumes of poems), Ashwini Mangotra (2 collections of poems, ghazals and a long poem), Shivram 'Deep' (4 collections, including a Sahitya Akademi Award winner *Gamlen de cactus)*, Jitendra Udhampuri (6 volumes, including an epic *Bawa Jitto*, and the Sahitya Akademi Award winning volume *Ik shahr yaden da)*, and Kunwar 'Viyogi' with his Sahitya Akademi Award winning long poem *Ghar*. From Himachal Pradesh, about a dozen poets including Gautam 'Vyathit' have made substantial contribution to Dogri-Pahari poetry. Even political leaders like Karan Singh and Lalchand Prarthi have added their bit to this growing corpus, the former a few bhajans and the latter a few poems of patriotic sentiment.

Dogri poetry forms the largest chunk of Dogri literature in terms of publications. It dominated literature till 1960 and it continues to occupy a prominent place even now. Within the orbit of Dogri poetry, Dogri ghazal, which developed special characteristics of its own, has of late drawn more practitioners. Besides, some new trends have also appeared, such as publication of long poems, including epics like Prakash Premi's *Bedan dharati di*, Jitendra Udhampuri's *Bawa Jitto* and Gyan Singh Pagoch's *Nyan* and *Mattangashram*, poems expressing individual sensibility as in the works of Padma Sachdev and Jitendra Udhampuri, and introduction of modern consciousness with an intellectual element and complex imagery, as in the works of Om Prakash Sharma 'Sarathi', Shivram 'Deep' and a few others.

Ni.S.

POETRY (English). Indian English or Indo-Anglian poetry, as Indian poetry written in English used to be called (and, occasionally, 'Indo-English' too) is quite distinct from 'British Indian poetry', i.e., poetry written by the British serving in India, on Indian themes. 'Indo-Anglian' poetry is poetry written by the Indians in English. This was called strange adventure by some critics. But its emergence was only a question of time in a country in which the language of administration, of law courts, of higher education and of important business was English. It followed, as a nationwide result, the steps taken by government and by big industry.

Nevertheless, poetry written by the Indians in English was in the nature of an 'adventure' and it bore the marks of 'adventure' on its countenence throughout its career. Language lives on the lips of the people who speak it and have spoken it since birth, either as their mother-tongue or as their regional language. The Indian English speaker and writer has, no doubt, intimate associations with the English language. They are, however, associations which belong to English as a second language. For, the 'Indo-Anglian' does not belong to the nation as a whole but to a speech-community that is English, as a community that treats English as language belonging to it. Such a community may do what it likes with English. The language will, nevertheless, remain English. It may develop into American, Australian or Canadian types, but

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it will remain English. For, the speech-community in America, Australia and Canada has inherited the privilege of ownership even in a remote region— that of setting up its own usage norms and changing the vocabulary and even the syntax and morphology of the language according to its linguistic predilections. The Indian English writer does not have this privilege. He has to follow the standard of correct usage prevailing in one of the source countries. The situation will not change even if he remains for many years in the midst of an English speech-community as Conrad and Khalil Gibran did. He cannot escape isolation from the warmth of the living language and a certain commitment to the artificiality or classicality of a world-language.

It is under such limiting conditions, therefore, that the Indian English poet produces his poetry in English. Toru Dutt excelled in her line because she steered clear of complexity. Had she, at any stage in her brief life, attempted to be complex and philosophic in her writing, the language would have betrayed her. Sarojini Naidu knew her limitations and worked, as it were, on a few inches of chosen ivory. It is to the credit of Aurobindo that he dared to make the English language the medium for a kind of substance to which the language was inhospitable, and that he succeeded in communicating this recalcitrant material by exploiting to the full the 'classical', if not the 'living' resources of the English language.

The Indian English writer can make a major contribution to the poetry in English, but only in a distinctively Indian way. He can build up his own Indian themes, myths and legends and Indian symbolism and imagery. He can mint his own idioms and phrases, without offending the usage of the resource-country. He can frequently contribute creatively to the literary substance of the language, infrequently to its vocabulary and usage, but not at all to its morphology, syntax and phonology. In other words, he has to treat English, because of his intimate associations with it and its global prestige, almost as he would a classical language, preserve its anatomy and add only to its flesh and blood.

Derozio (1807-31) was the father of Indian English poetry. He was half Indian, half Portuguese. But as a teacher of English at the Hindu College, Calcutta, since 1828 he inspired a number of young Indians with a love of the English language and literature. Indian poetry as such was still traditional in its substance, style and rhythm. Even when there was an attempt at departure, there was hardly any notion of 'modernity'. The earliest impact of the Indian Renaissance was experienced in Bengal. But the impact of the English literary movement was registered in Indian English poetry from its very inception in 1828.

Indian English poetry was born under a Romantic star. It learned to lisp in the manner of Byron and Scott in the verse of Derozio in his The *Fakeer of Jungheera*, a metrical tale (1828). His poems were collected together and published by the Oxford University Press only in 1923. Henry Louis Vivian Derozio died young. He left some impressive poetry behind him like *Chorus of Brahmins* and *Song of the Hindustan Minstrel*. He also left a band of literary disciples remembering whom was a pleasure to him, for he said about them: 'And then I feel I have not lived in vain'. He was intensely patriotic:

> If thy notes divine
> May be by mortal wakened once again,
> Harp of my country, let me strike the strain.

His love of social reform and free thinking were taken up by some of his disciples.

Kashiprasad Ghose *(The Shair and Other Poems)* and Guru Charan Dutt *(School Hours*, 1839) were his average literary disciples. Rajnarain Dutt came later *(O Singer*, 1841). Michael Madhusudan Dutt, who pioneered modern Bengali poetry, wrote during the first half of the nineteenth century. His *Captive Ladie* (1849) narrates the story of Prithviraj and Samyukta in the manner of Scott's verse romances. But his sonnet on Satan is beautiful, though it is not a sonnet really but a poem in fourteen lines. Soshee Chandra Dutt was a minor poet of this period of beginnings who lived till 1886.

The third quarter of the century (1851-75) showed that Indian English poetry was flourishing. The *Dutt Family Album* (1870) continued the line of the four Dutts of the earlier quarter and contained the work of the following poets: Govin Chunder Dutt, father of Toru Dutt; Hur Chunder Dutt (Fugitive Pieces, 1851); Greece (Girish) Chunder Dutt *(Cherry stones*, 1881) and Omesh Chunder Dutt. All of them wrote competent verse. Greece Chunder was the most gifted of them. Omesh also was good at narration.

Ram Sharma (Nobo Kissen Ghose, 1837-1918) is another genuine, if unequal, poet of the period. The mystic in him is fairly eloquent in poems like 'Anahat Chakram' and 'Bhagobati Gita'. But his satirical poems like 'Scribblerus' sound somewhat journalistic for lack of sustained refinement and emotional precision in its phrasing.

The deeper tone and accents of Romanticism were caught by the poets during this period. In poems like 'Romance' and 'Wordsworth' Govin Dutt was the first to introduce the introspective manner. The longer poetical romance continued to be cultivated. But there were also ballads or 'lays' in the manner of Macaulay on legendary and historical themes. 'Lay' became a favourite word during the next period, as with Toru and R.C. Dutt. The glorification of domestic virtues, which was a Victorian trait, also appealed to these poets.

The last quarter of the nineteenth century was a remarkable period for Indian English poetry. Genuine lyric poetry and lyrical narrative poetry, both of the Romantic and Victorian type, came fully into their own

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now. Some remarkable collections of lyrics and of narrative poems were published:

A Sheaf Gleaned in French Fields (1878) by Aru and Toru Dutt; *Ancient Ballads and Legends of Hindustan* (1885) by Toru Dutt; *The Lyrics of India* (London, 1886) by Dwijendralal Roy; *Lays of Ancient India* (London, 1894) by R.C. Dutt; *Songs to Myrtilla* (1895) by Aurobindo; *Love Songs and Elegies* (1898) by Manmohan Ghose; *The Golden Threshold* (1905) by Sarojini Naidu; and *The Quest Eternal* (London, 1936) by Brajendranath Seal. The first two parts of *The Quest Eternal* were completed in their present form in 1893.

Of these poets, Toru Dutt, Manmohan Ghose, Aurobindo and Sarojini Naidu have been major names. R.C. Dutt is a competent and graceful writer and metrist. Brajendranath Seal is likely to be regarded as a good scholar-poet. D.L. Roy is a pleasant minor poet and Tagore and Vivekananda are lofty names associated with Indo-Anglian poetry. There are minor poets like B.M. Malabari *(The Indian Muse in English Garb*, 1876); C.N. Vesuvala *(Courting the Muse*, 1878); A.M. Kunte *(The Rishi*, 1979); T. Ramakrishna *(Tales of India*, 1896) and J.M. Tagore *(Flights of Fancy*, 1881).

While the other poets of the period continued the Romantic or Victorian style and some others (like Malabari) even harked back to the reflective manner of Gray or Goldsmith, even the satrical tradition of Dryden and Pope, Manmohan Ghose, Aurobindo and Sarojini Naidu, who spent their impressionable years in England when the 'Decadent' poets dominated the scene, reveal the influence of this trend in their early poems. Aurobindo very soon outgrew the manner and blazed a new trail in poetry which many were to follow.

The first quarter of the twentieth century produced a number of poets who continued to write in the Romantic and Victorian manner of their predecessors, like N.W. Pai (author of the romance in blank verse, called *The Angel of Misfortune*, 1905), Menezes, N.V. Thadani, Nizamat Jung and a few others.

Others carried forward the mystical tradition. P.P. Meherjee (*Poems in prose*, 1927), T.L. Vaswani, Ananda Acharya with his *Snow-Birds* and other collections, Puran Singh, Harindranath Chattopadyaya (he was also a communist and a humanist in some ways and has more than twenty collections of poems to his credit, *The Feast of Youth*, 1918 being the first), K.D. Sethna and others.

But a few of the Indian English poets of this period responded to the new trend that was now perceptible in English poetry—Georgianism. Robi Dutt (with his *Echoes from East and West*, 1909), Joseph Furtado, P. Sheshadri, G.K. Chettur and S.K. Chettur have caught the spirit of Georgianism. G.K. Chettur was an Oxford graduate and his collections of poems are interesting to read.

More and more competent verse was written as years passed, though genuine 'makers' were few and far between. The second quarter of the twentieth century yielded a richer harvest than the first. There are numerous writers and one can only pick out the more salient names and identify the tendencies. T.P. Kailasam, S.R. Dongerkery, Adi K. Sett, V.N. Bhushan, R.R. Shreshta, M.Krishnamurti and others continue the humanistic trend. Nolini Kanta Gupta, Dilip Kumar Roy, J. Krishnamurthi, Nirodbaran, Purohit Swamy (mentioned more because of his association with W.B. Yeats than for the intrinsic merit of his *The Song of Silence*) and others carry forward the mystical tradition. The Georgian manner of writing is clearly perceptible in the verse of Beram Saklatvala, in F. Kabraji's *A Minor Georgian's Swan Song* and others.

New trends can also be identified. The 'Progressive' manner of the thirties is seen in some of the poems of Saklatvala, Appal Swamy and Humayun Kabir. Another group, consisting of poets like Manjeri Iswaran and P.R. Kaikini who used to write in the Romantic tradition, gradually changed over to modernist techniques. Others like Nilima Devi, B. Rajan, R.R. Shreshta and B.Dhingra, who had a love of compact expression and modernist techniques from the very beginning of their career, reveal new developments in this field.

T.P. Kailasam's *Little Lays and Plays;* B. Saklatvala's *Poems*, 1933 and *Devouring Zodiac*, 1945; R.R. Shreshta's *The Stratagem of Isis and Other Poems*, 1934; B. Dhingra's *Mountains*, 1939; F.Kabraji's *A Minor Georgian's Swan-Song* and Manjeri S. Isvaran's *The Neem is a Lady and Other Poems* may be said to be distinguished collections of poems published during the second quarter of the twentieth century.

The third quarter of the century saw the further strengthening of modernist as well as neo-symbolist trends. Poets like Paymaster and Adi K.Sett continue to write in the well-established tradition. V.C. Dutt, Jibanand Das and Karan Singh continue the humanistic trend. P.S. Nahar, Themis, Romen and others carry forward the neo-symbolist or mystical line. Modernists found a good publishing centre in P. Lal's Writers Workshop. Lal's own first collection *Love's the First* was published in 1962. But his Workshop published a number of other poets: Monica Verma, Leslie de Noronha, Deb Kumar Das, Pradip Sen, and several others. Nissim Ezekiel's first collection was *Sixty Poems* (1953), Kamala Das's *Summer in Calcutta*, (1965), A.K. Ramanujan's *The Striders* (1966). They distinguished themselves, each in his or her own way. Keshav Malik who was the editor of the *Indian Literature* for a few years, Mary V. Erulkar, Shankar Mokashi Punekar and others have also done good work.

Pritish Nandy, whose first collection of poems, *Of Gods and Olives* came out in 1967, has published several collections of poems, translations and anthologies. His selected poems contained in *Riding the Midnight River*

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(1975) give an idea of the variety of the style and substance of his poetry. Arun Kolatkar's *Jejuri* (1976) was awarded the Commonwealth Poetry Prize. Shiv K. Kumar; R.Parthasarathy *(Rough Passage*, 1977); Pranab Bandyopadhyaya (*The Days Between);* Sitakanta Mahapatra (*Old Man in Summer*); Hemant Kulkarni (He is a distinguished Kannada poet and has published late in English *Driftwood from the Beach*); Meena Alexander; Keki N.Daruwalla; Anna Sujatha Modayil; Gieve Patel; Mukund R. Dave; Gauri Deshpande and others have been augmenting the tradition of Indian English poetry.

We do not have to say that the history of Indian English poetry is a series of dutiful responses to whatever impulsions came to it from English poetry—Romantic, Victorian, Decadent, Georgian, Modernist and so on. In a way, this is true of all Indian poetry, all Indian literature as such, for Indian literature, including Indian English, was busy absorbing modern literary forms, trends and movements from the West.

But even when it did so, Indian literature and Indian English with it had a rich Indian content. Once the forms, the romance, the ballad, the lay, the song, the lyric, the sonnet, the elegy and the ode were assimilated, unqualified authenticity and consummate self-revelation became possible along with an Indianness of theme, as in Toru Dutt's 'Our Casuarina Tree.'

Apart from the Indo-Anglian poet who had a love of India, of spirituality, Indian metaphysics and Indian myth, legend and history, there was the other type that believed in humanism and directed its laughter against crudeness and superstition. It gains in volume as we near our own times.

There were major political changes in the Indian scene during the twentieth century. The Indian National Congress had already been founded. The partition of Bengal, the terrorist movement, Swadeshism, the First World War, the advent of the Gandhian epoch in 1921, all had their impact on Indian literature. Patriotism became a passion with the Indian English writer too. Indian English poetry, like the rest of modern Indian poetry, is Indian first and all else afterwards.

With the dawn of Independence, India has established cultural contacts with the United States and with the Commonwealth countries like Australia and Canada. It is already having its effect on our academic courses and on our creative writing in English. Since 1947 India has embarked on a career of cultural exchange with untold possibilities throughout the world.

Innumerable Indian English boats have capsized in the sea of English poetry. Some of them were no more than paper-boats, hardly carrying any merchandise other than the writer's own impatient longing for fame. But this is not to deny the intrinsic value of a good deal of Indian English poetry. Some of it can even be regarded as a dynamic contribution to world poetry.

There are two worlds with major themes of poetry. One consists of Nature, Love, Man and the heritage of Man, including myth, legend, history and the fine arts; and the second consists of metaphysical longing, devotion, mystical contemplation and spiritual illumination. Reflective and introspective poetry acts as a bridge between the two. Aurobindo reveals himself as a master in all directions, particularly in *Savitri*. But other poets, Romantic as well as Modernist, have produced remarkable lyrics of Love, Nature, legendary beauty, mystical insight and the poetry of satirical and ironic laughter. The Indian English poets have also made a significant contribution to the development of the poetic form. They have made the epigram their own, as seen in Tagore's *Stray Birds* (1917), Ananda Acharya's *Saki* and Lawrence Bantleman's *Haiku Variorum*. Tagore's *Gitanjali* made the form of the prose-poem popular. Ananda Acharya, Puran Singh, P.R. Kaikini, Purohit Swamy, K.S. Venkataramani and others cultivated it.

Another innovation which has yet to come into its own is Aurobindo's theory of quantitative metres and his use of them in lyrics and long poems and in *The Ilion*. He uses the rhymeless form of the hexameter in *The Ilion*.

Indian English poetry, like the Indian English fiction, has established itself as a genre which has made significant contributions to literature read in the English-speaking world. In writings like those of Aurobindo it has made unique contributions expressing the very soul of Indian culture. This is perhaps the best that a second language literature can do. Compared with the poetic achievements in the modern Indian languages, Indian English poetry reveals a certain limitation in range and variety, like the 'leaves coming to a tree' without the 'flower and fruit' on the branches at the same time. There will always be a minority of 'Indo-Anglian' poets, belonging to a small speech community in India, not necessarily Anglo-Indian, writing with such 'first language' ease and naturalness, comparatively speaking, as distinguishes it in its own limited way. (I do not think they dare make their own contributions to morphology and syntax except in a sub-standard way or as 'outlandish' usage). But the major trend will be that of presenting a distinctively Indian substance in English or creating outstanding Indian writing in the English language.

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V.K.G.

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POETRY (GUJARATI)

POETRY (Gujarati). The first glimpses of Gujarati poetry were visible in the form of verses quoted by Hemchandrasuri (1088-1172) to illustrate grammatical rules of Apabhramsha in the last chapter of his treatise *Siddha Hema shabdanushasan*. These verses represent floating as well as written poetry of the time and are mythological, religious, didactic, erotic as well as heroic in nature and indicate well-developed forms of poetry. This Apabhramsha was called 'Gurjar' or 'Prachin' Apabhramsha, which was the common language of Gujarat and Rajasthan. The period from 1150 to 1450 represents the old Gujarati literature. Most of this literature was in verse. The main forms of poetry of this period are 'Rasa' and 'Fagu'. Other forms are 'Barmasi', 'Chhappaya',. 'Vivahalu', 'Chhhanda' and 'Prabandha.'

Most of the extant works of this period are written by Jain saint poets. They depict religious tenets and virtues of Tirthankaras and preceptors. Works of non-Jain poets are rare, not because such poets did not flourish, but because their works were not preserved. Works of Jain poets were properly preserved in temples in the best traditions of the sect. Works of non-Jain poets, though less in number, are more noteworthy for their non-sectarain nature and high poetical value. The best amongst these works, 'Vasantvilas' (early 14th c), by an unknown poet, is a typical love poem about separation and fulfilment of love-desire. The manuscript of this poem contained the paintings in Ajanta-style, which reflect inter-relation of arts and rich tradition of pure art forms in the cultural life of Gujarat.

Most of the works of poetry traced so far are fiction-oriented. Hamsauli (1371) by Asait is a fantastic story of the successive lives of a couple. Sadayavatsa charita (1410) by Bhim is also fictional poetry, indicative of the richness of imagination and creative urge for pure literature. *Ranamallachhanda* (1390) by Shridhara, *Sandeshkarasa* (12th c.) by Abdurrehman, *Hansaraj Vachharaj chaupai* (1355) by Vijayabhadrasuri and *Vidyavilas pavadu* (1429) by Hiranand are specimens of fiction-oriented poetry of considerable merit.

Medieval period from 1450 toi 1850 is known as Bhakti period also, because the prominent subject of the verse of this period is devotion to Lord Krishna. Main forms of poetry of this period are lyrics: 'Pada', 'Chhappa', 'Garbo', 'Garbi', 'Akhyana', 'Katha', and 'Padyavarta'. The last three are fiction-oriented forms. The most prominet poets are Narsimha Mehta, Mirabai, Akho, Premanand, Samal and Dayaram.

Narsimha Mehta (1414-1480) was a Vedantic poet in his philosophical lyrics, seeking knowledge of the Supreme. In his Bhakti poems, the intensity of devotion makes him feel as if he were a Gopi in love with Lord Krishna. His devotional lyrics of 'Premlakhana Bhakti' rank him with Surdas, Vidyapati and other devotional poets of India.

Mirabai (1498-1547), the greatest poetess of western India, has enriched Gujarati poetry also by her melodious lyrics of devotional love and dedication towards Lord Krishna. The bhakti cult in Gujarat is influenced by her lyrics.

Akho (1591-1656) expounded Advaita philosphy in his various works, mainly in *Akhe-gita*, *Panchikaran*, *Anubhavbindu* and hundreds of 'chhappas' (epigrammatic stanzas). He was a reformist also in a sense that he despised religious hypocrisy and blind faith as well as social evils. Though he advocated knowledge of the Supreme, he wrote devotional lyrics which could have come only out of the realization of the Supreme.

Premanand (1636-1734) is the most popular and successful poet of the time. Though primarily an 'akhyana' poet, he excels in love, pathos and humour. He betrays the rare genius of a lyrical poet in devotional passages in Dashamaskandh.

Samal Bhatt (1690-1769) is primarily a story-teller but his epigrammatic stanzas depicting worldly wisdom, and his didactic maxims in romantic stories like 'Madanmohan', 'Simhasanbattishi', etc., composed in verse, entertained the masses.

Dayaram (1777-1852), the last of the minstrels of the age, was 'Shuddhadaiti Vaishnav' by conviction and his poems profess this faith dogmatically. His devotional love lyrics, called Garbi, betray an inherent poetic genius, and he is still popular amongst the Lord Krishna devotees.

Bhalan (1485-1550), founder of 'Akhyana' form of literature, wrote lyrical poems in devotion to Lord Rama. Jain poets continued to narrate the lives and sermons of Tirthankaras and Acharyas. Lavanuasamaya, Nayasunder, Gunavinaya and Samasyasunder are noteworthy amongst them.

The saint poets of the Swaminarayan sect also flourished during this period. Muktanand Swami (1761-1830), Nishkulanand Swami (1766-1846), Brahmanand Swami (1772-1832) and Premaskhi (1766-1855) are foremost amongst them. The saint poets of the Kabir sect also made their appearance in this period. Bhansaheb, Morarsaheb, Khimsaheb, Trikamsaheb and Dasi Jeevan still have a profound influence on the religious faith of the masses of Gujarat.

With the advent of the British rule, political and social awareness achieved new dimensions. People became conscious of the social evils, religious bigotry, blind faith and lack of education. Amongst the awakened few, who led the society, were poets like Dalpatram and Narmadashankar. They heralded a new era in modern Gujarati poetry.

Dalpatram (1820-1898), as a poet, was not very different from Samal Bhatt of the previous era in his style and content. Most of his poetry depicts worldy wisdom. But some of his poems like 'Bapani Pimper' exhibit the spirit of new poetry.

Narmad (1833-1886) was the true spirit of the renaissance. As a reformist, he wrote numerous poems on reforms. But his greatest contribution lies in creating

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an awareness towards poetry. He wrote innumerable poems on love and nature, imitating Wordsworth.

In the year of the publication of the grand novel *Sarasvatichandra* (1887), *Kusummala*, a collection of poems modelled on Wordsworth and Shelley, by Narasimharao Divetia, a scholar poet, was published. *Kusummala*, though influenced by English poetry, set a new trend in lyrical poetry.

Govardhanram Tripathi (1855-1907), the author of *Sarasvatichandra*, wrote an elegy, 'Snehamudra', on the death of his wife. It is an allegorical poem depicting his concept of love and duty from a philosophical point of view.

With this started an era of scholarly writing which, as against the previous era, was a period of reconciliation of the cultural values of ancient India and the new thought of the West.

Manilal Nabhubhai (1858-1898), a profound scholar of Sanskrit and philosophy, was an Advaita Vedantin by conviction and a Sufi by spirit. His poems on ghazal form, included in his collection *Atmanimajjan*, are unique in this respect.

'Kant' whose real name was Manishankar Ratnaji Bhatt (1867-1923), was an agnostic. His search for personal religion led him to embrace Christianity, but then he was torn between faith and affection towards relatives. The agony generated by his tension found expression in his 'Purvalap'. He introduced a new form of poetry, 'khandkavya' which, though story-oriented, is a perfect medium to express internal conflict. He excels in the depiction of pathos and in metrical craftsmanship.

Sursinhji Takhtasinhji Gohel 'Kalapi', (1874-1900), a prince-poet, is loved for his romantic ghazals in the Sufi tone. Torn between love and duty, he expressed his emotions in ghazals and khandkavyas. He experimented with the epic in his long heroic poem *Hamirji Gohel*.

Namalal Kavi (1877-1946) was a great lyricist and a lyrical dramatist. He experimented with *vers libre* in his new found 'apadyagadya', developed first in his *Vasantotsav*, and then in his lyrical dramas such as *Jaya-Jayant*, *Indukumar*, etc. His ideology of platonic love and marriage had a profound impact on the young masses of the time.

Balvantrai Thakore (1869-1952) influenced Gujarati poetry to the core in both diction and content. He propounded the theory that the best poetry was that which was thought-oriented. He introduced run on line in Sanskrit metres, by placing rhythms in tune with the thought of the poem, and not as per fixed places required by the structure of the metre. This had a strong impact on the poets of the next generation.

Other noteworthy poets of the age are Khabardar, Botadkar, Lalitji Hari Harshad Dhruv, Balashanker Kantharia, Mastkavi, Sanchit, Jatil, Sagar, Gajendra Buch, Manikant, Dolatram Pandya and Bhimrao Devetia.

With the appearance of Mahatma Gandhi (1869-1948) in the arena of national life, the very approach to literature underwent a great transformation. Gandhiji insisted on simplicity of language. His addresses and articles on varied subjects, from religion to handicraft, as also on socio-political subjects, had a wide and far reaching influence on the life-pattern and thinking process of the entire nation. The Gandhian ideology and programme became the prime subject of literature. Nationalism, realism, sympathy towards the downtrodden dominated the minds of the young poets of the age. The influence of socialism was also a powerful undercurrent. But in spite of the purposefulness of creative activity, the aesthetic value of literature never dwindled because of the profound impact of Rabindranath Tagore on writers of this generation. It also lifted parochial nationalism to universalism.

The leading poets of this era are Sundaram (b.1908), Umashankar Joshi (1911-1988) and Snehrashmi (b.1903). The main traits of their poetry are sympathy towards the downtrodden, intense patriotism, aspiration for freedom, humanism, realism, thought-oriented emotion and experiments with diction. The poetry of Sundaram in *Kavyamangala* and *Vasudha* is purely Gandhian in ideology, sometimes tending towards socialism. Later it under went a metamorphosois under the influence of Aurobindo. His poems in *Yatra* tended to express the metaphysical experience of the supramental. The poetry of Umashanker Joshi in *Vishvashanti* and *Gangotri* is in tune with the poetry of Sundaram in *Kavyamangala*, but takes a new stride in *Nishith* reaching heights of pure aestheticism. A poet of universality in *Vishvashanti*, he now tries to realise the beauty of the Supreme manifested in nature, but in spite of high imagination, he is well-entrenched in solid realism. His poetry in *Abhijna* tends towards surrealism and expresses the frustration and alienation of man in the industrial junk. His experimentation in drama in verse in *Prachina* and *Mahaprasthan* is noteworthy. Snehrashmi is a steady poet, never diverting from faith in Gandhian ideology and the well-being of mankind. His main contribution lies in the introduction and acclimatization of 'haiku' in Gujarati poetry.

Jhaverchand Meghani (1896-1947) was described by Gandhiji as a national bard because of intense patriotism in his poetry. Many of his patriotic poems like 'Koino nadakvayo', 'Chhelli salam', 'Chhellokatoro', 'Soona samdarni pale', 'Shivajinun halardun' and 'Kasumbino rang' were sung before the masses during the Independence movement. His poetry in *Yugvandana* bears the mark of socialism.

Other noteworthy poets of this era are Ramnarayan V. Pathak, Krishnalal Shridharani, Sundarji Betai, Badarayana, Mansukhlal Jhaveri, Deshalji Parmar, Karsandas Madek, Pujalal, Prajaram Raval, Patil, Indulal Gandhi, Govindswami, Mukund Parasharya, Jyotsana Shukla, Jayaman bahen Pathakji, Premshanker Bhatt, Tansukh Bhatt, Kusumakar, Ramnik Aralwala, Nathalal Dave,

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Svapnastha, Sudhanshu, Harihar Bhatt and Devji Modha.

The post-Independence literature runs in two streams. The first is an extension of the literature of the Gandhian era, with less of Gandhian ideology and more of an emphasis on individual sensibility. Poetry in the earlier era was committed to a cause but the new stream was committed to itself and to aesthetics. During the decade before Independence, many events like the Second World War, nuclear attack on Hiroshima and Nagasaki, Quit India movement and even the partition of the country affected the poets, but nothing could move the poets of the new generation to express the emotions of the masses as powerfully as poets of the thirties had done. Hence it is said that the poets of the fifties were introverts more interested in expressing their own inner experience than their social commitment. Deep anxiety, intensity of pain and unfathomable disappointment are the prime subjects of the poetry of the new generation of poets. They are more concerned with the perfection of form and choice of words. They do not indulge in experimentation of metres, but are more inclined to elegance in diction and subtlety of expression.

The second stream emerged in the second half of the fifties. Unlike the first it is committed and untraditional, and subordinates content to form and meaning to words. It does not care much for harmony, and does not hesitate to depict disharmony in the world in disjuncted diction. From realism it transcends to surrealism and is influenced by the philosophies of Sartre, Freud, Baudelaire, Camus and Ezra Pound. Existentialism and Surrealism in communion with nihilism and futurism form the essence of modern world poetry, and so is the case with the new wave in Gujarati poetry. Imagism, symbolism, structuralism and formalism have affected the fabric of form and diction of the new-wave literature. It has come as a reaction to the feeling of alienation due to urbanization and industrialization in which an individual has lost his identity.

These two streams are not totally independent of each other. Poets of the first stream have adopted some of the tools of the second. Sometimes its sensibility is also influenced by the latter, as is evident in the later poetry of Umashankar Joshi and Niranjan Bhagat.

The prime poets of the first stream are Rajendra Shah (b. 1913), Niranjan Bhagat (b. 1926), Priyakant Maniyar (1927-1976), Hasmukh Pathak (b. 1930), Nalin Raval (b.1933), Jayant Pathak (b.1920) and Ushanas (b. 1920). The poetry of Rajendra Shah is an extension of Balvantrai Thakore in sonnets and of Nanalal Kavi in lyrics. But his distinguishing characteristics, as revealed in his poetry in *Dhavni andolan, Shant kolahal* and numerous other collections, are splendid depiction of nature, perfect deployment of metres, and Sanskritized but graceful diction. Niranjan Bhagat started with the romanticism of Kant and Nanalal along with the classicism of Balvantri Thakor in depicting nature and love in the poems of *Chhandolaya* and other collections, but disillusionment and isolation brought him very near to the second stream, as is evident form his poems in *Pravaldvip*. These poems show the influence of the *Waste Land* of Eliot on the one hand and of Baudelaire's *Tableaux Parisiens* on the other. It depicts the morbidity, monotony and frustration of people in a metropolis. Priyakant Maniyar, reminds one of the lyrics of Dayaram of the medieval period and of Nanalal of the modern times in his *Pratik* and *Ashabda ratri* but transforms himself into a new-wave poet in the poems of *Prabal gati* with his surrealistic sensibility and imagery. The poetry of Hasmukh Pathak in *Nameli sanj* and of Balin Raval in *Udgar* is more inclined to modernism than to traditional poetry. Both of them are experimental poets. Cynicism prevailed in the poems of *Nameli sanj* but the inner force of humanism saves the poetry of Hasmukh Pathak in *Sayujya* from a total loss of faith in the well-being of man. Nalin Raval is more inclined towards aestheticism, hence there is transparency of images and grace in his diction. Love of nature, nostalgia of native village and faith in the well-being of humanity are subjects dear to Jayant Pathak as is evident in his *Murmur, Sanket, Vismaya, Sarga* etc. Nature, love, devotion, family-life, urban and rural milieu are the varied subjects of Ushanas's poetry. Grass and sunlight are his most favourate images. His diction is Sanskritized, and his vision thought-oriented and prone to surprise. Nature has been revealed as a perfect sensuous entity in his poems in *Prasun, Nepathaya, Ardra, Spand ane chhand* and other collections. In *Vyakul Vaishnav* the poet reveals himself as a devotional poet, and in *Shishulok* his parental love finds an expression. *Prithvine pashchim chehre* represents his genius for the expermentation of the second stream of modernity, but his conviction in human values is totally unperturbed by its philosophy.

The poetry of Makrand Dave (b. 1922) has a mystic tone. The pseudo-devotional lyrics of Harindra Dave (b.1930) and Suresh Dalal (b. 1932) are very popular, but the essence of the their poetry is the expression of pain and despair of muffled lives in metropolitan cities. In spite of these themes their search for beauty is unrelenting.

Other notable poets of this stream are Prahlad Parekh, Harishchandra Bhatt, Balmukund Dave, Venibhai Purohit, Pinakin Trivedi and Hemant Desai.

The traditional ghazal form acquired a new vitality from the revival of mushaira. In the pre-Independence period Shayada and Borkar popularized this form and in the post-Independence era, Ghayal, Ghani Dahinwala, Mariz, Shunya Palanpuri, Ratilal Anil, Sheikhadam Abuwala, Mahendra 'Samir', Jamiyat Pandaya, Amin Azad, Manhar Choksi, 'Nazir' Dekhaiya, Kismat Qureshi and Asim Randeri have nourished this form in the midst of experimenation.

The second stream of poetry in general is influenced by Suresh Joshi (1921-1988), more by his criticism than by his creative writings. He interpreted the philosophy of

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Sartre, Freud, Baudelaire and Camus, and their influence on continental literature, and propagated the theory of modernity in literature. According to the main principle of modernity, when a poet, because of psychic distance, is 'dissociated' with sensibility, even a mighty theme may fail to evoke full creative response. Meaning is embedded in form. Real creativity does not rest with the event, episode or emotion on the surface, but it penetrates the reality, dissolves it, finds its mental parallels, which in turn is manifested in images, myths and their juxtapositions. Being honest to his own conviction, Suresh Joshi cancelled his first collection of poems *Upajati* because its diction was traditional. In his subsequent poetry in *Pratyancha* and *Itara,* he has depicted dehumanisation, loss of identity as an individual being, and disgust with the modern civilization of the metropolis. Social life and even nature have turned hostile. This he has expressed in non-metric diction with non-traditional employment and juxtaposition of images and myths.

Even the grotesque and the obscene has been depicted without hesitation in the new-wave poetry as is illustrated amply in the poems of Gulam Mohammad Sheikh. Labhshankar Thakar (b.1935) is another prominet experimentalist. His sensibility has been expressed in innumerable variants with free associations of strange images and myths. The poems in *Manasni vát, Mara namne arwaje* and *Boom kagalman kora* are illustrative of his experimentation with new poetry. Sitanshu Yashashchandra (b.1941) gave a decisive surreralistic turn to poetry in his *Odysseusnun halesun* in which he depicted the diversities of life at the level of the subconscious mind with the help of free association of images and myths. Chandrakant Sheth (b.1938) gives a call to discard the flat, traditional language and seeks self identity in a helpless and adverse world in his poems in *Pavan ruoeri* and *Ughadti diwalo.*

Ravaji Patel (1939-1968) and Manilal Desai (1939-1966) have left marks of their individuality on modern poetry. Both were possessed by agony of death. Both had nostalgia for rural life. Hence there are fascinating and fresh pictures of nature's beauty along with despair with life in their poetry.

Other experimental poets are Harshad Trivedi, Aniruddha Brahmabhatt, Dinesh Kothari, Chandrakant Topiwala, Mahesh Dave, Indu Puvar, Manhar Modi, Abdul Karim Sheikh, Prabodh Parikh, Madhu Kothari, Manjo Khanderia, Yashvant Trivedi, Sudhir Desai, Ramesh Parekh, Anil Joshi, Joytish Jani, Yosef Mackvan, Pavankumar Radheshyam Sharma, Panna Nayak, Vipin Parikh, Mafat Oza, Harikrishna Pathak, Shrikant Shah, Vinod Joshi, Jayendra Shekhadiwala and Manilal Patel.

A new trend in experimental lyrics developed with colloquial and folk rhythm with the sensibility of the new stream, and in constrast with the traditional lyricists-Priyakant Maniyar, Harindra Dave and Suresh Dalal, the poineers of this trend are Anil Joshi, Ramesh Parekh and Jagdish Joshi.

The ghazal form also went through the process of transformation. Its concept of the content is now totally changed and any subject under the sun or any sensibility of man is the subject of this poetry. Its diction too discarded the traditional vocabulary and adopted new images and new patterns of 'radifs' and 'kafias'. The pioneers of this experimentat are Adil Mansuri, Rajendra Shukla, Chinu Modi, Ramesh Parekh and Manoj Khanderia who were followed by Bhagvatikumar Sharma, Manhar Modi, Javahar Baxi, Shyam Sadhu, Mudul Choksi and many others.

R.M.S.

POETRY (Hindi). Early and Medieval Phase : Early Hindi poetry has come down to us mostly in the form of bardic chronicles, through there were other pioneers also such as the Siddhas, the Naths and the Jain poets. The royal bards under the liberal patronage of chieftains wrote panegyrics on the love and chivalry of their masters and the splendour of their courts. The language they used was not modern Hindi, but an amalgam of words from Sanskrit, Prakrit, Apabhramsha and local dialects. In the list of these bardic chronicles the first to come is *Kumarpal Charit* by an anonymous poet. It is a free adaptation of an original Prakrit poem written by Hemchandra. It is followed by *Bisaldeva raso, Prithviraj raso* by Chand Bardai, Alhakhand by Jagnik, and *Hamir raso* by Sharang Dhar. Though these works have been criticised for being excessively panegrical, they present various aspects of contemporary life too. If the stream of devotional poetry, specially of Nirgun (Formless) Bhakti, can be traced back to the poetry of the Naths and Siddhas, the various metres and poetic forms employed by the poets of the Bhakti and Riti periods were used by the poets of the 'Adikal', the earliest phase of Hindi literature.

The poetry of this period is not confined to the valorous deeds of the kings, as the appellation 'Viragathakal' suggests. We have at the same time secular poetry, the witty compositions of Amir Khusrau presenting life in riddles, and songs of Vidyapati mixing devotional spirit with erotic sentiment.

A new development in Hindi poetry occurred with the growth of the Bhakti movement. This movement was partly an outcome of interaction with Islam and partly a revolt against the cold intellectualism of Brahmanic philosophy and the rigid formalism of rituals. It also interacted with the liberal philosophy of Sufism. As a consequence of religious revivalism, poets started writing in vernacular. There were two streams of these poets: the Nirguna poets who believed in a formless and abstract God, and the Saguna poets who believed in a personal God with attributes. The most important among the poets of the Nir-

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gun stream was Kabir (c. 1398-1518), a disciple of Ramanand. Perturbed by the injustice perpetrated on the weaker sections of society, reacting sharply to ostentation in life, and distressed by hostility between the Hindus and Muslims whose wrath he had already incurred, he rejected the doctrine of incarnation, condemned idolatry and rituals, and insisted on love and unostentatious worship of God. Another saint-poet who carried the torch of light and love and had a band of devoted disciples and even initiated an order of worship (Sikhism) was Guru Nanak. Other poets who followed in the wake of Kabir and Nanak were Raidas, Dadu, Maluk and Sundardas, a few of them belonging to the lower castes. The philosophical thought of the Nirgun poets is non-dualistic (Advaitvad), and they used the terminology of yoga and metaphysical symbolism in their poetry. These poets were concerned as much with the social welfare of the common people as with their spiritual enlightenment. Catholicity and humanism mark their compositions and their language is the language of conversation among the lower and middle classes of society. As most of these poets travelled far and wide in the country, their language acquired words from local dialects. Their poetry is without embellishment and a few verses are even obscure, but their amazing boldness and utter sincerity appeal to the heart at once. Their biting satire, sharp epigrams and naturalness of rhythm make a direct impact on the people. Their poetry,especially that of Kabir, influenced not only the Hindus and the Muslims of their times, but even such men as Rabindranath Tagore and Mahatma Gandhi and the progressives of today.

Parallel to the poetry of saint poets ran another stream, the poetry of the Muslim Sufi poets living in eastern Uttar Pradesh. The most famous among them were Jayasi, Kutban and Manjhan. They believed that God could be attained through love. On the one hand they were acquainted with the traditioin of Hindu love and on the other hand with that of the Persian 'masnavis'. Therefore they composed long narrative love poems (Premakhyan) in the masnavi style and their subject was the earthly romance of a king or a prince travelling, in quest of his beloved, across the frontiers of his kingdom, facing hazards of journey and fighting the adversary, his rival in love, either defeating him or sacrificing his own life. The object of these poems *Padmavat*, *Mrigavati* and *Madhumati* was not only to entertain the readers with romantic tales of love and chivalry but to communicate an allegorical and philosophical meaning. The love of the prince for the princess stands for the love of the soul for the Highest Soul, and man-woman relationship is described in a manner that elevates the reader from the sensuous plane to an idealistic height. The interaction between folk poetry, Sufi philosophy and the ecstatic experience of the poets, makes these poems fascinating. As pure poetry too these romance are of high quality. Descriptions of natural beauty and scenes of battles and market places; delineation of human emotions—whether pangs of separation or filial love or zeal of a warrior to fight for his master; and use of apt figures, particularly similes and metaphors, make these works absorbing reading. These romances are written in Avadhi with an admixture of Persian words and local idiom. The other points of significance about this poetry are: (i) Though there is enough erotic element in these poems, they rarely violate the norms of Platonic love; (ii) These poets, the majority of them Muslims, depict in a picturesque style the social milieu; (iii) They tend to bring about a true integration of Hindus and Muslims, a task which even Kabir had found difficult to accomplish.

The Saguna school of poetry is divided into two sub-categories—Rama-bhakti kavya and Krishna-bhakti kavya. The cult of Krishna-worship had very old beginnings, and we come across beautiful verses on the love of Radha and Krishna in the *Gita Govinda* of Jayadeva in the twelfth century. In Bengali the Krishna hymns appeared in the 14th century and in Gujarati in the 15th century, and Vidyapati sang his songs in Maithili.

The Krishna Cult: The Bhagavata religion had its metaphysical foundation in the philosophies of Ramanuja, Nimbarka, Madhava and Vallabha. The spread of the worship of Krishna, however, owed most to Vallabhacharya. A brahmin from South India and born at Banaras, he installed an idol of Krishna at Govardhan in the Braj region and made it the centre of his school. He was succeeded by his son Vitthalnath (1515-1585) who played an important role in inspiring the Hindi poets to write Krishna-bhakti poems in Brajbhasha. The credit of founding the celebrated 'Ashtachhap', a group of eight poets, also goes to him. Of these Surdas and Nandadas have carved a niche for themselves in the galaxy of bhakti poets.

The Brajbhasha poets culled a number of episodes from the *Bhagavata-purana* and moulded them into exquisite verse. They painted Krishna as a child, a playmate and a lover. All nuances of love and passion, trysts and ecstasy have been delicately portrayed by them. As poets they were not concerned with the show of poetic skill but with the expression of joy springing from devotion to the Lord. Krishna to them was a Supreme Deity from whom all creation came as a sportive emanation. Radha and the other Gopis stood for human souls seeking Parmatma (God), and they prepared to offer their whole self in the pursuit. So there is a mystic yearning in these episodes. The poets sublimated the sensuous to the level of the suprasensuous and thus attempted a synthesis of the sublime and the sensuous.

However, this poetry would be remembered not for its philosophical content and spiritual sublimation but as pure poetry. It is not cut off from the life and environment in which the poets lived. The poets wrote either in folk forms or in popular musical modes (sometimes classical). Their language is very near the colloquial and the language of common conversation, and their style is

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unstrained and not a product of erudition. Their ability to create word pictures or etch out images and similes is astounding and their intensity of feeling unquestionable.

As lyricists these poets added several 'ragas' and made many innovations. For example, Nandadas introduced folk metres and folk tunes. His language at places is ornate, like that of a jeweller. Besides writing detached verses, he wrote larger works too, of which *Ras panchadhyayi* is well-known. Mirabai, a poetess of Rajasthan, is famous for her graceful and melodious verses. Many of these poets were, indeed, poets of high merit, and it was because of the excellence of their poetry that Brajbhasha remained long the chief poetic language of Hindi.

However, there is a dark side of the picture too. At places the poets used an exotic language and employed a highly sensuous imagery in their verses. It led the poets, specially those of the Ritikal, to indulge in the erotic in a most vulgar language.

The Rama Cult: The *Ramayana* of Valmiki has been the source of inspiration for poets who wrote epics as well as detached verses on Rama. The Bauddha and Jain works, however, gave a turn to the original story and used it as a plank for moral teaching. There are different versions of the Rama story in Sanskrit, Pali, Prakrit and Apabhramsha. In the south if the Alwars wrote devotional poetry, in the north Raghvacharya and Ramananda concentrated on the devotion to Rama. Most of the Hindi poets of the Rama cult owe their inspiration to these two Acharyas.

Though there have been poets like Vishnudas, Agradas and Ishwardas who wrote on Rama, it was Tulsidas (1532-1624) whose *Ramacharitmanas* is the *magnum opus* of the cult. It has been the most potent work in making Vaishnavism the accepted cult of a vast majority of Hindus in the North. Like other leaders of the Vaishnava movement, Tulsidas accepted the teaching of the Vedanta but tempered it with a belief in a personal God and identified Him with the incarnation of Rama. There are poets like Surdas of the Krishna cult who are perhaps superior to Tulsi in poetic excellence and lyrical charm, but the veneration in which Tulsi is held both as poet and as religious teacher is unsurpassed. By emphasising that Rama and Shiva are two entities of the same God, he tried to resolve the conflict between the devotees of the Rama and Shaiva cults. Other literary works of Tulsidas are *Gitavali, Kavitavali, Dohavali* and *Vinaypatrika*. He wrote in both Avadhi and Braj and had a command of all styles of contemporary poetry—narrative, lyrical, descriptive and didactic.

Tulsidas's personality among the poets of the Rama cult was so overpowering and his works so exceedingly magnificent that other poets in the Rama bhakti tradition were just awe-struck. He eclipsed them all. However, there are a few poets who may be mentioned for historical record, e.g. Nabhadas (*Bhaktamal*), Priyadas (commentry on *Bhaktamal*), Hridaya Ram, Pranchand Chauhan and Madhavadas. In Ritikal, the crystal stream of Rama kavya which was based on the lofty ideals of Rama's character, got sullied by the drain-waters of amorous poetry.

Ritikal is the next period of Hindi poetry (1650-1850); it is also known as 'Shringar-kal' and 'Alankarana-kal'. The last appellation is suggestive of the emphasis the poets laid on art and craft in poetry, while Shringar-kal indicates the dominance of the erotic sentiment in the poetry of this period. The most widely accepted term, however, is 'Ritikal' which streamlines the accent on poetics, rhetoric and prosody during this age. The poets and scholars attempted to systematize the art of poetry and determine the canons of poetic composition, and explain them by illustrative verses. Since most of the illustrative verses are love verses based on the erotic sentiment, the bulk of poetry is written in detached stanzas (muktak). Other subjects delineated in this poetry are eulogy of patrons, devotion to the Lord, and didactic sermons. The works of saints like Darya Sahib, Shiv-Narayan and Sahjo Bai, and the allegorical love tales by Sufi poets like Kasim Shah, Nur Muhammad and Sheikh Nazir are, as a matter of fact, in continuation of the devotional poetry of the Bhakti-kal.

The historical poetry written by poets like Bhushan, Sudan, Jodhraj, Bankidas, etc is in the tradition of the bardic poetry of the twelfth century. Though eulogizing their patrons for chivalry and valour in hyperbolic language, there is sincere feeling and genuine concern of the poets for their country and religion. Among those who wrote didactic poetry (Niti-kavya), Rahim, Vrinda, Girdhar Kaviraya and Dindayal Giri are the best known.

Scholars have classified Riti poetry written during this age into three heads: (1) Riti-baddha: poems in which a poet gives the definition of some rhetorical concept and then illustrates it with his verse. Nagendra calls such poets Ritikavi or Acharya kavi; (2) Riti-siddha: poems in which a poet does not preface a verse with the definition of a rhetorical concept but implicitly illustrates it; (3) Riti-mukta: poems which are free from stylistic strait-jacket. These verses are mostly love poems. In the first category the prominent names are Keshav (*Kavipriya* and *Rasikpriya*), Matiram (*Lalit-lalam*), Dev (*Bhav-vilas*), Jaswant Singh (*Bhasha-bhushan*), Bhushan, Murlidar, and Ramsahay. In the second category we have poets like Bihari, Beni, Rasanidhi and Pajvesa. The poets of the third category were romantics in the sense that they did not allow the stringent rules of rhetoric to clip the wings of their imagination. The important poets of this stream are Ghananand, Alam, Thakur and Bodha.

The Riti poets have been classified variously but the two main branches are (1) 'Sarvangnirupaka', those who defined, explained and elucidated all aspects of poetry—rasa, figures, and prosody, (2) 'Vishistangnirupaka', those who touched upon some specific aspect—rasa or figures or metres. However, their contribution as Acharyas is insignificant because most of them were essentially poets and scholars who hardly thought deeply or with originality

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on the problems of poetics. They largely translated into vernacular what they found in the master works of Sanskrit poetics.

The Riti poets have been severely accused of being excessively rule-bound, or for their erotic abandon. This is only partially true. If we look at miniature paintings in the couplets of Bihari, the excellence of Matiram's similes and the purity of his language, the ornate style and poetic craft of Dev, and the power of the heroic verse of Bhushan, we will concede that Riti poetry has a pride of place in the history of Hindi poetry.

S.S.G.

MODERN PHASE: By the end of the third quarter of the nineteenth century, the process of change in Hindi literature from the medieval to the modern, accelerated with the inflow of western ideas and values of life, became apparent. Bharatendu era (1867-1900) ushered in this change. The most dynamic of the pioneers was Bharatendu Harishchandra who not only himself attempted almost all the genres—poetry, drama, essay, etc.—but also gathered around him a galaxy of litterateurs, Premghan, Pratapnarain Mishra, Jagmohan Singh, Radhakrishna Das, Ambika Datt Vyas, who wrote under his guidance. It was Bharatendu who shaped the future course of the Hindi language and literature.

For some time there was a conflict between the feudal outlook and the new awakening. The poets respected the glorious heritage, but were also conscious of the new awakening. Therefore, we find currents of devotional and erotic poetry running parallel to those of nationalism and pragmatism. Every aspect of life—political, social, cultural and economic—became the concern of the writers now. After a long period of strife and disorder people heaved a sigh of relief under Queen Victoria's rule and wrote benedictory verses lauding her reign. But soon they were disillusioned and were able to identify the forces responsible for the misery of the people. Bharatendu wrote: 'The British rule has provided all comforts and facilities of life, but alas, the wealth of the country is slowly slipping away to a foreign land.' Naturally, there was an upsurge of national feeling.

The writers of this age were drawn from various strata of society and could write about the problems of the people with personal knowledge. Moreover, they wrote not for the elite and the rich but for the vast populace. They supported social reforms like widow-marriage, intercaste marriage, and equal status for women in society. In literature, the writers did not feel shy of making new experiments in the field of genres, metres and diction. They tried new patterns for the first time in Hindi. We come across short poems, very much like short essays in verse. Rejecting the traditional metres, they wrote in the style of folk-songs, such as 'holi', 'kajari' and 'lavani', and humour and satire gave a live tone to their verses. Full of ironical and humorous twists, the enigmatic verses of Bharatendu and his fellow poets may be classified into three groups—parodies, elegies and satire. They have a bite, and force the reader to introspect.

Their contribution in the field of poetic language is also commendable. To a language which had suffered decay for over half a century and had become stagnant, Bharatendu and his colleagues brought a new virility. They refined its texture, using words and idioms from local dialects and sister languages. In the use of poetic language they followed the dictum prescribed by Horace; 'Try to be exact without being vulgar, and be precise without being pedantic.' Their diction is in harmony with the content. By writing some of their poems in Khariboli, they could foresee that the medium of poetic expression had to be changed.

The pace of development was accelerated by Acharya Mahavirprasad Dwivedi, and his monthly *Saraswati* became a vehicle of rapid growth. Both by precept and by practice he showed the path along which the Hindi language was to move, and brought about a qualitative change in Hindi literature. By giving information about the neighbouring countries like Japan, Ceylon, China and Russia, and by acquainting readers with the Soviet ideology, labour organisations, and struggle of the African people against racial exploitation, Dwivedi was able to persuade the people to look around and liberate themselves both from the foreign yoke and from social evils.

Dwivedi and his colleagues, Nathuram Shankar, Gayaprasad Shukla 'Sanehi', Ramnaresh Tripathi, Rai Deviprasad Purna, Gopalsharan Singh, Hariaudh, Maithilisharan Gupta and Shridhar Pathak reminded the people of their rich heritage. Maithilisharan's *Bharat bharati* is the most representative work of the period which enthused the masses. Almost all these poets wrote on patriotic themes. Equally conscious of social weaknesses, they denounced ritualism, hypocrisy, animal sacrifice, caste system and other evils, and asked the people to bring about social reforms. 'Sanehi' stressed free and compulsory education. Maithilisharan Gupta and Hariaudh pleaded for the dignity of woman. If Urmila in *Saket* is ready to lead an army against Ravana, Radha in *Priyapravas* reminds us of Florence Nightingale, serving the sick and the feeble.

The poets of the Bharatendu era had paid scant attention to nature and depicted it in the traditional way; the poets of the Dwivedi age looked at nature's beauty from close quarters and recognized its soothing effects. Shridhar Pathak, Ramnaresh Tripathi, Hariaudh and Ramchandra Shukla wrote on different aspects of nature. In some of their verses there are mystic suggestions, but on the whole these poets were concerned only with the external beauty of nature and lacked grandeur of conception and vividness of execution. Nature was not yet a mightly living force to them.

The poets of this age took a more rationalistic view of

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God and religion. Their Rama and Krishna are social reformers—leaders born to make this world better.

Their humour and satire are not so effective as they were in the preceding age, but the stream did not dry up fully. The poets hit at dandyism and the blind mimicry of the west.

The most important contribution of Dwivedi is that he rescued the poetic language from the mire of confusion. Khariboli was still in a nebulous state. Owing to a large number of neophytes, writing had become a kind of patchwork, teeming with solecisms and awkward usages. With his clear vision and marvellous capacity for organisation, Dwivedi worked heroically to impose order on this chaos. It was due to his efforts and the zeal of the poets who worked with him that Khariboli soon developed into an effective medium of poetic expression.

The bulk of Hindi poetry written in this period is in the form of long narratives on episodes of Indian history and mythology. However, some stray, self-contained verses and lyrics were also written. As regards metre, they employed not only conventional metres but also Sanskrit and Urdu metres. They also used folk-songs like lavani and kajari, and some of them—Shridhar Pathak and Maithilisharan Gupta in particular—occasionally used the blank verse too.

Though the Brajbhasha poetry had lost its eminence by now, it did find a few talented poets, such as Jagannath Das 'Ratnakar' and Satyanarayan 'Kaviratna'. In his anxiety to enrich Hindi literature Dwivedi got the literary works of other languages—English, Bengali and Sanskrit–translated into Hindi.

The poetry of this period has been often criticised for its didacticism and matter-of-fact style. The charges are true, but while passing a final judgement we should keep in mind the historical perpective. The Dwivedi age was, indeed, a bridge between the Bharatendu age and the Chhayavad period, and we do have some glimpses of the glorious drawn that was to follow soon.

Chhayavad (1920-1930). This period witnessed events of far reaching importance both in the national and in the international spheres. The horrors of the First World War, the rise of capitalism, the growth of technology, the Russian Revolution—they all intensified the freedom stuggle at home and had their impact on Hindi poetry. The poets broke away from the accepted norms of form, technique and poetic judgement. The failure of the freedom struggle and the resulting despair in personal life forced the poets to turn introvert. Contact with the Romantic poetry of England also paved the way for the new upsurge and the opening of the flood-gates of new trends. The poets gave expression to their intense feelings. Most of their lyrics depict fellings associated with love, hopes and frustration, joy and grief, thrill and disappointment. They also made use of fresh imagery and mode of artistic expression. Jayashankar 'Prasad' in his *Ansu* and *Lahar*, Sumitranandan Pant in *Pallav* and *Granthi*, and Suryakant Tripathi 'Nirala' in his *Anamika* gave expression to their feelings and aesthetic experience in a language hitherto unknown to Hindi readers.

The chhayavadi poets made innovations in their style and technique also. Overwhelmed by its subtlety and novelty Acharya Shukla mistook chhayavad for a special style of Hindi poetry. The variety of poetic forms such as lyrics, sonnets, odes, elegies, long poems in blank verse and epic is amazingly rich. The poets gave up measured metres and rhymes, introduced a new kind of blank verse based on articulated word arrangement, and in their hands Khariboli was moulded into a perfectly chiselled and elegant poetic language. It acquired a new power and plasticity capable of expressing various shades of meaning, and approximated to Brajbhasha in melody and musical effect. The four master poets of chhayavad are Prasad the pioneer, Nirala the prime innovator and iconoclast, Pant the foremost exponent, and Mahadevi the consummate singer of love and compassion.

Two other cross currents ran parallel to Romantic poetry. One is the national cultural stream led by Makhanlal Chaturvedi, Balkrishna Sharma 'Navin' and Ramdhari Singh 'Dinkar'. Though their poetry is the poetry of passion and romantic temper, it is noted for its broad national and social consciousness and intense desire to free the nation from slavery. These poets are rebels in a way. The other stream led by Harivansh Rai 'Bachchan', Narendra Sharma and 'Anchal', is marked by the spirit of love and abandon. These poets are uninhibited in their expression of love and are sometimes called secular lyricists.

Pragativad (1936-1942). In the mid-thirties chhayavad, as a poetic movement, started losing strength. it turned into stylized poetry since it tended to ignore the harsh realities facing the country. The onslaught of World War II, the growing momentum of the freedom struggle in the country, the success of the Russian Revolution—all brought in a new awareness of social and historical reality and under its impact a new poetic sensibility developed. There was a clear shift in themes and diction. Even the eminent poets of chhayavad, Pant and Nirala, could not remain insensitive to the new wave. Pant in his *Gramya* came to terms with the experiences of country side in a neo-romantic vein. Nirala in his pungent, satric and rugged style described the woes of the lowly and the downtrodden of society. These poets were followed by Kedarnath-Agarwal, Nagarjun, Ramvilas Sharma, Rangeya Raghav and Shivamangal Singh 'Suman' in whom the voice of 'Pragativad' (progressivism) became more explicit. Unfortunately, in a number of poets this stream turned into a doctrinaire and sloganistic school and its influence started fading. However, the movement was significant since it provided a social dimension to creative art.

Prayogvad: Pragativad and Prayogvad (Experimental movement) started about the same time, and in the beginning they interacted closely too.

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Many poets were common to both the trends. The name 'Prayogvad' was given derisively to this movement by some progressive critics, and it is a misnomer because the trend is not merely confined to experimentation in form and technique of poetry. As a matter of fact the subject of their poems—personalised emotion, tension of modern life, personal struggle and suffering, stark realities of life—led them to make new experiments in the sphere of language, diction and imagery. New realms of experience

The movement started with the publication of *Tar saptak* (1943), a collection of poems written between 1938 and 1943 by seven poets—Muktibodh, Girijakujmar-Mathur, Nemichand Jain, Bharat Bhushan Agrawal, Ramvilas Sharma, Prabhakar Machwe, and Sachidanand Vatsyayan 'Agyeya'. The poems of *Tar saptak* were a break from the past—a landmark, indeed, in modern poetry. Their writers were on a quest, in search of identity. They wanted to portray man in his entirety, focus on his destiny in the contemporary context, and discuss relevance of life in the larger dimensions of time and space. They tried to evolve a diction close to the spoken word, experimented new lyrical patterns, and used imagery not as an embellishment but as a vortex of emotional experience. Here figures and images were not like cherries tastefully arranged on a cake, but they were the very essence of emotive language.

Nai Kavita: The experimental poetry continued to develop, and the corpus of poems written after 1947 came to be called Nai kavita by the second generation of poets. The protagonists of Nai kavita believe that every moment in life is significant and every emotional experience is true. To them man is not important because of his social status and moral ideals but because he is an ordinary man with earthy joys and sorrows, attractions and repulsions. Equally important is the environment in which he is born because it shapes his mind and temperament.

Sincerity of experience and realistic approach born of rational attitude towards life characterize Nai kavita. The poet, conscious of the suffering experienced by society, assimilates it and then projects it into his poems. He is not content with visionary idealism, nor does he offer ready-made solutions to the problems of life. Some poets like Agyeya have written poems on both urban and rural life. Some others have expressed their sensibility and emotional experience, related primarily to city life (Shamsher Singh, Girijakumar Mathur, Dharamvir Bharati, Kunwar Narayan); a few others have dealt with the rural ethos. If Madan Vatsyayan is concerned about speedy industrialisation, Thakurprasad Singh depicts the life of the Santhals. However, almost all of them have focussed on the despair and frustration of the middle classes. Muktibodh, through his fantasies, has depicted the life of disenchantment and frustration. For these poets, form and content are co-terminous. By drawing images and symbols from common life, using mythology in new contexts, and exploiting words and idioms of common parlance, new poetry has acquired great freshness and vigour.

In the poems written after the sixties the tone of discontent and rejection of old values is still louder. Dehumanization, violence, permissiveness, city culture, degradation prevalent in society, and anti-establishment protest have come into sharp focus. The reason is that the dreams the people cherished for two decades were hardly realised. Out of the mood of disillusionment was born a sense of revolt against establishment. The reaction showed itself in two ways: (i) some like Rajkamal Choudhary adopted the nihilistic approach and their poems deal with sexual perversion and morbidity; (ii) others had a constructive approach and showed a clearer understanding of the social, political and cultural reality. Their work has greater social relevance. Dhumil's *Samsad se sarak tak* is a pointer. Among the young poets Liladhar Jugari, Padmadhar Tripathi, Vijaydev Narain Sahi are important names.

Various appellations have been given to poetry written after the sixties - 'Kavita', 'Atikavita' and 'Aswikrit kavita'. There is hardly any depth in much of this poetry. Every group, holding a new placard, wants to come into limelight and become a torch-bearer.

Let us now examine the charges levelled against Nai kavita. The first is that the new poets have borrowed and imitated foreign ideologies and models. There is some truth in the allegation. A few poets under the influence of existentialism wrote cliche-ridden, repetitive poetry. A few others in an attempt to cover the insincerity of their feeling adopted the technique of new poetry merely as a fashion and employed vague, far-fetched and obscure expressions. But, by and large, Nai kavita did prove that the poets had the capacity to absorb new ideas and new modes of expressions. Nai kavita is not a slavish imitation of the west, but is rooted in the soil and culture of the people.

Ra.M.
S.S.G.

POETRY (Kannada). The earliest specimen of Kannada poetry is found in the stone inscriptions of Karnataka, the first of them being the Halmidi inscription of about 450 A.D. Metres like the vritta and tripadi have been employed in the verses found in these inscriptions.

Kavirajamarga, the first extant literary work in Kannada, has references to poets and prose-writers of earlier times, but nothing more about them has been discovered so far.

Pampa (AD 902), the first of the 'Ratna-traya' (three gems), and the author of *Adipurana* and *Vikramarjuna vijaya*, inaugurated the age of epics in Kannada. *Adipurana* narrates the past lives and the present life of Vrishabha Deva, the first of the twenty-four Tirthankaras. *Vikramar-*

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juna vijaya has been acclaimed as *Pampa bharata* because it is an adaptation of the *Mahabharata*. Pampa's narrative skill, erudition and felicity of language had a profound influence on the Kannada poetry for the next period.

Ponna (AD 950), the second of the Ratna-traya, succeeded Pampa. Among his four works, *Shantipurana*, *Bhuvanaika Ramabhyudaya*, *Gatapratyagata* and *Jinaksharamale*, only the first and the last are extant. *Shantipurana* is an epic in 'champu' style on the life of Shantinatha, the sixteenth Tirthankara.

Among the poets who followed, Nagavarma (c. 990) is significant for *Karnataka kadambari*, an adaptation of Banabhatta's *Kadambari* in Kannada. The major works of Ranna, the last of the Ratna-traya, are *Ajita tirthankara purana tilaka* and *Gadayuddha*. Ranna's power of characterization, the power of his language and his dramatic skill set him apart from others.

The other noted writers of the old phase of poetry in Kannada are Durgasimha (b. 1031) who wrote the *Panchatantra* in Kannada, Nagachandra (b. 1100), the author of *Ramachandracharita purana*, Kanti (b.1100), the first poetess in Kannada literature and Nayasena (b.1112), the author of *Dharmamrita*.

Old Kannada poetry was elitist and was accessible to the learned only; the ordinary people had no share in it. As opposed to this, the main features of the medieval poetry are its simplicity and mass-orientedness. The change in the general attitude to life that took place in the twelfth century was also reflected in literature. Although this poetry was also charged with religious fervour, the emphasis now was on right conduct, purity of thought, word and deed, and doing one's work, high or low, in a spirit of total surrender to God. The champu form which originated from Sanskrit lagged behind and native forms like the vachana, satpadi, sangatya and the Prakrit ragale came into vogue. On the whole literature changed with respect to matter, language and metre.

Though the vachanas were composed as early as the eleventh century, they developed as a full-fledged form of literature only in the twelfth century. The 'vachana' literally means 'saying'; it is neither prose nor verse, but has features common to both the genres. Basaveshvara, the leader of the Virashaiva movement, and hundreds of his followers composed vachanas. Basaveshvara is the most prominent vachana composer, the other important poets being Devara Dasimayya, Allama Prabhu, Akkamahadevi and Siddharama. It is a unique phenomenon that ordinary men of various trades and castes busied themselves with the vachana composition.

The period of vachana literature is followed by that of the 'ragale'. Harihara is the greatest name in this genre. He belonged to the end of the twelfth century and the beginning of the thirteenth century. Harihara has written more than a hundred ragale works about Shiva's devotees. Celebrated personalities like Basava are the heroes of his stories. The vachanas were both lyrical and reflective; there was a return to the narrative form. But now the hero was not the mighty warrior-king endowed with virtues but the devotee engaged in spirtual pursuits.

Raghavanka (b. 13th c.), a contemporary of Harihara, is perhaps the first poet in Kannada to have composed in the 'shatpadi' metre. *Harishchandra charitra*, *Siddharama charitra*, *Somanatha charitra* and *Viresha charitra* are his works in the vardhaka shatpadi. Of these, the first two are superb works. In *Harishchandra charitra* is expressed a rare vision—'Truth is Hara (God), Hara is Truth.'

There are some other Virashaiva poets belonging to the same period. Kereya Padmarasa composed a philosophical work, *Dikshabodhe*, in the ragale metre. *Sananda charitra* is a work composed in various shatpadis by Kumara Padmarasa. Palkurike Somanatha wrote some ragale poems.

Bhima Kavi wrote the famous *Basava purana* in bhamini shatpadi during the latter half of the fourteenth century. Padmananka (b. 1385) wrote *Padmaraja purana* in vardhaka shatpadi. Kumudendu, a Jaina poet of the second half of the thirteenth century, composed in various shatpadis, *Kumudendu Ramayana*, according to the Jaina tradition.

The period extending from the twelfth century to the fifteenth is called the Basava age and the literature of this period is sometimes referred to as Virashaiva literature, since most of the poets belonged to this faith.

The most important writer of the fifteenth century is Naranappa or Kumaravyasa (b.1400). The period beginning with him is called the Kumaravyasa age. *Karanataka Bharata kathamanjari* composed by Kumarvyasa in bhamini shatpadi is an epic equally loved by the learned and the laymen. Though it is based on the *Mahabharata*, its originality is undisputed. It splendidly expresses the devotional (bhakti) spirit of the age. Lord Krishna is the hero of this epic . While he dominates the narrative, other characters are not dwarfed but are vividly realized. Kumaravyasa is also a master of language. In a word, his work stands supreme.

Torave Narahari or Kumara Valmiki (b. 1500) imitated Kumaravyasa and composed *Torave Ramayana* in Bhamini shatpadi. Kumaravyasa's *Bharata* which runs only up to the tenth Parva was continued by Timmanna Kavi (c. 1510) although without much success. Chatu Vithalanatha (c. 1530) composed the Kannada *Bhagavata* in Bhamini shatpadi. Lakshmisha (c. 1550) is a superior poet who composed *Jaimini Bharata*, an excellent collection of stories. While the Sanskrit source is dominated by the puranic temperament, Laksmisha's work is predominantly poetic. The other major works of the age are *Chitrabharata* and *Nandimahatmya* written by Gopakavi (b. 1600) and *Bhagavadgita* by Nagarasa (c. 1650).

Like the vachana literature, 'dasa' literature which begins in this period is one of the precious treasures of Kannada. The first one to write in this tradition was

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Narahari Tirtha (13th and 14th centuries). The Dvaita philosophy propounded by Madhvacharya informs this literature. Several Haridasas have composed musical kirtanas in large numbers. They preach devotion, renunciation and right observance. Shripadaraya (b. 1500) and Vyasaraya (c. 1525) have composed many good kirtanas. Among the dasas, Purandaradasa (c. 1484) and Kanakadasa (b. 1488) are noteworthy from the literary point of view. Besides kirtanas, Kanakadasa composed *Ramadhanya charite*, *Nalacharitre*, *Haribhaktisara* and *Mahanatarangini*. Of these *Nalacharitre* is a popular poem noted for its beauty and the Haridasas strove to bring philosophy to every heart and home; they stressed right conduct and integrity. They were also composers and gave Kannada a treasury of songs.

Jagannathadasa who lived around 1775 composed kirtanas and a philosophical work, *Harikathamritasara*. Govinda Vidya's (17th c) *Kanthirava Narasaraja vijaya* is an important historical work.

Anubhavamrita of Mahalingaranga (1675) is another significant work propounding the philosophy of Advaita.

Literature favouring Vaishanava religion was produced during the time of the Mysore kings. Several works related to the Vaishnava faith were composed under the patronage of Chikkadevaraja (17th c). The king was himself a poet and it appears that he wrote *Chikkadevarajabinnapa* and *Gitagopala*. Chikkupadhyaya composed prolifically in various metres; but his works do not have much literary value. Singaraya's *Mitravinda Govinda* is the first extant play in Kannada; it is, in fact, an adaptation of Harsha's *Ratnavali*. During this period Hannamma composed *Hadibadeya dharma*, a work describing the duties of a wife. Helavanakatte Giriyamma (b.1750) composed *Chandrahasana kathe* and other poems in sangatya metre.

There are many Virashaiva writers during the period. *Shunyasampadana* belonging to this period is an unusual collection of vachanas, reaching heights of mysticism. Tontada Siddhalingayati has composed some notable vachanas.

A number of other poets enriched Kannada poetry in the three centuries beginning with the fifteenth. Deeparaja (b. 1400) has written *Sobagina sone* in sangatya and translated *Amarushataka* from Sanskrit. Of the seven works of Nijaguna Shivayogi (b. 1500), the most important is *Viveka chintamani;* this is a rare work comparable to an encyclopaedia. Nijaguna has composed songs also. Muppina Sadakshari and Sarpabhushana Shivayogi continued this tradition.

Lakkanna Dandesha (c. 1425) has written a voluminous work *Shivatatva chintamani* which outlines Virashaiva philosophy. *Virashaivamrita purana* by Gubbi Mallanarya (c. 1475) is also a work of similar nature. *Soundara purana* by Bommarasa (b. 1450), *Trisasti puratana charitre* by Suranga (b. 1500), *Bhavachintaratna* by Gubbi Mallanarya, and *Cheramakavya* by Cheramanka are all in Vardhaka shatpadi and narrate the lives of Virashaiva luminaries. Another branch of this kind contains *Prabhulingalile* by Chamarasa (c. 1430), *Amalapasava charitra* by Singiraja (c. 1500), *Bhairaveshwara kavya* by Kikeri Nanjunda (b. 1525), *Mahadeviakkana purana* by Channa-basavanka, *Proudharayana charite* by Adrisha, *Chennabasava purana* by Virupaksha (c. 1585), *Gururaja charitra* by Siddhananjesa, *Kathasutraratnakara* by Santalinga Deshika, and other shatpadi works. Of these the most noteworthy work is *Prabhulingalile;* this is an excellent poem depicting the life of Allamaprabhu in a symbolic manner. *Ramanatha charitra* by Nanjunda (b.1525), containing the story of Kumara Rama, is a purely historical poem and occupies a special place in Kannada literature. Mention may also be made of *Bhikshatama charite* by Gurulingavibhu.

An unforgettable name in the Kannada of this period is that of Sarvajna (17th c). His tripadis contain cryptic messages of philosophic wisdom. In many places Sarvajna has been didactic but in a poetic manner. He has been compared to Vamana of Telugu and Tiruvalluvar of Tamil.

In *Jivandhara charite* by Bhaskara (15th c.) written in Bhamini, we see an imitation of Kumaravyasa. Of the many works by Kalyanakirti (15th c.), *Jnanachandrabhyudaya* is noteworthy. In *Tripuradahanasangatya* by 'Sisumayana' (16th c.), the story is narrated allegorically. *Anjana charite* is another work written by him. Mangarasa, the third (16th c.) composed *Nemijinesa sangati, Jayanripakavya, Samyaktva kaumudi* and other works, in shatpadi, while *Sangatya Salvabharatha* is authored by Salva (c. 1550); this is the *Bharata* story according to the Jaina tradition.

Ratnakara Varni (16th c.) is another famous poet. His *Bharatesha vaibhava* is an excellent work in the Sangatya genre. The reconciliation of 'yoga' and 'bhoga' is the achievement of this poem. This contains a touching portrayal of family life. *Rajavali kathe* by Devachandra is a prose work of some historical significance. The one hundred and fifty years following Sarvajna and Shadakshardeva was a comparatively barren period. *Mudra manjusha* by Kempunarayana belonging to the early nineteenth century and *Shri Ramashvamedha* by Muddana belonging to the end of the same century are two noteworthy works, containing the characteristics of the period of transition from the old to the new. Muddana's call to do away with verse and his extolling prose was indeed prophetic. He wrote *Adbhuta Ramayana* in prose and *Ramapattabhisheka* in shatpadi metre.

Modern Kannada poetry was ushered in by B.M. Sri kantaiah's *English gitagalu*. This is a collection of poems translated from English and was published in 1921. Even before 'Sri' published his work, there were scholars who translated English poetry into Kannada, some of them being H.Narayana Rao and S.G. Narasimhachar. But

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because they used the old metrical forms they did not exert the influence that 'Sri' did.

Since he formulated new rhythms in *English gitagalu*, his work became a guide for future poetry in Kannada. *English gitagalu* contains some of the famous poems of the English romantic poets like Wordsworth and Coleridge. This collection achieved novelty in subject matter, language and metre. It inaugurated the age of lyric in Kannada.

In the history of modern Kannada poetry two periods can be identified : pre-Independence period and pos-Independence period. The poetry of the first stage is called Navodaya or romantic poetry, while that of the second stage is called Navya (new) poetry. Between these two stages, there is an interim stage called the 'pragatishile' or progressive stage but it affected fiction more than poetry.

Though the poets of the Navodaya (Renaissance) period were influenced considerably by the English romantic poets, their real foundation was the Indian tradition. That the seeds of romanticism exist in the Indian tradition itself is a fact to be taken note of. This cannot be said, however, of Navya poetry in which there is a greater measure of imitation. The freedom struggle of India served as a background to the Navodaya poets. Irrepressible faith in life and a strong faith in a transcendental power characterised the Navodaya poets. They were neither escapists nor cynics.

Navodaya poetry flourished in all the lyrical modes such as the ode, the elegy and the sonnets but narrative poetry and the epic strain were also not absent. All aspects of life, all feelings and moods found a place in it.

Srikantaiah also wrote some independent poems; these can be found in the collection *Honganasugalu*. Panje Mangesha Rao wrote some independent poems even earlier than Srikantaiah. In *Gilivindu* of Govinda Pai, who wrote in the early Navodaya period, the old Kannada usage is very conspicuous. *Golgotha* and *Vaisakhi* which portray the last days of Jesus Christ and Buddha respectively are two important works by Pai. D.V.Gundappa's feelings of devotion and dedication are expressed in his collection of poems, *Nivedana*. He has a compact, scholarly style and has a bias for old metrical forms. His *Mankutimmana kagga* is a work as popular as Sarvajna's verses; the extent of experience depicted in it is surprisingly large. Srinivasa (Masti Venkatesa Iyengar) wrote both lyrics and narrative poems. His poetry exudes tranquillity and gentleness; the culture of the land is especially portrayed in his poems. His *Navaratri* is a unique work, somewhat like Chaucer's *Canterbury Tales*. His *Sri Rama pattabhishekha* is also a notable work. *Cheluvu* and *Tavare* are two collections of Srinivasa's lyrics. T.N.Srikantaiah was one of the first poets to write love songs in Kannada; *Olume* is his collection.

Kuvempu (K.V.Puttappa), Ambikatanayadatta (D.R.Bendre) and P.T.Narasimhachar are three leading names in Kannada Navodaya poetry. Kuvempu is a poet known for his extreme romanticism; no one else described nature's beauty as he did. A definite 'vision' informs all his poetry. The richness of his lyrics is evident from several collections like *Kolalu*, *Paksikasi Agnihamasa* and *Navilu*. Kuvempu's genius reached its climax in *Sri Ramayana darshanam*, an epic which is one of the greatest achievements of Kannada literature. This work won the author the Bharatiya Jnanpith Award. The poetry of D.R.Bendre too possesses a singular power. It absorbs the essence of folk poetry and contains the portrayal of the life of ordinary people. Bendre's power of imagination is fabulous. *Uyyale*, *Gangavatarana* and *Nadatile* are among the collections of his poems. His *Nakutanti* received the Jnanpith Award. P.T.Narasimhachar is a poet known for his reflective nature. His poems have a musical quality; the style is a bit difficult. Some of his collections are *Hanate*, *Ganeshadarshana*, and *Rasasaraswati*. All these poets are of a spiritual frame of mind.

V.K. Gokak is both a Navodaya poet and a herald of Navya poetry. His poetry is a combination of intellectualism and spiritualism. Some of his collections of poems are *Payana*, *Ugama* and *Higgu*. V.S. Sitaramaiah, whose collections include *Drakshi dalimbe* and *Nelalu belaku* is a poet who emphasises human relationships. K.S. Narasimha Swamy is a popular poet who has depicted the joys of conjugal life. While the romantic element predominates in such collections as *Mysore mallige* and *Airavata*, he took to the Navya mode later. G.P. Rajaratnam's *Ratnana padagalu* is an interesting experiment , where the world is described through the eyes and language of an inebriated man. His *Purusha sarasvati* is a satirical work which deserves mention. Madhura Chenna (Nanna Nalla), Sali Ramchandra Rao, Kadengodlu Shankara Bhatta (Nalme), Isvara Sanakalla, Simpi Linganna, S.V. Paramesvara Bhatta, Narayana Samgama, B.H. Sridhara, Siddayya Puranik, Kayyara Kinnanna Rai, S.R. Ekkundi, D.S. Karki, M.V. Sitaramaiah and Gangadhara Chittala are some others who wrote in the Navodaya tradition. R.R.Diwakar, Kuvempu, S.V.Ranganna, S.V.Parameswara Bhatta, Siddayya Puranik, N. Prahalada Rao and others have used the old vachana genre as a medium of expression in this century. Both for range of experience and for volume of vachanas Ranganna's *Rangabinnapa* deserves to be mentioned. Besides the vachana form Paramesvara Bhatta has successfully employed tripadi and sangatya metres. The limericks of Dinakara Desai have their own charm. It may be said that Navodaya poetry has not declined but is still alive. There is a blending of Navodaya and Navya traditions in Channavira Kanavi and G.S.Shivarudrappa.

After Independence, the Navya school made its appearance. It was influenced by western poets like Eliot, Pound, Auden and Dylan Thomas. Disillusionment, a feeling of not belonging anywhere, a sense of a loss of culture—all these were actually reflected in its poetry. But

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perhaps the navya-ness in Kannada poetry did not come about as the result of a historical necessity but out of a love of experimentation. The main drawbacks of Navya poetry is its ambiguity. It is a paradox that this poetry is quite distant from society. But its positive points are complexity of experience, unveiling of the subconscious mind, use of symbols and images and powerful employment of language.

It is said that Navya poetry was born in the Natyotsava of Pejavara Sadashiva Rao. Gokak's *Samudra gitagalu* is one of the most significant poems of the period. However, M. Gopalakrishna Adiga may be called the chief exponent of Navya poetry. Adiga who composed in the Navodaya fashion in the beginning gradually became discontent with that mode, and proclaiming that the smell of the earth must again emanate from poetry embarked upon a new mode. *Chandemaddale* is his first attempt in this direction. Adiga is acutely conscious of the Indian tradition of poetry. At the same time, there is also an element of obscurity resulting from excessive intellectualism. The charge of obscurity applies also to the Navya poems in K.S.Narasimha Swamy's 'Silalate'; nonetheless, the picturesqueness, tenderness and sweetness of his poetry are fascinating. His *Tereda bagilu* is a superb collection representing contemporary poetry. The navya-ness of Gokak's poetry is, perhaps, limited to the technique of expression.

Sex is the main subject in the poems of B.C. Ramachandra Sharma in his collection *Elu suttina kote*. Technique is everything in A.K. Ramanujan's poetry. K.S. Nisar Ahmed is vocal in his poetic expression. The poetry of Chandrashekhara Kambar and Channana Watikara has the gusto of folk speech, whereas satire dominates Chandrashekhara Patil. U.R. Ananthamurthy, K.V. Thirumalesh, P. Lankesh, K.V. Rajagopal, Sumatindra Nadig, Chandrakantha Kusanur, Lakhsmi Narayana Bhatta, B.R. Lakshamana Rao, Srikrishna Alanahalli, H.M. Channaiah, Subraya Chokkadi, Giraddi Govindaraj, Bhagyalakshmi, H.S. Ventakeshwara Murthy and many others have added new dimensions to Navya poetry.

Of late a new school of poetry called Dalita (down trodden) poetry, has emerged as a protest against both the Navodaya and Navya schools. Its stand is essentially a social and not a literary one. *Holemadigara hadu* of Siddalingaiah is an example of this kind of poetry. The future of this poetry, which is largely inspired by indignation and which easily succumbs to explicitness, is yet uncertain.

C.P.K.

POETRY (Kashmiri). Jayalal Kaul, in his *Studies in Kashmiri*, divides Kashmiri poetry into four periods. The early period up to 1555, the middle period from 1556 to 1752, the late middle period from 1753 to 1925, and the early modern period from 1926 to 1947. This periodisation is based neither on literary movements and their particularities as intrinsic to Kashmiri poetry, nor on any recognised convention, but it coincides with certain historical divisions. With the exception of the modern period, which takes off directly in terms of content as well as form from the events leading to Independence in 1947, and marks a decidedly radical departure from the traditional, such a periodisation is completely arbitrary. The years 1656, 1753, 1926, etc. do not signify any major literary event or even the conception of one. A simpler division would be to term the period up to 1500 as the early period, 1501 to 1800 as the middle period and 1801 to 1930 as the early modern period. The modern period, which really took off in 1947, can be discerned in its embryonic form in the period from 1930 onwards. This periodisation is also nearer the convention followed in linguistic and literary studies as such. Among the early examples of poetry written in a language closely resembling Kashmiri are *Mahanay prakash* by Pandit Shitikanth and *Banasura katha* by Bhattavatara. *Mahanay prakash* is a composition of 94 verses, each verse being a quatrain. *Banasura katha* is based on the original fable contained in *Harivamsha purana*. Besides the above-mentioned, there are references to *Sukha-dukha charitam* by Ganaka Prashasta, *Jain prakash*, a play on king Zain-ul-Abidln by Yodha Bhatta and *Jain charit*, a biography of the king by Nathasoma. Of these, only Ganaka Prashasta's didactic poem is extant. These texts can be safely dated between 1400 and 1475. George Grierson observes that "the language is old and belongs to the period when Prakrit in its Apabhramsha stage had just merged into the language that finally became the Kashmiri of the present day". Interestingly, the greatest poetess of Kashmiri, Lal Ded, and her junior contemporary Nund Rishi (Lal Ded predates the above period slightly) wrote in a highly developed, chaste Kashmiri without any trace of the Apabhramsha whatsoever. The royal chronicles continued to be written in Sanskrit around the same time and till much later. Quite clearly, George Grierson's observation as also later corroborative work, is not entirely tenable. Lal Ded (1335-1376) is simply the greatest poet of the language. She was a practising yogi, in the indigenous Kashmir Shaiva tradition. Her poetry, written in aphoristic quatrains called 'vakh', while mystic in content, has classic poetic quality and masterly diction. She is universally acknowledged to be a saint by Kashmiris. She is an authentic 'all-time-great' poet, easily in the company of great Indian poets. Nund Rishi (1377-1438) wrote poetry primarily in the 'shrukh' form, a quatrain metrically different from vakh, and was directly influenced by Lal Ded. He is the patron-saint and founder of the 'Rishi' order of mystics.

The middle period (1501-1800) saw Persian taking over as the court language. A disproportionately large part of the poetic output was also in this language.

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Maulana Yakub Sarfi Ganai (1529-1594), Khwaja Habibullah Naushehri (1555-1617) and Mirza Akmal-ud-Din Kamil (1642-1717) wrote poetic treatises mainly in Persian while continuing to write songs in Kashmiri. This is partly attributable to the fact that poetic forms of Persian like 'Masnavi' were not fully assimilated and indigenised as was done by the later poets. Masnavi and marsiya forms passed through a transitional phase of assimilation when the famous masnavis of Persian were rendered into Kashmiri verse translation, sometimes embellished with extra-textual songs in the typical prosody of expanded vakh or vatsun, during the period of sufi poets. These forms were fully assimilated as late as the first half of the nineteenth century, with originals from Maqbul Shah Kralwari and others. Marsia is a vibrant, though cloistered, poetic tradition with a long continuity of several hundred years.

The chief contribution of the middle period is the 'lol' lyric. It is a short poem, organically a unit, with a refrain. It is consciously written for music and has secular human emotions as its theme. This , in essence, is the beginning of the romantic tradition in Kashmiri poetry. (Lol means love and longing in Kashmiri). Most of these lyrics are of unknown authorship and have been handed down the generations orally. However, two celebrated poetesses, Habba Khatoon and Arnimal, undoubtedly belong to this tradition. Habba Khatoon (c. 1550), born Zoon, became the consort of King Yusuf Shah Chak according to legend. Her separation from the king provided the language some memorable lyrics of longing which, alongwith similar pinings of Arnimal (d. 1800) the deserted wife of the Persian writer Munshi Bhawanidas Kashru, became immortal. These lyrics are written in varied metres and different rhyme schemes. A number of them, however, exists as two or three quatrains with the fourth line of each quatrain being the refrain. This is the early vatsun, an indigenous form attributed to Habba Khatoon.

The 'vakh' continued to be written during this period. The most important contribution was made by the Rupa Bhawani (1625-1721).

A significant poet of this period in the mystic tradition, who chose not to write in the vakh form, is Shah Gafoor (c. 1750). Shah Gafoor was a sufi poet. The sufi poetic tradition in Kashmiri is not in conformity with orthodoxy in the strict sense. There is a long tradition of this poetry (down to the present times) which, while employing specific religious terminology, is wholly secular in nature.

The early modern period (1801-1930) saw the assimilation of Persian poetic forms like masnavi and ghazal, the development of the Lila lyric and the continuation of the sufi tradition. Mahmud Gami (d. 1855) brought to Kashmiri poetry the ghazal form. Though modelled closely on the Persian original, the use of medial rhymes and assonance makes his ghazal nearer the lol lyrics stylistically than the original form would have been. He also wrote traditional vatsun. In some of these vatsuns, he has used a variable refrain. He wrote original compositions in the 'roph' folk song style and occasionally 'naat' (eulogium) prayer hymns, etc. He also wrote eight masnavis, mostly abridged or adapted translations of Persian originals. Maqbul Shah Kralwari (1820-1875) wrote some other masnavis besides his famous love romance *Gulrez*. The masnavi, under the influence of the patronage that Persian received, was widely written during this period chiefly in its 'razmia' (combat), 'bazmia' (love) and occasionally 'hazlia' (satiric) sub-forms. Among the masnavi poets, the more important ones, with their major work given parenthetically, are Prakash Ram (*Ramavtarcharit*), Lachhman Raina 'Bulbul' (*Samnama, Nal-o-Daman*), Waliullah Matoo (*Heemal*), Abdul Ahad Nazim (*Zain-ul-Arab*), Amiruddin Kreeri (*Samnama, Khavarnama*), Wahab Parey (*Shahnama, Sultani*), Mohiuddin Miskeen (*Zeba Nigar, Sohni Mahiwal*), Azizullah Haqqani (*Jauhar-i-ishq, Derveshnama*).

Rasul Mir (d. 1870) is the prime lyricist of Kashmiri. He deliberately eschews mystic allusions and accounts of distant crusades. He is intimately familiar with the ghazal form and brings a unity of expression to it. His poetry has a sensuous, romantic air about it.

The sufi poets of this period include Karim Buland, Momin Sahab, Shah Oalandar, Shukur Rishi, Rahim Sahab, Niama Sahab, Rahman Dar, Wahab Khar, Ahmad Batwari, Waza Mahmud and most importantly Shamas Fakir (1843-1904). Shamas Fakir was a practising mystic besides being one of the most original of the sufi poets, set apart by his pure diction and great profundity.

Parmanand (1791-1874) and his school represent the 'Lila' group of poets. The Lila lyrics are hymns in praise of the lila (frolic or play) of personified God, usually Krishna. They are primarily devotional poems using religious imagery. They have a feel of the mystic allusions of vakh and the narrative quality of masnavi. Stylistically, they may be in the masnavi distich form of vatsun quatrain inclusive of refrain. The more important contributions in this area, besides those of Parmanand, are by Prakash Ram (d. 1885) who wrote the *Ramayana* in Kashmiri in the masnavi style, Lachhman Raina 'Bulbul' (d. 1898) who wrote a masnavi on the sacred syllable 'Om' called *Omnama* and *Sri Ram Gita* in the vatsun form, and Krishna Razdan (d. 1925) who wrote the long narrative poem *Shiva parinay*, besides many shorter lila compositions. Parmanand, besides serveral shorter poems, wrote three long narrative poems *Shiva lagan, Radha svayamvara* and *Sudamacharit* in the vatsun stanzaic form. The modern period in Kashmiri poetry does not have defined contours as to its beginning, in spite of the fact that 1947 was a turning point for Kashmiri poetry in terms of content as well as form. This has to be understood in the context of Kashmiri having a highly developed and refined

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poetic idiom over a period of six hundred years. Indeed, even contemporary Kashmiri poetry, though naturally reflecting contemporary concerns, is culturally, linguistically and aesthetically in continuity with this tradition. It is a seamless whole.

Within this referential framework, the contribution of two poets is so significant that the entire period can be divided into two sub-periods of two dominating poetic presences.

The sub-period 1930-1947 is the period of Ghulam Ahmed Mahjoor (1885-1952) and 1947 onwards is the era of Dinanath Nadim (1916-1988) whose influence is still noticeably evident in contemporary poets. Mahjoor, after earlier attempts in Urdu and Persian, started writing in Kashmiri after 1918. Apart from continuing the lol tradition, he and Abdul Ahad Azad (1903-1948) gave Kashmiri poetry an individual identity through the concept of 'Kashmiriyat', which is quite manifest in their work. Zinda Kaul (1884-1965), popularly known as Masterji, wrote poetry in the 'Bhakti' tradition of Parmanand and Krishna Razdan. The mystic poets Ahad Zargar and Samad Mir continued the sufi tradition which is also discernible in the poetry of Amin Kamil (b. 1924) and Ghulam Rasool Santosh (b. 1929).

Dinanath Nadim revolutionised Kashmiri poetry. He has left an indelible imprint on the entire body of modern Kashmiri poetry and indeed literature as a whole. He is a bold innovator who introduced blank verse, free verse, dramatic and interior monologue, sonnet (both Petrarchan and Shakesperean), haiku, neo-impressionism, opera, etc. It is his content, however, which dictated the need for new forms. He made a radical departure from classicism and brought to Kashmiri poetry the concerns of poetry and the poet. Interestingly, while doing away with traditional lexical constructs and symbol systems, Nadim is very much a part of the unbroken poetic idiom the Kashmiri has. He creates his own constructs, a new set of symbols. But these are not part of other linguistic cultures. He only adopted forms while relying on his tradition and a rich word-hoard for poetic strategies. Nadim, singly, brought Kashmiri poetry in step with the literatures of the country. Nadim naturally influenced all his contemporaries and the subsequent generations of poets. Among his contemporaries are Mir Ghulam Rasul Nazki (b.1909), Mirza Arif (b.1910), Ghulam Nabi Firaq (b.1922), and Abdul Rehman Rahi (b.1925) who is a major poet in his own right. While Amin Kamil made significant contribution to the ghazal form alongwith Firaq, Nazki wrote in the rubai form.

The next generation of poets is represented by Santosh (b.1929), Muzaffar Azim (b. 1934), Motilal Saqi (b.1936), Ghulam Nabi Khayal (b.1936), Chamanlal Chaman (b.1937), Motilal Naz (b.1937), Ghulam Ahmed Gash (b.1942), etc., while the younger contemporaries include Ghulam Ahmed Aajir (b.1945), Rafiq Raaz (b.1952) and M.H. Zafar (b.1953), etc. All of these poets are working within the continuum of tradition, whether old or recent. Some other major voices are Nazir Kulgami, Vasdev Reh, Mohiuddin Gauhar, Rosul Pompur, Fazil Kashmiri, Iqbal Faheem, etc.

Interestingly, in a language encriched by a galaxy of poetesses through the age, there has been a virtual drought of feminine voices throughout the modern period.

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Shan K.

POETRY (Konkani). There must have been Konkani poetry before the advent of the Portuguese as is evident from the Konkani song written by Namdev (14th c.) and the writings of Krishnadas Sharma. There is mention of a poem on 'Passion' by Gaspar de S. Miguel (16th c.) Thanks to the zeal of the missionaries, by the 19th century Konkani had a considerable body of hymns, the best known of them being 'Riglo Jesu Molyanto' (Jesus entered the field) by Joaquim de Miranda. The semi-literary folk-song 'Mando' which flourished during the 19th century contains some good poetry. Ligorio da Costa, Carlos Trinidade and Arnaldo Menezes are some of the early composers.

Hindu devotional poetry flourished among the Konkanis of Kerala during the last decades of the 17th century with Sant Appayya, Raghavdas, Jogavva and Avadi. The tradition is kept up to this day by Smt. Kamalammal, Narahari Prabhu and Suhas Dalal. Manjeshwar Govind Pai (1882-1963), the poet-laureate of Karnataka occasionally wrote in Konkani.

With his *Sadyavelim Fulam* (Flowers in the desert, 1946), Bayabhav (real name Kashinath Sridhar Nayak) started the revival of poetry. He had the fire of emotions, the maturity of experience and high technical skill. In his *Painjanam* (Anklets, 1960) Bakibab Borkar is seen primarily as a lyricist dealing with great themes of love and destiny. He was keenly alive to the events around him. *Sasaya* is his Sahitya Akademi award-winning collection of poems (1981). Manohar Rai Sardessai with his *Gomya Tujya Mogakhatir* (For your sake, O Goa, 1961) brought picturesqueness and simplicity to Konkani poetry. R.V. Pandit experimented boldly and successfully with free verse and described the plight of the downtrodden. His *Dorya Gazota* received the Sahitya Akademi Award in 1979. Pandurang Bhangi in his *Distavo* (Vision 1974) gives well-chiselled and highly introspective verse. Sankar Ramani's poetry is both melodious and picturesque.

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Madhav Borkar is terse and abstract, yet appealing, Ramesh Veluskar is original in his sensuous pictures of nature. Prakash Padgaonkar is highly lyrical though didactic, while Shivanand Tendulkar is deliberately non-conformist and makes use of bold imagery. Padgaonkar received the Sahitya Akademi Award for his *Hanv Monis Ashvatthomo* (1986). C.F.D. Costa is well known for his originality of ideas and the wealth of images. Maridas (Anthony D' Souza) has a rich vocabulary and uses alliteration with a happy effect. J.B. Morais is both subtle and delicate. His *Bhitorem Tufan* received the Sahitya Akademi Award in 1985. Yashvant Kelekar, Uday Bhembro, Gajanan Rajkar, Sankar Bhandari, Haradatta Khandeparkar. Jess Fernandes and Olivinho Gomes are poets full of promise. Vijayabai Sarmalkar brings a delightfully delicate feminine touch to Konkani poetry. Pundalik Nayak brings unusual vigour of thoughts and words. Suresh Borkar with his 'abhang' like poems introduces religious mysticism, so does Vithaldas Prabhu whose poems have in addition a haunting melody. A.N. Mhambro and Manohar Rai Sardessai who have made a mark as satirical poets have also written poems for children. Though some young poets today are attracted towards abstract poetry, most of the Konkani poets do express the dreams and aspirations of the common people and boldly comment on their social and political condition.

M.S.

POETRY (Maithili). Maithili literature is rich in all forms of poetry. The earliest 'charya' songs are only the beginning of a genre of religious poetry practised by a number of successive poets. The charya songs, in fact, vitalised the lyric tradition.

Vidyapati followed Jyotirishvara and Umapati, but overshadowed all Maithili poets in the brilliance of his metaphors and similes and in the grace of expression and higher flights of poetic fancy. One simply marvels at the sweep of his imagination. His contemporaries and successors include Amritakara, Kanshanarayana, Govindadas and Vishnupuri. In Maithili poetry Vidyapati is like Kalidasa, and Govindadasa is like Magha. Govindadasa is more concerned with diction than with feelings. He is erotically devotional.

The lyrical tradition had its culmination in Harsanatha. From the 18th century onwards a new style made its appearance in the writings of Nandipati and Manabodha. The popular taste was aptly met by Manabodha. The lyrical tradition was carried forward by Bhuvana (*Asadha* and *Smriti-kana*), Ishanatha Jha (*Mala*), Arsiprasad Singh, Surendra Jha 'Suman', Upendra Thakur 'Mohan' and Kashinatha Misra 'Madhup'. Bhuvana is the harbinger of a new type. Some of these lyrics remind us of the famous lines of Shelley ('Our sweetest songs are those that tell of the saddest thought').

In epic we have great variety. Manabodha's *Krishnajanma*, Chanda Jha's *Ramayana*, and Lal Das's *Rameshvaracharita Ramayana* may be compared with the mahakavyas of any other language. Raghunandan Das (*Subhadraharan*), Badrinatha Jha (*Ekavaliparinya*) and Tantranatha Jha (*Kichakavadha*) follow the convention of Sanskrit epics. Chanda Jha was the first to compose a mahakavya in the true sense of the term and his influence on later poets was immense. As a narrative poet, Raghunandan Das rises to olympic heights. Badrinatha Jha is unique in matters of rhetorical excellence. Tantranatha Jha brings elemental feeling to great heights. Sitarama Jha (*Ambacharita*) also distinguishes himself as a master of epic poetry. Kashinath Misra 'Madhup' (*Radhaviraha*) and Lakshmana Jha (*Ganga*) also deserve mention. Dinanatha Pathak's *Chanakya* is a distinguished mahakavya. Its diction and imagery are forceful. The poet has great mastery over rhythm, and his style is quite powerful and effective. *Sitayana* of Baidyanatha Mallick 'Vidhu' is a major contribution to Maithili epics and also marks a healthy deviation from the regular mahakavyas. Kedaranatha Labh (*Lakhimarani* and *Bharati*) portrays great Maithili women, and these two works are rich in rhythm and diction and may be taken as representatives of the short epics (khanda kavya) of modern age.

Under the impact of English and other contemporary Indian literatures, the Maithili poets began to try their hands at sonnets, odes, lyrics and literary ballads. The influence of Marx, Freud, Sartre and Camus and other thinkers became progressively marked in their poetry. Blank verse and 'muktaka' acquired a great prominence at the hands of Sitarama Jha. Maithili poetry also served a patriotic purpose in our century.

Surendra Jha 'Suman' *(Payasvini)*, a poet of superior sensibilities, is unique in many respects, especially in his choice of words, description of seasons and alliterations. Madhup offers us a series of original comparisons. Arsiprasad Singh is excellent in his songs. Vaidyanath Misra 'Yatri' (*Patrahina nagna gacha*) is bitter and tender, pathetic and satirical. His images are born of true experience, and some of his expressions defy translation. Upendranatha Jha 'Vyasa' in his *Sanyasi* and *Patana* has used chaste diction. Rajkamal Choudhary *(Vichitra, and Swaragandha)*, though influecned by the philosophy of existentialism, has remained true to the soil. *Swaragandha* adds a new dimension to modern Maithili poetry. New poets are realistic and are not bound by any convention. Raj Kamal used polished and chaste diction. Ramakrishna Jha 'Kishun' *(Atmanepada)*, Mayananda Misra *(Dishantar)*, Somadeva *(Kaladhvani)*, Kirtinarayana Misra *(Simanta)*, Nachiketa *(Kevyo vadanti* and *Amritasyaputrah)*, Gangesha Gunjan (*Ham, ek mithya parichaya)*, Jivakanta *(Nachu he prithivi)*, Ramanand 'Renu' *(Antatah)* and Hetukar Jha's *Chetika* are some of the important works of modern Maithili poetry. Raghvacharya is a well-known revolutionary poet. Patriotic

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notes run through the poems of Sitarama Jha, Kanchinatha Jha 'Kiran', Vaidyanath Misra 'Yatri', Chandranatha Misra 'Amar', Arisprasad Singh, and Jainarayana Jha 'Vineet'. Brajkishore Varma 'Manipadma' is a poet of nature. Virendra Mallik has made a mark in blank verse. Among the modern women poets, Ilarani Singh *(Vindanti)* is prominent. She represents the metaphysical aspect of life. Shephalika Varma, Nirja Renu and Shanti Suman have also written some good poems in recent years.

Among the most popular and common type of poetry is 'Tirhuti'. Other popular forms are 'Samadouni', 'Lagni', 'Chaitavara', 'Malara', 'Yoga', 'Uchiti', 'Sohara', 'Chaumasa' and 'Barahmasa'. 'Nachari', 'Maheshvani', 'Gosaunika Gita' and 'Vishnupada' are devotional poems. This lyrical poetry has been handled by Umapati, Vidyapati, Nandipati, Chanda Jha, Saheb Ramadasa, Gananath Jha, Vindhyanatha Jha, Kalikumar Das and others. Parmananda Datta tried a new technique in 'Maheshavanis'. All aspects of love are unfolded in 'Tirhuti' and 'Samadauni'. These lyrics are, indeed, quite moving and melodious.

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R C

POETRY (Malayalam). The earliest written specimen of Malayalam poetry is *Ramacharitam* (The story of Rama) usually placed in the twelfth century AD. Earlier to this, however, were such works as *Silappadikaram* (Work concerning anklet) written by natives of Kerala in the then prevalent mixture of Tamil and Malayalam spoken in the land prior to the actual individuation of Malayalam; but the oral tradition of folk poetry is perhaps older than all written traditions of Malayalam poetry. These songs couched in folksy language were on several themes and perhaps itinerant bards popularised them. Thus there are songs on deities of particular temples, on temple rituals and festivals, on the deeds of heroic persons; there are also songs connected with certain professions and songs for the sake of entertainment. Folk-songs that have been collected by researchers in our time fall into two groups, geographically speaking. These are named the Northern songs and the Southern songs respectively indicating the Northern areas and the Southern areas of Kerala as the regions of their origin. The deities on whom there are a number of folk-songs are Kali, the Goddess, and Shasta, the protecting hill-god. Sometimes the singing of the songs is associated with brilliant ritualistic diagrams drawn in front of the temple.

The exploits of heroic figures have also been subjects of several folk-songs. Among the heroes described and praised in the Northern ballads are Aromal Chevakar, his sister Unniyarcha and her son Aromunni; of equal fame for brave deeds were Otenan, a member of the Tacholi family, and his nephew Chantu Komappan. Stirring indeed are the ballads about these heroic persons.

Ramacharitam belongs to the class of Malayalam poetry known as 'pattu' (song) of which the characteristics are mentioned in *Lilatilakam,* a fourteenth century definitive work on the features of poetry. According to it only Dravidian sounds should be used in songs. Two prosodic conventions called 'etuka' and 'mona' were used and specific metres were employed in the composition. *Ramacharitam* observes these rules. Consequently Sanskrit words were adapted to the Dravidian. *Ramacharitam* was written by a poet by name Cheerama and this is about all we can say of its author. There is one view that he was a king of the state of Travancore by name Sri Vira Rama Varma (1195-1208).

The Ramacharitam type of poetry written in Malayalam, heavily mixed with Tamil forms, continued to be written in the centuries after that text. *Ramakathappattu* (A song on the story of Rama) by Ayyippilla Asan of the fifteenth century was one such. This too was based on Valmiki's *Ramayana.* More significant work belonging to the category of pattu was written by members of a gifted family of poets known as Kannassans or Panikkars of Niranam. Kannassan was probably a surname which the family carried from the days of a distinguished predecessor of that name. Three distinguished poets from this family contributed to Malayalam poetry in the fourteenth century. They were two brothers, Madhava Panikkar and Shankara Panikkar, and their nephew Rama Panikkar. Madhava Panikkar wrote a translation of the *Bhagavadgita* in Malayalam—one of the earliest translations of the religious text in any Indian language. Sankara Panikkar's work was *Bharatamala,* a rendering of the *Mahabharata.* The gifted nephew Rama Panikkar rendered the *Ramayana* into Malayalam—a work which is widely known as *Kannassa Ramayanam.* There are also some more works to his credit.

In Ramanujan Ezhuttacchan, poet, saint and social reformer of the sixteenth century, we have the greatest poet of Malayalam gifting to the language his rendering of the *Adhyatma Ramayana* (not Valmiki's text), *Mahabharata* and perhaps also part of the *Bhagavata* (a debated question now). These translations in modern Malayalam with the least mixture of Tamil and in a style that is contemporary by our standards revolutionised Malayalam poetry, and their religious content and fervour changed the life of the Hindus of Kerala. Ezhuttacchan was an Advaitin who popularised the Vaishnavite movement in Kerala. There are also a few independent poems like *Harinama kirtanam* (A song with Hari's names) which too became everyday religious literature for the Keralities. To Ezhuttacchan is credited the style of expounding a text through the words of a singing bird. The style is called 'kilippattu' (bird-song) and mellifluous Dravidian metres

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are used in it. Though, in one view, Ezhuttacchan should be taken as the starting point of modern Malayalam poetry, he could also be considered an ancient and mediaeval Malayalam poet for the reason that he represents the perfection of the pattu literature in which class a good deal of ancient and mediaeval poetry in Malayalam falls.

An excellent specimen of poetry in Dravidian metres is also found in the work *Krishnagatha* by Cherusseri Nambudiri (1560-1660). Written in simple, everday language, with poetical ornaments like simile used in plenty and with felicity, *Krishnagatha* is one of the monumental poetic works in Malayalam on the story of Krishna.

Another great poet who contributed to the bhakti movement in medieval Malayalam poetry is Punthanam Nambudiri. His *Jnanappana* (Song of divine knowledge) is full of passages that have become household expressions. Punthanam's skill in capsuling sublime philosophical truths in the most simple and colloquial language has perhaps no parallel in Malayalam poetry.

Malayalam poetry up to that time belongs to the category of poetry written in the Dravidian metres though there were linguisitic variations. There was, for example, difference between works in the proportion of the Tamil-Malayalam mixture. The Niranam poets did, indeed, use Sanskrit sounds. Ezhuttacchan used a good number of Sanskrit compounds and his language eschewed the Tamilisms so common in a work like *Ramacharitam*. As for *Krishnagatha* its everday language is a source of its beauty.

During the period in which the poetry mentioned above flourished another type of poetry was also being written. This was poetry in Sanskrit metres in a language which was a close mixture of Sanskrit and Malayalam. This language and the poetry written in it were both known by the name 'manipravalam', the word 'mani' (ruby) in the compound standing for Malayalam and the word 'pravalam' (pearl) standing for Sanskrit. The mixture of Malayalam and Sanskrit went deeper beyond the level of vocabulary and Sanskrit suffixes were often used to form words from Malayalam stems.

There are some early incomplete specimens of this kind of poetry belonging to the thirteenth century. Such are three works *Unnichchirutevicharitam*, *Unniyatichar-itam*, and *Unniyachicharitam*, respectively the stories of Unnichchirutevi, Unniyati and Unniyachchi, three beautiful women, probably harlots. To the fourteenth century belongs *Unnunilisandesham* (A message to Unnunili), the most beautiful among manipravala poems. As the name itself indicates it is a work of the type of Kalidasa's *Meghaduta* (The cloud messenger). It is a message sent by a separated lover to his beloved. The messenger in this poem is a prince.

A number of manipravala works were on secular and sensuous themes. Love is the theme in several of them. Often the heroine was a courtesan. The *Vaishikatantra* (The art of harlotry, 12th c.) indeed codifies the rules of the game in the words of a mother to her daughter. *Chandrotsava* (Festival of the moon), a work of the fourteenth century, gives a good picture of the social respect which hetaera enjoyed in those times, the kind of people who patronised them and the life and style of those concerned.

While thus a number of works of the manipravala kind revolved around beautiful women, there were also works with a religious theme and outlook. There were several works which praised the deities of particular temples and were written for that purpose. There were also works like *Bhasharamayana champu* (A champu on the *Ramayana* in Malayalam, 15th c.) which has some exquisitely beautiful manipravala poetry.

The manipravala poetry flourished to such an extent as to require its own rule-book and we have a technical work called *Lilatilakam* (14th c.). In it is made a comprehensive study of manipravala with rules and commentary in Sanskrit and examples quoted from extant manipravala works.

Another form of poetry which originated roughly around the middle of the seventeenth century is 'attakkatha', literally 'a story for enactment'. Though basically intended as a source-book or script for the theatric form of Kathakali, attakkatha developed as a full-fledged branch of poetry. The language employed in them was manipravala, with a predominant use of Sanskrit. For their subject matter, the attakkathas mainly exploit the epics, the *Mahabharata* and the *Ramayana*. Among a vast repertoire of attakkathas, the most prominent ones are Kottarakkara Tampuran's adaptation of the episodes from the *Ramayana*, Kottayattu Tampuran's *Bakavadham*, *Kalyanasaugandhikam*, *Krimmiravadham* and *Kalakeyavadham*, Irayimman Tampis' *Kichakavadham*, *Dakshayagam* and *Uttarasvayamvaram* and Unnayi Varier's *Nalacharitam*. Among these *Nalacharitam* stands in incomparable isolation, because of its literary excellence and theatrical potential.

Curiously, another major branch of literature called tullalkkatha is also the contribution of the visual art form of tullal. The pioneer of tullal was Kunchan Nambiar (18th c.) who rebelled against the classical tradition of ornate, high-brow poetry. Nambiar wrote over forty tullal poems, characterised by simple diction and genuine humour. Though he took the plots of his narrative poems from the puranas, he gave a local colour and setting to his stories. Nambiar was a humorist par excellence - he exploited all the modes of the comic from light banter to severe invective. Some of his important tullal poems are *Kalyanasaugandhikam*, *Ghoshayatra*, *Syamantakam* and *Sabhapravesham*.

After the age of Kunchan Nambiar, Malayalam poetry seems to have passed through a dark age. The

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rejuvenation came with the arrival of Kerala Varma Valiakoil Tampuran. This was also the period when Malayalam just came under the influence of western literature. This may be termed as the neo-classical age in Malayalam literature.

Kerala Varma Valiakoil Tampuran made his contribution primarily to the field of prose, but he also tried his hand at several forms of poetry like attakkatha, champu, kilipattu and sandesha kavya. His *Mayura sandesham* (Message through a peacock) is his most significant contribution to Malayalam poetry. This poem started a new trend, with several other poets attempting to initate the poetic convention. Valiakoil Tampuran and his nephew A.R.Rajaraja Varma (1863-1918) were inheritors of the old as well as the new; the former stuck to classicism in his poetry, but took to western models in his prose, while the latter absorbed the new features of western-model romanticism both in his lyrical poetry and in his non-rhetorical criticism. A direct expression of the dissatisfaction with the traditional, classical mode came with the tendency called 'Rajarajavarma prasthanam' which rebelled against the 'dvitiyakshra prasa' (rhyme in the second syllable) in all the four lines of a verse. During the same period, there were also other tendencies in Malayalam poetry, like the 'pure' or 'simple' Malayalam movement led by the Venmani poets and the writers of the Kodungallur royal family.

K.R.P.

The Modern Era:

The modern era in Malayalam poetry is sometimes said to begin at the turn of this century when in the wake of a cultural and political renaissance a romantic revival came about in Malayalam poetry. V.C. Balakrishna Panicker (1890-1915) with his 'Oru vilapam' and 'Vishvarupam' achieved a great breakthrough in Malayalam poetry. For decades to come the lyric became the dominant mode of poetic expression. The personal elegy, the description of nature in terms not used before, the use of word pictures natural to the context of the poem, the subtle evocation of a mood by collocations less literary and more original than required by prosody—these began to find greater acceptance with the readers, if not with the scholars. The arrival on the scene of three gifted poets, Kumaran Asan (1873-1924), Ulloor Parameswara Iyer (1877-1949) and Vallattol Narayana Menon (1878-1958), electrified the whole atmosphere and their combined efforts established the romantic mode once and for all. This was a kind of modernization in the sense that it liberated the mind from the hold of traditional and neoclassical literary beliefs and practices. The full tide of western influence affected not only poetry, but all other forms of literary expression too. English education, the popularity of newspapers, the production of text books on the new model, the adoption of new genres like the novel and the short story, not to speak of the essay and the literary review, the impact of western ideas, and the socio-political movements of the times seemed to lend support to the changes that were taking place in poetry. The gradual rejection of forms like the mahakavyas, sandeshakavyas, and group compositions of narratives or riddles or chain-poems confirmed the influence of the new trends.

Asan, in 'Oru veena poovu' (A fallen flower, 1907), *Nalini* (1911), *Leela* (1914) and *Chintavishtayaya Sita* (Sita lost in thought, 1919), enlarged the scope of poetry by adopting new images, new expressions, new attitudes. A fallen flower could provoke feelings too deep for tears. Nalini could realize that there was a form of love infinitely superior to the one that sought worldly fulfilment. Leela at the end of a wild pursuit of her love seeks unity with him through death. Sita, the most loyal of wives, could still assert her independence of spirit when pushed to the extreme. These images of a new sensibility brought about important changes in Malayalam poetry. In *Duravastha* (Tragic plight, 1922) Asan portrayed with remarkable foresight the marriage of a Brahmin girl to a Harijan boy; in *Chandalabhikshuki* (The Harijan mendicant, 1923) he made the Buddha denounce the practice of untouchability; and in *Karuna* (Compassion, 1923) he exalted spiritual love and compassion above personal and selfish passion and possessiveness. After such a flood-tide of revolutionary changes, there was no question of going back to the old ways. Ulloor also, in spite of catering to the lingering neo-classical tastes by writing the mahakavya *Umakeralam,* turned very soon to short narratives like *Karnabhooshanam* and *Pingala* and simple lyrics on themes from everyday life like 'Bhoothakkannadi' (The microscope), 'Annum innum' (Then and now) and 'Premasangitam' (The music of love). He sang of the glories of ancient India, the power of universal love, and the value of virtue in personal life.

Vallattol, the youngest of the three, too started in the neo-classical vein and wrote an epic, *Chitrayogam,* but soon changed over to the new style. Short narratives like *Bandhanasthanaya Aniruddhan* (Aniruddha in prison, 1914), *Shishyanum makanum* (Disciple and son, 1918) and *Magdalana Mariyam* (Mary Magdalene, 1921) made a direct appeal to the reading public. The lyrics collected in successive volumes of *Sahitya manjari* (Literary anthology, 1916 onwards) had a tremendous popularity. They popularized Dravidian metres, not in great favour since Kunchan Nambiar; they idealized and glorified the values of life cherished in ancient India in the days of the Upanishads and the puranas; they took the message of Indian nationalism under the leadership of Gandhiji to the common people. Vallattol's special appeal as a poet lay in his capacity to awaken buried memories of the past, to render in highly sensuous terms experiences from every-

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day life like going on a boat journey or walking in the rain, and to dramatize scenes from domestic life or even historical situations. A great patron of Kathakali, he was also an indefatigable translator all his life. Among the works he translated into Malayalam are *Valmiki Ramayana*, the plays of Bhasa and Kalidasa, several of the puranas and the *Rig Veda*.

The second quarter of the twentieth century was still dominated by the influence of these three poets, but there were a few important poets who came in their wake and distinguished themselves during that period. Nalappatt Narayana Menon, Kuttippurath Kesavan Nair, K.M. Panikkar and Palathu Raman are the most significant of their immediate successors, while G. Sankara Kurup, Vennikulam Gopala Kurup, P. Kunhiraman Nair, Edappally Raghavan Pillai, Changampuzha Krishna Pillai, Vyloppillil Sreedhara Menon, Palai Narayanan Nair, M.P. Appan and Nalankal Krishna Pillai belong to the next generation. Nalappatt Narayana Menon's best known work is *Kannunirtulli* (Tears), an elegy on the death of his wife. He has succeeded in fusing personal sorrow with a stoic philosophy and in finding an idiom adequate for its expression. Kuttippurath Kesavan Nair is remembered for his poem *Grameena kanyaka* (The village maid) which describes in simple language the pleasures of life in a village in the pre-industrial days.

G.Sankara Kurup (1900-1978) is probably the most widely acclaimed of the second generation of romantic poets in Malayalam. He came early under the influence of Rabindranath Tagore and in poems like 'Suryakanti' (The sunflower) explores an experience bordering on mysticism. He specialized in short lyrics and dramatic narratives and lyrical monologues. 'Vishvadarshanam' (The cosmic vision) is his most philosophical poem. 'Perumthachan' (The master carpenter) retells the folk tale of an old carpenter who caused the death of his son out of envy.

Vennikkulam Gopala Kurup (1902-1980) also wrote in the nationalist romantic vein, and in his best poems displayed a mastery of word music and delicate pictorial-quality. He also translated into Malayalam Tulsidas's *Ramacharitmanas* from Hindi and Valluvar's *Tirukkural* and Bharati's poems from Tamil.

P. Kunhiraman Nair (1909-1978) was at first known as a devotional poet, but he soon began to deal with contemporary problems from the point of view of a spokesman of traditional values. His best poems capture the picturesqueness of the landscape of Kerala and are full of little vignettes of the Malayali ethos and culture. Edappally Raghavan Pillai (1909-1936) and Changampuzha Krishna Pillai (1911-1948) were the undoubted masters of the romantic lyric in Malayalam; coming from the same village they together represent what is sometimes called the Edappally school, which had a great vogue among young writers in the 1940s. Raghavan Pillai committed suicide and his friend wrote a play in verse in the style of a pastoral elegy, *Ramanan*, which became an all-time best seller in Malayalam. Their poems are marked by spontaneity, sincerity, natural flow and intensity of emotion. Balamani Amma reveals a typical Indian feminine sensibility in her early poems about domestic life. But in her mature poems like 'Mazhuvinte katha' (The story of the axe) and 'Vishvamitran', she reveals a spiritual passion and great inwardness.

Vyloppillil Sreedhara Menon (b.1911) is the last of the romantics. Starting as 'a mere poet of beauty' he extended his concept of beauty to cover all aspects of life. In *Kudiyozhikkal* (Eviction) he achieves a rare fusion of the aesthetic and the sociological dimensions of his mature poetry. He is a meticulous craftsman in his use of imagery and in the subtle manipulation of verse.

The modernist phase in Malayalam poetry begins after the death of Changampuzha in 1948. Already there were tendencies against the mellifluousness and over-effusiveness as well as the diffuseness of decadence that the romantic school had reached in the works of the imitators of Changampuzha. Perhaps the first poet to write in a deliberately different style was Edassari Govindan Nair who brought in a sense of realism, used a colloquial idiom, exercised greater control over the verse, and enlarged the scope of poetry so as to include the so-called 'unpoetic' subjects. One of his early poems in the new style is 'Panimudakku' (Strike), where he espouses the cause of power as against mere romantic lament and expressions of sentimental grief.

N.V. Krishna Warrior further advanced this anti-romantic trend by writing plain unadorned narrative poems as well as satires like 'Madirasiyile oru sayahnam' (An evening in Madras), which exposes to ridicule the romantic concept of love; he also wrote poems voicing sharp criticism of social abuses as in *Kalladeivangal* (Fake deities) and *Gandhiyum Godseyum* (Gandhi and Godse). A still further step was taken by M.Govindan who in his riddles and long narratives presents a more complex awareness of the problems of modern life. Govindan is a master of irony and his poetic strategy has an intellectual component also to it. Olappamanna too is a practitioner of the anti-romantic style in his best poems; social consciousness is raised to a high level of pathos in poems like *Nangemakutty*. Akkitam Achyuthan Nambudiri is famous as the author of *Irupatham noottantinte itihasam* (The epic of the twentieth century) where he explores the agonized consciousness of a modern archetype representing the victims of political parties committed to an ideology. His later poem *Balidarshanam* is perhaps less powerful, but is a more finished work.

P. Bhaskaran started as a politically committed writer, employing the language and style of Changampuzha for political propaganda, but he soon outgrew that and has in recent years evolved a style of his own, very different from the earlier one of excellent imitation.

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Vayalar Rama Varma and O.N.V. Kurup also wrote in the same vein to begin with, but personal experiences and intellectual maturity enabled them to come out of their earlier delusions. In their later work there is a strong humanist faith which has taken the place of the earlier dogma. A similar course of development may be seen in a number of other poets like Punaloor Balan, but with varying degrees of ideological independence.

The fifties also saw the growth of a new trend combining ideological freedom with liberation from the decadent romanticism which was still the popular mode. It had a basis in modernist poetics but it appeared to go far ahead in the direction that could be seen in Edasseri Govindan Nair, N.V.Krishna Warrior and M. Govindan. The changes which were taking place in poetry towards the end of the 1950s were later corroborated by parallel developments in fiction, drama and criticism as well. An oversimplified approach to life as well as art was now replaced by a more complex awareness of their undercurrents. A work of art had to justify its own existence in terms of what the actual work itself contained. No patronage by any extra-literary agency could lighten the labour of the creative artist. Perhaps this awareness for the first time found expression in Ayyappa Paniker's *Kurukshetram*, written in 1952-57, but published only in 1961. Since 1952 Paniker had been experimenting in prosody and poetic language, and in his poems about Kuttanad he tried to deal with unorthodox subjects too. His later development may be seen in 'Mrutyupooja' (Hymn to death), 'Kutumba puranam' (The family saga) and 'Pakalukal ratrikal' (Days nights). Attoor Ravi Varma is the master of an incisive style and in poems like 'Pithrugamanam' and 'Samkramanam' achieves steel–like hardness rarely matched in Malayalam verse. N.N. Kakkad fuses the classical and the modernist to produce unusual effects. His sense of rhythm and power of evocation through weird images give a unique character to his best poems. Madhavan Ayyappath tries to achieve special effects by combining in intricate ways the romantic style with the modernist. The image of the bird in some of his poems is a very effective device. M.N. Paloor, who for many years has been living in Bombay, presents the images of urban-industrial life against the primordial and timeless myths taken from the puranas and the *Mahabharata*. His early poems were marked by a strong bitterness which is replaced in the more recent poems by an equally strong tenderness and compassion.

Sughathakumari is easily the best of the women poets in Malayalam since Balamani Amma. She has a rare mastery of verbal melody and visionary imagery. In 'Kaliyamardanam' and 'Rathrimazha' (Night rain) the full range of her mythic imagination may be seen. Vishnu Narayanan Nambudiri is also gifted with a visionary imagination, and in his best poems employs the mythic mode with great success. G. Kumara Pillai was perhaps imitative of Changampuzha in his early poems, but his mature style has revealed a sober and independent poetic voice. His use of irony in recent poems is particularly remarkable. P.Narayana Kurup is also distinguished by a pungency of style and sparkling wit. O.M. Anujan is a scholar poet with an individuality of his own. S. Ramesan Nair's poetry is marked by a deep tenderness and delicacy of feeling. The perfect master of a unique form and unique voice is Kunjunny, whose witty and tender limericks and riddle-like pieccs are tremendously popular. The ironic twist in some of his very short poems is widely appreciated. Kadammanitta Ramakrishnan very effectively employs folk rhythms and archetypal images to comment on the anomalies in modern life. His poems like 'Santha' and 'Kurathi' are among the most popular poems in the language. He is a very powerful reciter of his poems too. K.Satchidanandan is distinguished by an acute perception of subterranean reality, and has an uncanny awareness of changing sensibilities. His own poems have a vibrant awareness of what is going on around him not only in the village where he lives but in any part of the world. He has a truly international imagination. In his most successful poems there is a perfect fusion of intellect and emotion. Kavalam Narayana Panicker is a master of folk idiom and folk music which he puts to great use in his poems. K.G.Sankara Pillai and Balachandran Chullikkad have a revolutionary fervour in their poems, perfectly controlled and marked by a keenness rare in any poetry.

Poetry in Malayalam today is in a process of steady evolution. Gone are the days when the scholarly ones could lament the loss of popularity of poetry. Already the post-modernist phase is in the offing; and right now the styles are in the process of further change. There is a tendency to create new myths from everyday life, which may be seen in almost all the young writers: in Sugathakumari, O.N.V. Kurup, Ayyappa Paniker, Vishnu Narayanan, Kadammanitta, Satchidanandan, Ravi Varma, Sankara Pillai and Balachandran. Among other writers who are coming into the fore are A. Ayyappan, U. Jayachandran, Kunhappa Baby, Krishnankutty, Usha, Lalita and Ravunni.

K.A.P.

POETRY (Marathi). The first poem in Marathi, a song was composed by Someshwar in AD 1129, and the first Marathi poetic work, *Vivek-sindhu* (Ocean of wisdom), was by Mukundraj of the twelfth century. Marathi poetry was, indeed, reared by two religious sects, the Mahanubhav and the Varakari sects, towards the end of the thirteenth century. The former did not believe in the Vedas, preached non-violence and insisted on the use of the Marathi language. It was founded by Chakradhar, a Gujarati king. Some of its texts are *Rukmini swayamvar* (1229) by Narendra, *Shishupal vadh* (1308) by Bhaskar-

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bhatta Borikar and some descriptive verses by Sahayadri and Riddhiyur.

The dominant trend, however, was that of Bhakti (devotional poetry). The important saint-poets, who had Vitthal as their main deity and who welcomed devotees from all walks of life—tailors, potters, gardeners, grocers, barbers and even untouchables—were Namdev (1227-1350), Jnaneshwar of Jnandev (1275-1296), Eknath (1532-1599), Mukteshwar (1574-1645), Tukaram (1608-1649) and Ramdas (1608-1681).

Dasopant (16th c.) and Shridhar (1658-1729) were two other devotional poets. Devotional poetry influenced even foreigners. Father Thomas Stephens (1549-1619) wrote in chaste Marathi, and in the style of Marathi classics composed an epic on Jesus Christ called *Krista purana*.

The achievements of devotional poets were manifold. They preached the philosophy of Vaishnavism to the masses in musical Marathi. *Jnaneshwari*, the highest water-mark of epic Marathi poetry, a verse commentary on *Gita*, is a classic composed by Jnaneshwar at the young age of twenty (even included in *Guru granth sahib*). The lyrics of Namdev in Marathi, Hindi and Punjabi, the translations of the *Ramayana* and the *Bhagavata* by Eknath, the translation of the *Mahabharata* by Mukteshwara, the popular and deeply moving *Abhangas* of Tukaram, who exposed the hypocrisies of pretentious sadhus, and the practical wisdom contained in Swami Ramadas's *Dasabodha*, are some of the highlights of early devotional poetry. It was the first wave of awakening amongst Marathi people to stand unitedly against foreign onslaught. The wave included even Muslim saints like Sheikh Muhammad (17th c.) and Husain Ambari (17th c.) and Lingayat poets like Shantalinga. The saint-poets were mostly devotees of Vishnu as incarnated in Vitthala at Pandharpur. They advocated equality of man in the eyes of God and castigated caste-distinctions. Emphasis was on devotion as the only way to attain salvation.

Alauddin Khilji of Devgiri (Daulatabad) invaded Maharashtra in 1296, and the Yadav dynasty was liquidated in 1378. At this time the revival of the Bhagavata cult came as a great succour and spiritual support to the masses. As far as the art of poetry is concerned it projected itself in two genres: the prabandha, a long narrative or epic form, and the short hymns like the padas. There are some mystic flights in Jnaneshwar's *Amritanubhava*, and many deep poetic insights in Tukaram and Namdev's verses; but the general tone of the bulk of poetry is more didactic than reflective or philosophical.

Though Shivaji was crowned in 1674, he had come to power in 1645. His inspiration gave a boost to folk poets for composing ballads and popular love lyrics, called powada and lavani respectively. But by the seventeenth century Marathi poetry was divided into two schools, the Pandit poets and the Shahirs (minstrels). The poetry for the elite was dominated by Sanskrit verses and the poetry for the masses used a different racy, down-to-earth language and style. The prominent Pandit poets were: Vaman Pandit (*Yathartha-dipika, Venu-sudha*), Hari Pandit (*Bhavabodhini*), Raghunath Pandit (*Nala-Damayanti swayamvarakhyana*, translated by Abul Faizi into Persian in 1594-1995), Uddhara Chidghana (*Shuka-Rambha samvad*), Krishna Dayarnava *(Harivarada)* and Moropant (*Mahabharata, Ramayana, Bhagavata*).

The interesting translations from Sanskritic mythological themes into folk-poetry based on impromptu versification brought about a sea-change in the late seventeenth and eighteenth century poetry. Spiritualism was no more the forte of Marathi poets; secular subjects like the glorification of the heroic deeds of Marathi warriors, the erotic themes and Byronic descriptions of female charms and coquettishness dominated the scene. The former style of poetry also changed from pedantic, archaic 'ganavrittas' to simple, folk-songs. Now the poets were no more devotees of Vitthal nor were they Brahmin pandits, but many of them were from the lower and the underprivileged classes. The first Shahir was Admyanadas (b. 1659) or Agnidas who composed the heroic ballad (powda) 'Afzalkhan vadh' at the instance or Jijabai, Shivaji's mother. Then we had Ramjoshi (b. 1762) and Anantaphandi who portrayed the terrible famine of Pune, Honaji Bala, Sagan Bhau (a Muslim from Jejuri), Prabhakar, Parashram (a tailor) who described new Mumbai under the British rule, and Rao Barve who wrote an invocation to a Hindu god in 1856. This transition was not without its accompanying loss. No more long mythological epics full of philosophical passages and abstruse dialogues, no more verbal virtuosity and intricate play of puns and extravagance of metaphors. The new poet came from the common masses, his audience was also the lowly peasant, and so his approach to the reality around him was earthy.

This shift in the purpose of poetry from religious instruction or solace to the soul to realistic delineation of the milieu, regaling the masses and eulogizing the royalty who offered patronage made Marathi poetry more lively. It was no more abstract and confined to the amusement of upper classes. From the Brahminic base, poetry came down to a broader social base. Muslims, Christians, Jains and even poets from the lowly working classes and farmers came forward to write poetry. Poetry was no more the monopoly or exclusive exercise of the privileged and the high-brow.

Like other Indian languages, Marathi poetry was exposed to western influence, particularly English romantic poetry, through Palgrave's *Golden Treasury* prescribed in all schools and colleges. The reaction to English education, to missionary zeal in conversions and to imperial design in exploiting the masses was also reflected in the strongly worded nationalist and even Hindu revivalist poetry. Amritrai (1698-1753) was the last of the folk-traditionalist poets, who introduced the Persian-metre ghazal and masnavi-like narrative form in Katav

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verse. There was decline in Marathi poetry after the fall of Maratha empire in 1818.

In 1854 Parashurampanttatya Godbole edited an anthology of Marathi poetry, entitled *Navnit*, on the lines of the *Golden Treasury*. It ran into more than twenty editions. A few translations and adaptations of English poetry followed, for example B.R. Pradhan's (1838-1886) *Daivaseni* was an adaptation of Walter Scott's *The Lady of the Lake*; K.R. Kirtikar's (1849-1917) *Indira* (1884) was an adaptation of Tennyson's *Princess*. In this poem women's equality was advocated. H.M. Mahajani's *Kusumanjali* had translations of forty-one poems of the English romantic poets. The first elegy in Marathi on the death of the poet's wife, *Vilap-lahari* (1882) was written by Kirtikar. M.M. Kunte (1835-88) wrote a long historical poem *Raja Shivaji* (1817), with a preface in English, advocating the use of the common man's language for poetry.

Modernity in Marathi poetry was pioneered by Krishnaji Keshav Damle, better known by his pen-name 'Keshavsut' (1866-1905). He was a teacher who spent his life in poverty. His poems were published posthumously. He heralded the new age in his poem 'Nava sipahi' (The new soldier).

> Not Brahmin, not Hindu, I belong to no one sect,
> They are the fallen ones who narrow the universal.

He was the first poet who wrote poems in Marathi on the plight of an untouchable and on the starving child of a mill-worker on strike. Though a romantic at heart, Keshavsut wrote poems with fervent reformist zeal. He was also a radical in many ways, wrote poems in unadorned diction and avoided flowery, pedantic idiom.

The romantic upsurge in Marathi poetry at the turn of the century and in the early decades of the twentieth century, introduced many western forms like the sonnet, the ode and the dramatic monologue. Love of nature, advocacy of social equality, pride in the glorious past, dislike of urbanization and blind imitation of the west are some of the favourite themes of this poetry. Frank expression of love between two persons, irrespective of caste or class, yearning for the abstract, and mystic universalism are also seen in these poets. Narayan Vaman Tilak (1865-1919) was a Christian and wrote poems of nature and tender affection; Narayan Murlidhar Gupte alias 'Bee' (1872-1947) was a poet with mystic overtones, with a passion for beauty; 'Govindagraj' (Ram Ganesh Gadkari, 1885-1919) was a playwright and a passionate 'Bard of Love'; 'Balakavi' (Tryambak Bapuji Thombre, 1890-1918) was a nature-intoxicated poet who also wrote a historical narrative.

This romantic trend was continued and sustained by Bhaskar Ramchandra Tambe (1874-1941) who was deeply influenced by Tagore in his lyrics. 'Madhav Julian' (Madhav Tryambak Patwardhan, 1894-1939), a scholar in Persian, was influenced by Persian poetry. He compiled a Persian-Marathi dictionary. Balkrishna Bhagavant Borkar (1910-1985) who wrote in Konkani and Marathi wrote a long unfinished epic on Mahatma Gandhi. One of the old romantics still living is Nagorao Ghanashyam Deshpande (b. 1909) who has written lyrics since 1930. He was honoured with the Sahitya Akademi Award for his collection of poems *Khoonganthi* in 1987.

The nationalistic and realistic trends were advocated by many poets who were patriotic activists like Vinayak Damodar Savarkar (1883-1966) and Pandurang Vaman Sane alias 'Sane Guruji' (1899-1950). Savarkar was a political prisoner in Andaman for many decades where he composed impassioned long poems like *Kamala* and *Gomantak*. Socialist Sane Guruji's *Patre* was not allowed to be published. There were other socially committed poets like the members of the 'Ravi-kiran-Mandal', a Sunday Club of seven poets who organised a publishing co-operative. Shankar Keshav Kanetkar 'Girish' (1893-1973) wrote about the plight of a widow and Yashwant Dinkar Pendharkar (1899-1985) wrote reformative poems and an epic on Shivaji. Madhav Julian wrote *Sudharak* (1928) and Prahlad Keshav Atre (1893-1969), who wrote poems under the pen-name 'Keshavakumar', made great fun of the pseudo-romantics and pseudo-nationalists in his devastatingly humorous collection of parodies, *Jhenduchi phulen* (Marigold Flowers, 1925). Some living socialist and communist poets are Vasant Bapat, Narayan Surve and Vinda Karandikar. Amongst those poets with social awareness, the seniormost and highly respected poet is Vishnu Vaman Shirwadkar alias 'Kusumagraj' (b. 1912) whose works like *Vishakha* inspired the younger generation to participate in the Freedom Struggle. Another sweet-voiced Marxist, a ballad singer, was Amar Shekh who died young. V.R. Kant (b. 1913) wrote *Rudravina* and added an international dimension by writing on the 36th parallel. So did N.G. Joshi, who wrote *Vishwa-manav* after Gandhi's assassination, taking themes from the apartheid and the Sino-Japanese War. A.R. Deshpande 'Anil' (1901-82) began as a romanticist, wrote poems with social content, and ended as a mystic.

Modernist poetry is multi-dimensional. Experimental, formalist, existentialist, it began flowering during the last World War. The author of *Nava-kavya* was Bal Sitaram Mardhekar (1909-1956), whose *Shishiragam* (Advent of autumn, 1939) was a more or less traditional collection of poems with unrequited love as its undertone. But *Kahi kavita* (1947) and *Anakhi kahi kavita* (1952), meaning 'some poems' and 'some more poems', stirred the poetic scene thoroughly. It ushered in a stark, Eliotean idiom, anti-romantic and anti-didactic.

The existentialist 'Angik' was underlining Mardhekar's strangely rhyming cryptic verses, juxtaposing harsh reality with grandiose and pseudo-sublime utterances. He used a scientific-technological terminology for the first time in Marathi poetry, and also employed dialect and

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flavoured language to add poignancy to his treatment of the sordid and acid reality.

Purushottam Shivaram Rege (1910-1978) experimented with poetic language, exploring the frontiers of meaning. He believed in a kind of neo-classical poetic idiom, rejecting modernity. He was constantly using a private imagery which is obscure at places. He was influenced by *Gatha saptashati*, folk poetry and Sanskrit classics, and handled eternal subjects like man-woman relationship in his compact and suggestive poems.

Indira Sant (b. 1914), Vinda Karandikar (Govinda Vinayaka Karandikar, b. 1918), G.D. Madgulkar (1919-1978), Sharatchandra Muktibodh (1921-1984), Sadanand Rege (1923-1982), Dilip Chitre (b. 1928), Mangesh Padgaonkar (b. 1929), C.T. Khanolkar alias 'Arati Prabhu' (1930-1976), Manik Godghate 'Grace' (b. 1937), N.D. Mahanor (b. 1942) are some of the significant Marathi poets who have dominated the poetic scene for the last three decades. Except Muktibodh who had Marxist commitment, all others had their own individual styles and achievements. Only Madgulkar achieved a wide audience through his *Geet Ramayan* which sold one lakh copies, thanks to its being set to music by Sudhir Phadke.

One of the most disturbingly significant movements in Marathi poetry is Dalit poetry. As the name suggests, it is poetry written by the oppressed and the exploited, hitherto ignored or patronisingly referred to as depressed classes. No doubt poverty and the consequent social injustice born of inequality have always been referred to and written about, but this poetry of protest and revolt assumed a more militant posture at the hands of the poets of the underprivileged classes. They came straight from the slum and did not gloss over the stink and stench that belonged to the slum. Daya Pawar, Namdev Dhasal, Keshav Meshram and Yashwant Mahanor are some of the important poets of this movement. When they rose together as a movement two decades ago, they were mistaken to be an appendage to or extension of the Beatnik or Holy Barbarian or the 'Hungry generation' type of movement. This was not poetic Naxalism, and though some of them were committed Marxists and ultra-leftists in their convictions or political sympathies, their wound was deeper and older. They found the atrocity of man towards fellow human beings and racial discrimination unbearable: it is not mere economic backwardness which Marx had analysed. Untouchability described by Gandhiji as a bad patch on Hinduism had become a serious cause for communication gap in the literary fraternity. Marathi young poets are trying to bridge this gap by extending the frontiers of their interests. Some collections like *Golpitha* (The name of a red-light area) by Namdev Dhasal proved to be a hallmark. Vijay Tendulkar in its preface confessed that he had to learn a new kind of vocabulary and language to appreciate these poems fully.

From Jnaneshwar to Dalits, the Marathi poetry of the last seven hundred years has undergone, like Tennyson's *Brook*, many a twist and turn, passing through hill and dale, but in this development from the theo-centric and regio-centric to the homocentric poetry the Marathi psyche is reflected in a crystal clear manner. Udyotana Suri, the Jain poet in his *Kuvalaya-mala* in the eighth century, described the Marhatte as 'Dadhamadaha, samalange, sahcre, abhimana, kalahasile' which means: Marathas are stockily built and strong, darkish in complexion, very hard-working, can suffer the vagaries of nature, very much full of self-respect, and constantly quarrelling (amongst themselves). Probably all these qualities are reflected in their heroic, patriotic, passionate and protesting poetry over the centuries. Uncompromising yet compassionate, the Marathi Muse continues to be a part of All-India creation. In its themes, classical or modern, it does not avoid reality. The worldly and the other-worldly have a constant dialogue in the poetic musing, the imagery is neither too sentimental nor too intellectual. The form is changing with the times. From Sanskritized prosodic rigid structures to the flowing folk-forms, from rhyming, jingling compositions to near prose, ultra-modern, most stark lines, the procession of poetry is majestically proceeding, absorbing the *Zeitgiest*. Even in an age of science and technological onslaught, poetry has not become extinct like some lost species; on the contrary the young writers can still surprise the readers with a haiku, or a folk-song, a long poem documenting the incogruities and inner contradictions of the age, or a soul-stirring experience of a significant and sensitive moment with appropriate words. New poetry cannot be strait-jacketed in one 'ism' or one school.

P.M.

POETRY (Nepali). Nepali scholars divide the history of Nepali poetry into the following periods:

The period of Heroic poetry (1742-1815); Devotional period (1816-1882); Ritikal or erotic period (1883-1917); New age (1918-1950); Contemporary poetry (From 1951).

Subananda Das is said to be the first Nepali poet, his works being the first written verse in Nepali literature. During the rule of Prithivi Narayan Shah and his sons, some poets such as Udaya Nanda Aryal seem to have been inspired by the outstanding courage of the Shah Kings. Aryal wrote poems praising the heroic deeds of Prithivi Narayan Shah.

Devotional poems of the Indian saint poets came to influence the Nepali poets who by 1816 began to write 'bhakti' poems. Beginning with Gumani Panta, most of the poets up to the time of Patanjali Gajurel were the followers of the Krishnabhakti cult. There were some poets like Raghunath and Bhanubhakta who followed the Ramabhakti cult. Vidyaranya Keshari (b.1806), Basanta Sharma (b.1825) and Indiras (b.1827) were contemporaries. Indiras translated the tenth chapter of the *Srimad-*

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bhagavadgita and the *Gopika-stuti* in Nepali. Vidyaranya Keshari translated *Draupadi-stuti*, *Yugal-git* and *Benu-git* in Nepali. Basanta Sharma wrote *Krishna-charitra*. He is regarded by some scholars as the first Nepali poet with a genuine poetic sense. He used more words of Nepali origin than Indiras and Vidyaranya Keshari did. The last two used more Bhojpuri, Avadhi and Arabic words which resulted in a kind of mixed language. Basanta Sharma's *Krishna-charitra* has been regarded by Mathura Dutta Pandeya as the first Nepali epic. His next famous long poem is *Samudra-lahari*. Yadu Nath Pokharyal (1833) wrote a short poem, also called 'Krishna-charitra'.

Shashidar (b.1747) was the founder of another Bhakti cult, that of Jasamani saints. He composed a famous poem called *Sachidananda lahari*. The other poets of this tradition were Premdil Das and Gyandil Das (b.1821). By the efforts of Saint Gyandil Das this new cult spread up to Darjeeling and Sikkim. He made Rangbul (Darjeeling) his centre where he composed many devotional songs and a long poem of 109 stanzas, called *Udaya-lahari* (1877), which has been described as the first poem in the Nepali language written in Darjeeling.

Raghunath Bhatta (b.1811) of the Ram-bhakti cult translated the 'Sundarakanda' of the *Ramayana*. Some scholars are of the opinion that he also translated the 'Balakanda' and 'Ayodhyakanda', but these two have been lost. Another poet was Bhanubhakta Acharya (1814-1869) who translated the *Adhyatma Ramayana* into simple and lucid Nepali.

Bhanubhakta is also noted for his shorter poems. Apart from the *Ramayana* he also translated the *Prashnottari*. *Bhakta-mala* and *Badhu-siksha* are his long poems. His short poems are ironical and descriptive and manifest a romantic sensibility. Judged by his writings and also for the love he showed for the Nepali language, he has been called the 'Adikavi', the father of modern Nepali literature.

From 1883 begins the Erotic period or Ritikalin kavita. Motiram Bhatta was the first poet of this tradition. He had his education at Banaras, and knew Persian, Sanskrit and English. He was influenced by the Hindi Riti poetry and Bharatendu Harishchandra. He gathered together the like-minded youths of his period and formed a poetic forum. He also published a collection of his poems called *Manodwayga pramaha* (The flow of the excited heart). Riti kavya stretched over a period of about forty years, and quite a large number of poets including Lekhnath Paudyal and Dadhiram Marasini enriched the genre. In this period Rajivalochan Joshi, Laxmidatta Panta, Gopinath Lohani, Tejbahadur Rana, Nardev Pand, Sambhuprasad Dhungel, Dadhiram Marasini, Ratna Narayan Pradhan, Chandradhuj Rai, Taraman Gurung and Prasad Singh Rai, whether from Nepal or Darjeeling, sang the glory of sensuous beauty and love.

Till Motiram's era verse dominated the literary scene. Poets like Bhanubhakta, Raghunath and Motiram chose verse as the medium of expression even in letter writing. Motiram Bhatta employed a verse style in the stories of 'Gajendra-moksha' and 'Prahlad bhakti-katha'.

In 1913, with the advent of Lekhnath Paudyal, Nepali poetry saw the beginning of a new era. Lekhnath was a bridge between the medieval and modern periods. His poems appeared in various Nepali magazines, published from Banaras and Darjeeling. His collections of longer poems include *Satyakali sambad*, *Mero Ram*, *Buddhi vinod*, *Ritu-bichar*, *Satya-smriti* and *Lalitya* (in two parts) *Tarun tapasi* and an incomplete epic *Ganga gauri*.

By this time *Chandrika* (1918), a literary magazine, edited by Paras Mani Pradhan from Kurseong (Darjeeling) introduced another poet, Pandit Dharni Dhar Sharma. His poems had a popular appeal. Out and out a traditionalist in outlook and a classicist in style, Dharni Dhar used mostly short metres which perfectly matched his feelings and thoughts. He brought poetry within the reach of all. *Naibedya*, a collection of his short poems, was published in 1920. During this period another poet, Mahananda Sapkota, attracted attention with his lyrics. His *Man lahari*, a long poem, was published in 1923. In this he attacked drug habit and exhorted people, to refrain from all extravagance. His preoccupation was with the welfare of the people, and so his poems were very popular with the masses.

From 1935 a new band of poets began to write in *Sarda*. Laxmi Prasad Devkota, Siddhi Charan Shrestha, Yuddha Prasad Misra, Bal Krishna Sama, Gopal Prasad Rimal, Bhavani Bikshu were some of them. Laxmi Prasad Devkota introduced new romantic ideas in Nepali poetry. In his early life, he had been a dreamer toying with fanciful ideas, but very soon he understood what the people wanted. He attacked the administration in caustic satires and urged people to shake off their stupor and work for social changes. Gopal Prasad Rimal was a more ardent revolutionary and an optimist. Devkota, Siddhi Charan Shrestha, Gopal Prasad Rimal, Bal Krishna Sama and, a few years afterwards, Dhruba and Kedar Man 'Vyathith' turned from nature to romantic revolutionary zeal. Gopal Prasad Rimal was the first poet to introduce free verse in Nepali poetry. Indeed, these poets brought about a radical change in the theme and style of Nepali verse. Laxmi Prasad Devkota surpassed his contemporaries in literary output. He wrote epics, long and short poems, essays, short stories, works of criticism and also a drama and a novel. He is remarkable for his craftsmanship, rich imagination, profound ideas and humanitarian attitude. He is orthodox in his use of classical metres, but he is at heart a romantic. This trait of romanticism is reflected in the free play of his imagination and in his use of blank verse. His contribution to Nepali literature is, indeed, of tremendous value.

Bal Krishna Sama appeared on the poetic scene with his free verse and philosophical ideas, though he had already become famous for his play, *Mutuko vyatha*

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(1929). He wrote at least thirty-six plays in blank verse, and one long poem 'Ago ra pani' and one epic, *Chiso chulo.* His epic marks a departure from tradition both in theme and in style. With his progressive and humanitarian outlook he seems to be the writer of the downtrodden.

During the period 1945-1951 Darjeeling and Sikkim saw the appearance of a group of young poets endowed with romantic sensibility. They were Narendraprasad Kumai, Birendra, Daniel Khaling, Bhaichand Pradhan, Dhruba, Okiwuyama Gwyn, Agam Singh Giri, Tulsi Apatan, and a few years later Nar Bahadur Dahal. There were some women poets also who wrote during this time and became famous. They were Prem Rajeswari Thapa, Lakhi Devi Sundas, Sanumati Rai Sabitri Singh (Sundas) and Benita Singh.

The year 1963 saw the Three Dimensional Movement in literature. The movement centred in Darjeeling. Its mouthpiece was a slender magazine, *Tesro ayam,* published in May 1963. The Movement was led by Indra Bahadur Rai, Iswar Ballav and Bairagi Kanhila. The first was a critic, short story writer and novelist, while the other two were poets. In the first issue of *Tesro ayam,* 'Mateko manche ko bhasan', a long poem by Bairagh Kanhila, a short poem by Iswar Ballav, a short story by Indra Bahadur Rai, and the editorial (which was the manifesto of the movement) appeared. The poems and the story conformed to the tenets of the movement. The editorial said: "The writing of today must present a total picture of man. A man is the sum total of all senses, heart and mind. Literature should depict this totality of man. To do this, it should break away from the norms of one dimensional literature. The depiction of life should be elevated from the individual level to the universal level. Such literature should be a blend of philosophy, politics and intellectualism. Then it will be a third dimensional writing." The 'dimensional' writers discarded sentimentalism and romantic ideals. They advocated a realistic approach to life. They believed that literature should give a new meaning to life and open up new vistas.

Kanhila's 'Mateko manche ko bhasan' reflected on life, age and society. He used a very simple but direct language, using eastern and western symbols. For him a poem is not a spontaneous overflow of feelings but an intellectual enterprise. Iswar Ballav, another poet of the Dimensional Movement, first appeared on the scene with his poetical magazine, *Phul, pal patkar.* In some of his poems he caught the lyrical moments of life. But most of his poems are predominantly intellectual. Frequent use of western symbols makes his poetry very intricate. These two poets did not always share the same views about the dimensional announcement, but both rejected the old style and norm of writing. It was because of this that they are regarded as new trend-setters and as 'dimensional' poets. Two collections of Iswar Ballav's verse have been published. They are *Aga ka phul haru hun, Aga ka phul haru hoinana* and *Euta shahar ko kinarama.* One collection, entitled *Bairagi Kanhila ko kavita,* was published in 1978. It included the dimensional and non-dimensional poems Kanhila had written till the 1970's.

Agam Singh Giri of Darjeeling, a poet of the romantic period, is known for his lyrical style. By the mid-sixties he leaned towards progressivism. He sang with feeling for the weak and the downtrodden and lamented, loudly protesting that one's misery was due to one's failure to raise voice against tyranny and injustice. A very sensitive and nostalgic poet, he is widely read. Collections of his poems include *Atma vyatha, Jivan git* and *Jalayko pratibimba royeko pratidwani.* Besides these, he published three long poems called *Yad, Ansu* and *Yuddha ra yoddha.*

Contemporary poetry: In the opinion of Taranath Sharma, Nepali poetry started undergoing changes from 1950. By 1971, a group of new poets appeared. They were remarkable for their clarity of perception matched by simplicity of language. They were largely influenced by Marx, T.S. Eliot, Pablo Neruda, Sartre and Camus. For them poetry 'didn't mean but conveyed', and meaning was not everything. They experimented with different styles, free verse 'muktak' of four lines, and a new form of poetry known as mini poetry. Poetry of this period became more meaningful, and dwelling on reality it lost its musical charm and softness. The poets wrote simple and direct prose and shunned metaphors. They used familiar symbols which would not distort the ideas they wanted to express.

From 1971 the Marxist influence became apparent on the young poets of Assam and West Bengal. Among them were Asit Rai *(Octopus,* 1971), Sarad Chhetri *(Choitiyeko aakash macchiyeko chetna,* 1978), Lakshaman Srimal *(Srimal ka kavita haru,* 1982), Bikas Gotame *(Aanastha pahad ka git haru),* Jas Yonzen 'Pyasi' *(Euta sahar ko khoj ma)* and Man Prasad Subba *(Bukhya che haru ko desh Ma).* In the poems of two other poets Norden Rumba *(Prachep)* and Norjyang Syangden *(Murchana)* there is a search for a new meaning of life. Almost all the young poets of this period have used the prose idiom, and their tone is one of satire. Contemporary poetry is more or less like a long speech addressed to an audience. Almost all the poets have used the same style and their works often tend to be monotonous.

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L.D.S.

POETRY (Oriya). Early and medieval phase. Oriya poetry until the modern period can be broadly divided into four different ages: Pre-Sarala (13th to 15th c.),

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Sarala (15th c.), Panchasakha (16th c.) and Riti (16th to 19th c.). Works written until the 16th century and those written between the 16th and 19th centuries belong respectively to the Early and the Medieval phases in Oriya poetry. Sarala Das is generally assumed to be the first important poet, though the poetic tradition goes back to Charya pada.

As all the works written before Sarala Das have not yet been evaluated properly, the Pre-Sarala period is not considered important. However, for about two centuries it was a period of formulation and anticipation, and witnessed many social and religious changes. The important works of this period are *Sisuveda*, *Amarakosa*, *Kalasa chautisa* and *Kesava koili*. Besides, there were numerous short compositions by Siddhas and Nathas. Both *Kalasa chautisa* and *Kesava koili* mark the beginning of two important forms of medieval Oriya poetry,the chautisa and the koili. The next phase of Oriya poetry is generally identified as the Sarala age, and Sarala Das is accepted as the first great Oriya poet. The Sarala age covers the second half of the 15th century. Three of his epics, the *Vichitra Ramayana*, *Mahabharata* and *Chandipurana* are so far known, out of which the *Mahabharata* is his best creation. *The Vichitra Ramayana* gives the story of Sita's punishment, the *Mahabharata* is modelled on the Sanskrit *Mahabharata* and *Chandipurana* is the story of goddess Durga killing Mahishasura. While the themes of all his works were borrowed from the classics, their treatment was always his own.

The form of his works was also his own as they were composed in a new metre called dandak or dandi, in which each line in a couplet has eighteen letters, usually. Though he knew different modes of music and had mentioned about thirty-six in his *Mahabharata*, he chose a rhythmic mode which could be used both descriptively and narratively. This particular rhythmic mode influenced the latter poet Balram Das and became very popular.

Sarala Das's poetry is simple and forceful, and his diction is free from Sanskritization and rich with colloquial words. He is considered primarily a poet of the common man. He was the first Oriya poet to portray the typical Oriya social life and the first poet who related his story-telling to common life, even when he retold mythological and religious tales. His art of story telling influenced Balaram Das of the Panchasakha group in a number of ways.

The Panchasakha period in Oriya literature produced different types of poets and philosophers. Some critics argue that the poets of this period, Balaram Das, Jagannath Das, Sisu Ananta Das, Jasobanta Das and Achyutananda Das who occupy a prominent position in the development of Oriya poetic tradition, were not actually 'panchasakhā' (five friends) but 'panchasākha' (five branches) of Oriya literature. Most of their works were philosophical and religious in nature.

Balaram Das (15th-16th c.) created the *Ramayana* tradition in Orissa in his famous work *Jagamohan Ramayana*, and Jagannath Das (15th-16th c.), an exponent of Vaishnavism, concentrated on the Krishna katha in his *Bhagabata*. Both poets have followed the epic themes of the original Sanskrit *Ramayana* and *Bhagavata* but their works also bear sociological concern. The *Jagamohan Ramayana* is a social document of the 16th century Orissa, while the *Bhagabata* is an unmatched document of the pursuit of spiritualism and of social life. This great work of Jagannath Das has not only influenced Oriya culture but also played a dynamic role in the development of the puranic tradition. Though the poets were not free from Sanskrit influence, the judicious mixing of local language and Sanskrit made their works lyrical and philosophical. Balaram Das followed in his *Ramayana* the dandak or dandi metre created by Sarala Das, but Jagannath Das experimented with a new form, known as Nabakshari brutta (nine-letter metre), which influenced many contemporary and later poets.

Other works of Balaram Das are *Brahmanda bhugole*, *Udhaba gita*, *Bata abakasa*, *Bhaba samudra*, *Laxmi purana*, *Mruguni stuti* and *Bedanta sara gita*. Besides his *Bhagabata*, Jagannath Das wrote *Tula bhina*, *Artha koili*, and *Daru bramha gita*. A large variety of verse forms were also attempted by these two poets. *Arthakoili* was written as a philosophical and spiritual version of *Kesava koili* . *Tula bhina* dealt with philosophy and social practice related to Vaishnavism, and *Daru bramha gita* dealt with Lord Jagannath of Puri. *Gaja stuti* and *Mruguni stuti* were prayers (stuti). Thus we notice a variety of verse forms in the Panchasakha period.The other prominent works of this period were: *Haribamsa*, *Suryasamhita* and *Gyanodaya koili* by Achyutananda Das and *Gobindachandra*, *Premabhakti*, *Bramha gita* and *Sivasarodaya* by Jasobanta Das as well as several other gitas and malikas. Different forms evolved in poetry in this age and influenced contemporary poets as well as those of the 17th century.

The Riti or stylistic age came after the Panchasakha period and continued up to the second decade of 19th century. This age may be divided into three divisions: pre-Riti (15th-17th c.), Riti (17th-18th c.) and post-Riti (18th-19th c.).

The prominent figures of the pre-Riti period were Arjun Das (15th-16th c.) and Narasimha Sena Mahapatra (16th c.), and their works were *Ramabibha*, *Parimala* and *Rahasyamanjari*. The characteristics of the age may be seen in these works which dealt with the Rama and Krishna stories, including them even in an imaginary work like *Parimala*. Later, this trend spread to the works of the other poets who can be safely placed in the pre-Riti period. Other important works written between the 16th and 17th centuries, following the Riti tradition but also using concepts like Rasa and Alankara, are *Usha bhilasa* by Sisu Sankar Das, *Rukmini bibha* by Kartik Das, *Kapata pasa* by Bheema Dhibara, *Premalochana* by Bishnu Das, *Kanchi Kaveri* by Purusottama Das, *Shashisena* by Pratap

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Ray, *Leelabati* by Raghunath Harichandan, *Raghunath vilasa* and *Ichhabati* by Dhananjay Bhanja. *Rasakallola* by Dinakrushna Das, *Prema panchamrita* by Bhupati Pandita and *Padmabati parinaya* by Lokanath Das.

The existing style of depicting themes and characters was by-passed by the poets of this period. Ordinary characters were taken up along with characters like Radha and Krishna, Rama and Sita. Imaginary characters like Parimala, Sarbanga Sundari, Leelabati, Anangarekha and Chitrakala also appeared in Oriya poetry. In the description of love episodes between princes and princesses more of human experiences were described than the spiritual love of the mythical characters.

Oriya poetry in the early phase of the stylistic age and until much later greatly depended on royal patronage.The Sanskrit poets of this period received maximum patronage from the king and the affluent elite, but they not only neglected the composition of simple Oriya verses but also had a derisive attitude towards it. This period has great significance in the Oriya poetic tradition. It was at this time that Dinakrushna's poetic fame reached the court of King Dibyasinha Dev, who asked him to compose poems in his honour. Dinakrushna refused the proposal and finally got imprisoned. Despite such harassment Dinakrushna Das (1650-1710) made his contribution to the 'Krishna lila' tradition of poetry with his famous work *Rasakallola* and established himself as a celebrated Oriya poet.

The Oriya poetry of this period was written more for the purpose of singing than reading. *Rasakallola* is a brilliant example. It contains thirty-four cantos using the 'ka''akshara niyama'- a new technique created for the first time in Oriya literature. All the cantos portray Srikrishna's human and supernatural 'lila'. The poet's depiction of the different moods of Radha and Krishna is unique. An advocate of the 'Raganuraga bhakti' of Sri Chaitanya, he concentrated on the Gopa-lila of Krishna.

The stylistic age achieved its perfection in the writings of Upendra Bhanja (1670-1740), the 'Kabi samrat', of the age. In his works riti was used as a particular mode of writing, and dhvani was included as a concept along with rasa and alankara. To him poetry meant as much edification as pleasure, perhaps the former more than the latter. He, therefore, wrote only for an elite audience. He was well-versed in Sanskrit classics and was greatly indebted to the great poets, Kalidasa, Magha, Banabhatta, Sriharsha, Bhavabhuti and Bharavi, and integrated Sanskrit poetics into the Oriya poetic tradition. He wrote as a scholar aesthete and the royal taste dominated his writings. He was prolific and his works admit a number of divisions. To all major groups of verses he gave a new turn. His works were neat in form and sweet in versification. The most popular among his works are *Baidehisha bilasa*, *Labanya bati*, *Koti brahmanda sundari*, *Subhadra parinaya*, *Kalakautuka*, *Rasa panchaka* and a number of lyrics.

Baidehisha bilasa was designed in 'ba' akshara niyama like Dinakrushna's *Rasakallola*. Bhanja wrote on the love between Rama and Sita, a theme that evolves from the Rama katha in the *Jagamohan Ramayana*. He avoided devotional and spiritual aspects and concentrated only on the theme of love. Besides, his ideas on the aesthetics of poetry were integrated into his kavyas, *Rasa panchaka* and *Rasa manjari*, with reference to Rama and Krishna katha. However, on the whole, the poet's emphasis was on 'shringara' rasa in almost all his works.

Upendra Bhanja created a tradition of 'bandha kavya' in his *Chitrakavya bandhodaya* but no other poet worked on this form after him. The scholarly presentation in Bhanja's poetry inspired many a king who not only started writing short poems but also patronised poetic talents who wrote different kinds of lyrics.

The famous works of the post-Riti period were *Padmabati abhilasa* by Rani Nisanka Ray, *Sashirekha* by Padmanabh Srichandan, *Mathura mangala* by Bhakta Charan Das, *Chataichhabati* by Banamali Das, *Brajabihari* by Dasharathi Das, *Rasa lahari* by Raghunath Bhanja, *Jugala rasamrita lahari* by Sadananda Brahma, *Gopibhasa* by Danei Das, *Ambika bilasa* and *Shyama rasotsaba* by Brajanath Badajena, *Bidagdha chintamani* by Abhimanyu Samanta Simhara, *Chandrakala* by Baladev Rath and *Raghaba bilasa* by Jadumani Mahapatra.

Among the Riti poets of the 18th and 19th centuries Brajanath Badajena, Abhimanyu Samanta Simhara and Baladev Rath were the prominent figures. Brajanath Badajena (1730-95) emphasized the naturalness of style and preferred the plain to the ornate. The first phase of his writing thus carried the Riti tradition, but later he wrote satires and long kavyas, describing historical events. Among his writings two deserve special mention, *Ambika bilasa* for its 'akshara niyama' and *Samara taranga* for its war episode. His language there is neither too ornamental nor too commonplace.

Another dominant literary figure of this period was Abhimanyu Samanta Simhara (1757-1807). His principal works are *Bidagdha chintamani*, *Prema chintamani*, *Rasabati Rasalekha* and *Sulakshana*. Besides, he wrote shorter poems *Baghageeta and Chadheia geeta* and a number of 'chautisas'.Like other Riti poets Abhimanyu's *Sulakshana* is composed with 'sa' 'akshara niyama'. In all his works the poet's religious and devotional feelings and poetic powers are well expressed. *Bidagdha chintamani* is his best creation. The principal aim of the poet was to express the essence of 'Madhura' rasa and his devotion to Krishna. He was an exponent of Gaudiya Vaishnavism, and his poetry is rich in melody and apt use of words. Like Upendra Bhanja, Abhimanyu also paid particular attention to the use of words.

Baladev Rath (1789-1845) is generally remembered for his *Kishore chandrananda champu* in the Riti tradition. He was honoured with the title 'Kabisurya', the sun

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among the poets. Two definite trends of the Riti age were retained by him, the thematic trend originating from the Sanskrit epics and the composition of free musical verses like chhanda, chaupadi and chautisa. He also experimented with a completely new form in his *Kishore chandrananda champu*, a kavya with lyrical force and dramatic power narrated in the form of questions and answers. It primarily deals with the shringara rasa arising out of the sport of love between Radha and Krishna. This work deserves mention also for the harmonious combination of chaupadi and chautisa, the two popular forms of Oriya poetry. Besides, he composed a number of chhandas which express his feelings of poverty and frustration.

Bhakti literature has had a strong and rich tradition in Oriya, led by Salabeg (17th c.) and Banamali Das. A large number of poets belonging to the Panchasakha tradition and the Riti period have written in the Bhakti tradition and attempted forms, such as the purana, janana, stuti and chautisa. The important puranas are *Hari bansa* by Achyutananda Das, *Jaimini Bharata* by Nilambar Das, *Vishnukeshari purana* and *Markandeya purana* by Mahadev Das and *Nrisingha purana* by Pitambar Das. Chautisa has its origin in Bachha Das's *Kalasa chautisa* which became very popular in medieval Oriya poetry. Almost all Riti poets have shown their interest in this particualr form which is a poem of thirty-four stanzas on a par with the thirty-four letters of the Oriya alphabet. It generally begins with the alphabet 'ka' or in the reverse way, the form known as 'Olata chautias'. The poets who have written chautisas are Damodar Das, Balaram Das, Dinakrushna Das, Bhaktacharan Das, Bishnu Das, Dhananjay Bhanja, Danei Das, Banamali Das and Bhupati Pandita.The subject-matter of chautisas is varied, depending on the expression of devotion, mythological and ideological concepts and love among mythical characters.

Bhajana and Janana are two distinct literary forms in Bhakti poetry which had their origin in the writings of Panchasakha and were enriched by Salabeg, Baladev Rath and Bhima Bhoi. Jananas are simple lyrics. Salabeg's verses are simple and short and express the poet's feelings of sorrow due to poverty and frustration in his personal life. Baladev Rath expresses his strong devotion to the Lord in his *Jagannath janana* and says that a complete dedication of body and soul is necessary to feel the essence of God in man. In *Sarpa janana* the poet compares God with 'kalasarpa' (primordial snake).

Bhima Bhoi (1855-1895), a tribal Kondh poet and an exponent of Mahima or Alekh cult, is known for his bhajans and *Stuti chintamani*, a collection of 100 cantos. The work bears autobiographical references and remarks on the degeneration of social values and ends with a long discourse on the Mahima cult. His bhajans are deeply religious and demand complete surrender before Mahima Gosain. All his verses are written in a simple style, using folk idiom and colloquial speech.

Other forms of poetry written in this period are 'sodasa', a form like chuatisa where sixteen vowels are used at the beginning of the lines; 'chitau' or letter form to send a message; 'padia', a very short poem and named according to the number of stanzas in it; 'poi' another short poem; *mangala geeta*, generally sung at marriage; 'ogala', a popular song sung by the cowboys, and 'samhita', 'patala', 'malika' about the philosophy of life. And finally, a different lyrical form that deserves mention was used by Gopala Krushna Pattanayak (1785-1862) to express the deep love between Radha and Krishna. In intensity of feeling and musical quality he is far ahead of his time.

Early and medieval Oriya poetry has thus a long history and has influenced modern poets in various ways.

P.C.P.

THE MODERN ERA:

Radhanath Ray (1848-1908) is generally accepted as the first modern poet in Oriya. His "modernity" was primarily based upon the use of local colour, local legends, traditions, places and stories and a near-total absence of religious themes except in his last major incomplete work *Mahayatra* (The last journey). The medieval love-lyrics and their obsession with the Radha-Krishna theme seemed to have been forgotten. His language was also largely free from the earlier Sanskritic moorings. Despite this newness his poetry was largely descriptive and celebrative and only rarely concerned with deeper probings into the problems of existence. Madhusudan Rao (1853-1912) added another quality to this emerging pattern of Oriya poetry. His was the intensely personal voice seeking to discover the divine and reading his message and designs in life and nature. His language had a lyrical charm and was loaded with a high degree of intense personal emotion. Madhusudhan's work has been collected in six volumes and most important among them are *Kabita bali* (Poems, 1875), *Basanta gatha* (Ballads of spring, 1901) and *Bibidha kabita* (Miscellaneous poems, 1915). His prayer songs are recited even today by the school students at the beginning of the school everyday. Madhusudan is popularly known as Bhakta Kabi or the devotee-poet.

The third voice in modern Oriya poetry was Gangadhar Meher (1862-1924). Gangadhar did not have much formal education. He was virtually self-taught and wrote poetry which was extremely lyrical and superbly crafted. While for themes Radhanath looked to the West and local legends, Gangadhar took his themes from the puranas and Sanskrit literature. He excelled in longer poems. His most celebrated work is *Tapaswini* (The nun, 1914). It is the story of the banishment of Sita and her life in the forest in exile.

In addition to these three, mention may also be made of Nandakishore Bala (1885-1928) who wrote a number of exquisite lyrical poems depicting rural life. His *Nanabaya*

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geeta (Nursery rhymes, 1915) and *Palli chitra* (Vignettes of village) are deservedly popular. It may not be out of place to mention here that Fakirmohan Senapati, the pioneer of modern Oriya fiction, also composed a number of well-written poems.

The first two decades of this century saw the growth of a patriotic spirit which brought in a new voice into Oriya poetry. There emerged a group of poets who were intensely patriotic and also had a flair for reforming society and inspiring the people with the patriotic zeal and spirit. This socio-literary movement later came to be known as Satyabadi juga and its guiding spirit was Pandit Gopabandhu Das (1877-1982). Das was not merely a great social worker and a friend of the poor, the lonely and the lost, but also composed a number of fine lyrics and longer poems like *Bandir atmakatha* (Autobiography of a prisoner, 1923) and *Kara kabita* (Poems in the prison, 1928). Nilakantha Das (1894-1967), who also belonged to this group, had a very important work in *Konarke* (At Konark, 1947). Godabarish Mishra wrote a number of lyrical poems and ballads like *Kali jai* (1923) and *Kalika* (The bud, 1921). From the late twenties till about the end of the forties Oriya poetry came to have a distinctly romantic tone. The poets who called themselves Sabuja, formed a distinct group and their poetry took its pattern from Tagore and his romantic metaphysical verse. Despite its borrowed inspiration it brought in a mellowed softness and personal emotion in delicate lyrical language. The theme was generally love and the sufferings arising out of love. Quite a bit of this poetry was simple and intensely personal. This tradition of poetry created by the Sabujas, in fact, extended all the way from Annadasankar Ray and Kalindi Charan Panigrahi to Mayadhar Mansinha and Radhamohan Garnaik. Among them the poetry of Baikunthanatha Pattanayak was well-crafted and based on a mystic contemplation of life not divorced from an awareness of contemporary realities. Mayadhar Mansinha, another important poet of this trend, was more prolific and more popular. He wrote a number of long poems and a very large number of smaller poems which have been collected in fourteen volumes. Love and its subtle nuances are the mainstay in Mansinha's poetry. There is also wistfulness for Orissa's past heritage. Kalindi Panigrahi, who is well-known for his novel *Matira manisha*, also wrote a number of lyrical poems. His important collections are *Chhuritiye loda* (A knife is needed, 1939) and *Mane nahin* (I don't remember, 1947). Radhamohan Garnaik, who made good use of Orissa's ancient ballads in his beautiful lyrical poetry is another very popular poet of this period. Kuntala Kumari Sabat, yet another major voice in this period, contributed to the growth of modern Oriya poetry by her strong personal voice and metaphysical tone.

As against this continuing romantic trend Godabarish Mahapatra, whose collection of poems *Kanta o phula* (The thorn and the flower, 1958) received the Sahitya Akademi Award, created a poetry which had a strong element of satire and was also very different from the revolutionary poetry of early Sochi Routray where the theme and treatment of poetry continued to be romantic, even when it was given a coating of revolution. Godabarish Mahapatra's poetry reveals that it is possible to laugh at things and situations irreverently and overcome destiny. This added a new dimension to modern Oriya poetry.

When Sochi Routray published his *Pandulipi* in 1947 it did mark the emergence of a new kind of language despite its political overtone and rhetoric. For the first time it was possible to see that the protagonist was a time-conscious individual who looked upon contemporary history with critical eyes and who had a deeper realisation of his own experiences and emotions and who did not look to mystic experiences for a solution to the problems of existence. The language is primarily based upon the spoken idiom of the people. Routray was, at one end, with the revolutionary progressive poets of the thirties whose main voice was Ananta Patnaik and, at the other end, with the more introspective poets that had emerged around the fifties. Ananta Patnaik, whose poetic voice provided the mainstay for the Nabayuga Sahitya Sansad, wrote poetry which was intense and deep and in a language that was rich and colloquial. The early Sochi Routray wrote a number of beautiful poems on village life as in *Pallisree*. The best of his earlier poetry is *Baji Raut*, a long poem composed in 1938 in memory of a young boat-man boy who sacrificed his life during the revolt against the British Raj. *Pandulipi. Baji Raut, Pallishree* and *Kabita* (1962) represent the excellence of Sochi Routray in the field of modern Oriya poetry. They incorporate the use of a new language wedded to the everyday speech and themes which are both intimate and metaphysical. But unfortunately Routray has almost come full circle towards the end of the 1960s to the less substantial, progressive rhetorical poems of his earlier years. Besides, in spite of his success with his experiments for a new language and technique, he could not discover the individual and unique idiom which is the hall-mark of a great poet.

In 1955 a slim volume of poems entitled *Nutan kavita* was published. It was a combined anthology of Guruprasad Mohanty and Bhanuji Rao. In a sense it was an odd anthology, for the two poets were very different in their approach to poetry and poetic techniques. Taken together the poems had power and passion and were completely free from the rhetoric and posturing of the poetry of the past two decades. Guruprasad published another anthology, *Samudra snan* (The sea-bath) which won the Sahitya Akademi Award. Love with its myriad colours is the theme of Guruprasad. Love is seen not as romantic fancy nor is it valued for its historical associations. Instead, it is attached to commonplace objects and situations in life such as the crumpled clothes, the meaningless table-talks, the paper flowers, cigarette ashes, etc. Life becomes a way of realising the passage of time and its futility. Bhanuji

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Rao's *Visada eka rutu* (Sorrow is a season) is also a celebration of love and its different moods. He writes in an intimate voice and the poems are like beautiful Chinese scrolls. They have power, a romantic appeal and often convey a deep sense of pathos.

Ramakanta Rath, another important poet has experimented ceaselessly with various techniques and themes. His first anthology *Kete dinara* contains poems which are meditative and anguished in tone, lyrical in flow and often have a distinctly intellectual content. He has later published three more anthologies including *Saptama rutu* which won the Sahitya Akademi Award. His poems reveal an intense poetic sensibility and a capacity to probe into the psyche of the protagonist in most intimate terms. In his poems one comes across a cruel and heartless destiny which presides over human affairs.

Soubhagya Mishra's five collections of poems, particularly the last two, *Andha mahumachhi* and *Bajrajan*, mark him out as a sensitive and evocative poet who is concerned with the despair and loneliness inherent in the ritual of routine living and the agony arising out of this realisation. His poem *Andha mahumachhi* is indeed one of the finest poems in contemporary Oriya poetry and it delineates the destiny of the protagonist who goes through all experiences, as blindly as the bee seeking the honey, of meaning and relevance in their inexorable movement. The blind bee's movement is no doubt compulsive but it also symbolises the individual's quest for sweetness and light. Dipak Mishra, another powerful poet, has published ten anthologies of poems and is considered an important voice in the flowering of modern Oriya poetry. His themes, like Ramakanta's, are primarily death and time and he uses known and real characters as well as mythological characters to delineate human destiny against the backdrop of inevitable death.

Rajendra Panda has published six anthologies of poems including his latest *Choukathare chirakala*. He is a highly innovative poet and his language is exceptionally rich and lyrical. He has a firm grip on the spoken idiom as also on the classical idiom and a very rich repertoire of themes. A zest for living and the ceaseless quest for meaning are the more essential qualities of his poetry. For him life is its own justification and living incorporates all meaning.

Jagannath Prasad Das writes of his intense awareness of loneliness, instability and death. His apprehension of life's ecstasy and agony is through a complex insight into existence.

Prativa Satpathy has brought a charming new voice to modern Oriya poetry in her delicate lyrical style, the feminine grace in the themes and a metaphysical tone. There is a strong passionate commitment to life and all that it offers despite all agony. She has already published five anthologies of poems and is a force to watch.

Kamalakanta Lenka has also published a number of poems (anthologies) and has expressed many new facets of language and experience. Among the other significant poets mention must be made of Harihar Mishra with his colloquial rich idiom, Sourindra Barik with the charming economy and compactness of his poems, Hara Prasad Das and his mellow meditative poems, Sarat Pradhan's fine blending of myth and colloquial language and Saroj Mohanty with the wide range of his poems and their intense quests. Others, who have also distinguished themselves during this period, include Nityananda Nayak (*Bidirna marala*, 1976), Bansidhar Sarangi (*Samaya asamaya*, 1977), Nrusingha Rath, Debadas Chhotray, Phani Mohanty (*Bidagdha hrudaya*), Amaresh Patnaik (*Manaru manaku*), etc. It may also be noted that the poetic tradition of the thirties and forties still continues in the works of Binod Nayak (who is a Sahitya Akademi Award winner), Janaki Mohanty, Chitamoni Behera, Benudhar Raut who write in the romantic vein. On the other hand the continuation of the progressive revolutionary tradition may be seen in poets such as Rabi Singh, Brajanath Rath and Prasanna Patsahani. Among them Rabi Singh is perhaps the most important voice and is the finest and fiercest voice in Oriya progressive poetry. There is power as also rhetoric in his poems. Brajanath Rath has greater lyricism and delicacy of idiom in his poetry. Prasanna Patsahani combines the power of Rabi Singh with the delicacy of Brajanath Rath.

Modern Oriya poetry is a many-coloured mosaic and has developed along various lines each with its power, grace and charm. It represents today the best in the creative flowering of modern Oriya literature.

Si.M.

POETRY (Pali) is a metrical composition that formulates a concentrated imaginative awareness of experience in language arranged to create a specific emotional response through meaning, sound and rhythm. Although the word 'Pali' denotes the wide range of Middle Indian dialects which were generally used in India in an oral form as early as the middle of the first millenium BC, yet it is the language of the Buddha's teachings and the Buddhist sacred texts. Though the word 'Pali' is absent in the canon, tantibhasha or pariyatti suggests for the texts or scriptures the Pali language. In other words it is said that 'Pali' is a language of Tipitakas. The word Tipitaka means 'a threefold basket' consisting of the *Vinayapitaka*, the *Sutta pitaka* and the *Abhidhammapitaka*.

Pali literature falls mainly into two divisions 'Tipitaka' (Tripitaka) or the canonical, and 'Anupitaka' or the non-canonical. It is said that Pali literature is mainly religious and philosophical which consists of the canon, commentaries, the digests of Buddhist philosophy and the like. But in the vast range of the Buddhist literature from the literary point of view *Suttapitaka* is the most important. It is a great collection of five Nikayas (Digha, Majjhima, Samyutta, Anguttara and Khuddakanikaya).

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Mostly it comprises the sutras which are written in prose.

'Jatkas are the divine songs of the Bodhisattva ideal', as Lamba Angarika Govinda puts it, 'and those are lyrical which speak directly to the human heart and which, therefore, are not only understandable to the wise but even to the simplest mind.'

The *Dhammapada* is an anthology of sayings chiefly referring to the ethical doctrines of Buddhism. In the Pali version of the text, there are 423 verses divided into 26 groups (vaggas). The style of composition is lucid, chaste and elegant.

The canonical book of Jataka includes only the Gathas. The *Jatakathakathha* is a well-planned and comprehenssive work of Buddist tales. It contains various stories which are of a great variety out of which the epic poems have evolved. Bhikshu Sangharakshita remarks: "One must read the *Jatakas*, if one wants to be moved, as one reads poetry, that is to say with a 'willing suspension of disbelief'."

The 'Jatakas' or stories of the former-birth of Buddha included in the Khuddakanikaya are important not only from the literary point of view but also because they make a great contribution towards the social and moral advancement of mankind. The Jataka book, however, of the Pali cannon contains only verses. It is the Jataka commentary which gives 550 stories in detail. Some birth stories of the Buddha are scattered throughout the Nikayas of the *Suttapitaka*. It is said that the total number of stories in the Jatakas is about three thousand.

The whole Buddhist literature was composed in two languages, viz. Pali and Sanskrit, and into five Nikayas (Shastras). The five Nikayas are: (i) Dighnikaya, (ii) Majjhimanikaya, (iii) Samyuttanikaya, (iv) Anguttaranikaya and (v) Khuddakanikaya.

Suttapitaka in Pali comprises both prose and poetry. *Thergatha* and *Therigatha* are the important books of Khuddakanikaya. Both are in verse form. *Thergatha* contains 1279 gathas which are divided into twenty-one Nipatas, but *Therigatha* consists of only 522 gathas and is divided into sixteen Nipatas. The descriptions are so real and graphic that they attract everybody. *Thergatha* abounds in natural descriptions and intuitive experiences, while *Therigatha* describes more intimate individual expressions than those found in *Thergatha*. M. Winternitz thinks that descriptions of nature in Thergatha are the real gems of Indian lyric poetry.

Tipitaka is the last collection of Buddha's words since 300 BC. Based on this text are famous Atthakathas written by Buddhadatta, Buddhaghosha and Dhammapala. Buddhaghosha is a great and famous figure in the non-canonical Pali literature. His *Visuddhimagga* is considered an encyclopaedia of Buddhism. It is the most prominent work that is divided into twenty-three chapters.

The *Kathavatthu* is a Buddhist book of debate on matters of theology, philosophy, cosmology and so on. In its present form, and as commented by Buddhaghosha, it contains twenty-three sections. It is the last composition of Abhidhammapitaka. The work was composed into twenty-two cantos. It refutes other sects and propounds sthaviravada.

Buddhacharita in Sanskrit is the epic masterpiece of Ashvaghosha. In Pali also we find Jinacharita which was composed by Medhankara in 472 stanzas. The poem narrates the whole life of Lord Buddha. It was inspired and influenced by great Sanskrit poets, Kalidasa and Ashvaghosha. Like *Buddhacharita*, *Jinacharita* has been regarded as the epic masterpiece in Pali literature.

There is a long list of kavyas in Pali literature. *Jinalamkara* of Buddharakshita is an ornate poem of 1156 A.D. It comprises two hundred and fifty gathas only. It is called a chitrakavya and does not have a regular flow of emotions and sentiments or decorative descriptions of numerous objects as cycle of seasons, imaginative pictures of nature, etc. The writing is artificial.

Saddhammopayana is an important kavya which comprises 629 gathas. The nature of the work is ethical and religious. It propagates the doctrines of Buddha in a lucid and eloquent language. Besides these kavyas, there are some other varieties of Pali poetry called 'Ekartha kavyas' and 'Laghukavyas'. Among them *Pajjamadhu* by Buddhappiya is an elegant shataka (containing one hundred and four gathas) kavya. In excellent expressions they praise the Buddha. There are some other works like the *Buddhalamkara* (15th c.) by Shilavansha and *Lokadipasara* (14th c.) by the Burmese monk Medhankara which possess the quality and diversity of kavyas.

From the twelfth to the nineteenth centuries AD many small poems were composed in praise of important persons like kings and chieftains and in celebration of the triumph of good over evil. These poems, however, are not enduring in effect, nor are they artistic and literary pieces.

During the fifteenth century, Burma was a remarkable centre for Pali literature from the viewpoint of artistic creation and scholarship. Some writers who made their name were of the Ariyavansha, Saddhammasri, Silavansha and Ratthasara.

In our own times explanatory commentaries, rather than works of creative literature, are being produced in Pali.

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D.S.

POETRY (Prakrit). Prakrit poetry is rich in a variety of forms and expressions. Like Sanskrit literature, Prakrit literature, too, had its beginnings in classical poetry. The author of Sanskrit poetics Acharya Anandavardhana has referred to *Khandakatha*, *Sakalakatha* and *Parikatha*, the first two being in Prakrit proper. The Jains also wrote

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secular works like the *Panchatantra*. The *Panchakhyana* of Purnabhadrasuri has became so much a part of world literature that the readers, including the Jains themselves, have forgotten the Jain origin of the work. Although *Panchakhyana* was composed in Sanskrit, numerous stories have been incorporated in it from Prakrit literature. The *Vaddhakaha* of Gunadhya was the main source of the Prakrit narrative literature. The Jain tradition greatly contributed to Prakrit fiction, and various cycles of popular tales, historical records and anecdotes were combined in the collections prepared under this tradition. Like the story of Naravahandatta, one of the most important stories, 'Vasudevanidhi' was composed by Sanghadasgani in about the 5th century AD. These stories were composed in prose and poetry both. Poetry in Prakrit was written on a variety of subjects. This poetry is replete with wonderful imagery and suggestiveness. The imagery in some cases is worked out with such subtlety that it assumes the nature of conceits. A lady tells her faithless lover that the red threads in her eyes are not expressive of anger, but they are a texture made in amorous sport by his red nail-scars upon her body.

The Prakrit poets, from Vimalasuri onwards, were deeply fascinated by Nature. In his *Paumachariyam*, an epic on the theme of the *Ramayana*, Vimalsuri gives many descriptions of nature, sometimes in ornate verse. While describing the spring season, the poet presents it as if it were a lion:

> Ankolatikkhanakho, malliyanayno asoyadalajiho
> Kuravayakaraladasano, sahayarasukesarasanio
> Kusumarayapinjarango, ahamuttalayasabhusiyakaraggo
> Patto Vasantasiho, gayavahayanam bhayam dento

(The Ankola tree is the sharp nail of the lion (spring); the flowers of Mallika are its eyes, the new leaves of Ashoka its tongue, Kuravaka are its sharp teeth, and Muktakalata its paws. The lion has arrived in full glory and looks, indeed, awesome.)

Most of these poetical works pertain to the domain of love poetry and delineate subtle nuances of feelings. In one of the poems a young woman, deceived in love, bids her lover go to his new love and let her alone with her sighs and lamentations lest he should also suffer the same fate:

> Vachcha mahavvie Ekke ihontu nisasa roiavvain
> Ma tujjha vi tia vina dakkhivanna iassa jaantu (quoted in *Dhvanyaloka*).

Most of the monastic poets chose their themes from the lives of the Thirthankaras and wrote prabandha kavyas in the traditional style.

The Prakrit poets have a great advantage over the Sanskrit poets in achieving 'shlesha', because the same word in Prakrit can stand for more than one word (unlike Sanskrit) and can also have more than one meaning as in Sanskrit. Besides, Prakrit poetry is rich in imagery and upmas, utprekshas, etc. It is well known that Vakpati is unequalled in the use of utprekshas just as Kalidasa was unrivalled in the use of upamas. It has now been proved that Pravarsena lent many ideas and images to subsequent Sanskrit poets.

Prakrit poetry is relatively free from the dominance of feudal lords, aristocrats and orthodox priests. But later when the Brahmins began to write in Prakrit they brought back the overwhelming influence of the Sanskrit court epics. So when one reads prabhandha kavyas like *Setubandha. Gaudavaho, Lilavai* (Lilavati), *Kamsavaho* (Kamsavadha), or the Prakrit sections in the so-called Sanskrit plays, one finds the writers writing under the shadow of Sanskrit.

There is much variety in Prakrit poetry. *Dhurtakhyana* by Haribhadrasuri is a unique satire, while *Gathasaptasati* is one of the earliest specimens of erotic literature. *Vajjalagga*, again, is another example of love poetry. *Gahakosha*, which consists of the popular songs of Hala, is a self-sufficient unit, depicting an idea or a situation in words, remarkably colourful and catching. As a secular text, it stands unparalleled in popularity. It contains seven hundred verses in gaha (gatha) metre. Many anonymous gathas were later introduced with the result that 'saptasati' turned out to be 'dashasati' and so on.

In Prakrit literature *Setubandha* is an epic of such excellence in technique and diction that it has often been ascribed to the great Sanskrit poet Kalidasa, even by Ramdasbhupati, the commentator of this great epic.

Kummaputtachariyam is a fine poetical composition by Anantahansa of the 16th century. He wrote only 198 verses in Prakrit. Some Sanskrit verses were, however, inserted in between.

An epic *Dvyashraya* by Hemachandra presents the perfect instance of classical Sanskrit literature. The descriptions of natural scenes are alive and charming. Besides, verses have been interwoven as examples to illustrate grammatical rules and show different Prakrit dialects. The poet is unparalleled in his use of the figures of speech. Here is an example of a perfect simile:

> Vijju-chalam mahura-giro dinto lachchhim jano chhuhattana
> Bhisao khu jaha sarao disana pausa-kilantana

Thus the Prakrit poets established a lofty academic tradition. They also proved that the religious spirit can be a perennial source of inspiration, not only for poets and scholars but also society as a whole.

D.S.

POETRY (Punjabi). The first authentic poetic composition in Punjabi, available so far, is that by Sheikh Farid. His poetry is included in *Guru Granth*, the holy scripture of the Sikhs, which was compiled by the fifth Sikh Guru

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Arjan in 1604. Sheikh Farid flourished before Guru Nanak (1469-1539). *Guru Granth* contains 112 shlokas and three hymns of Sheikh Farid. His poetry expresses man's tragic lot in this world.

It was in the beginning of the sixteenth century that the religio-social verse of Guru Nanak came to the fore which was subsequently preserved in *Guru Granth* by the fifth Sikh Guru Arjan. Keeping in view the content of his verse, it appears that his poetry can be divided into two types, i.e. philosophical and lyrical. His philosophical compositions are *Japa, Siddha goshti* and *Onkar.* The general tone of these works refutes most of the common assumptions of the various creeds and then intuitively asserts the principle of human effort to transcend the ordinary in order to reach the state of selflessness. The real basis of his lyrical poetry is the distressing human situation in his day when the common people were oppressed by the alien forces. In his compositions in *Asa di var,* he censures and condemns without reserve the social injustice and superstitious unreason of the Brahminical dispensation.

Guru Nanak was followed by Guru Ram Das and Guru Amar Das, who composed hymns of lyrical intensity. The pattern followed is the wife's longing for union with her husband, and the Guru's experience in these terms the pangs of the human soul for union with the divine incarnate in the Guru.

Nearly half of *Guru Granth* contains the hymn compositions by Guru Arjan Dev. The tone of his hymns is subdued but courageous, and this might have been due to tensions prevailing in his times between the Sikh leadership and the Mughal Administration. The best known of his compositions is a long poem, *Sukhmani.*

Another poet of these times was Bhai Gurudas, who was a contemporary of the third, fourth, fifth and sixth Gurus. He wrote in Brajbhasha as well as in Punjabi. His Punjabi compositions comprise forty long poems of twenty to thirty stanzas each, called 'Vars'. The subject-matter of his compositions is religio-social and socio-ethical, conforming to the doctrine of the Sikh religion, and they have been written in a pure Punjabi idiom.

Shah Hussain was the first Sufi poet. He was followed by other Sufi poets like Bulleh Shah, Sultan Bahu and others in the seventeenth and eighteenth centuries. Hadayat Ullah flourished later. His poetry is lyrical, but its import is social also as in the poetry of Bulleh Shah. It advocates ceaseless devotion to the Divine. Bulleh Shah, in his poetry, is rather outspoken in his opposition to rigorous Muslim conventions and bigotry in general. The language of his poetry is nearly similar to the folk idiom and is highly emotional.

The trend of romance flourished in Punjabi poetry along with Sufi lyricism. This trend was started by Damodar Gulati, a contemporary of Shah Hussain. The love story of Hir and Ranjha was versified by him in his native dialect of Jhang. Subsequently, this romantic love story became a Punjabi classic along with other love stories like Yusuf Zulaikha, Laila Majnu, Shirin Farhad, Sohini Mahival and Sassi Punnu. Pilu a contemporary of Damodar, wrote the verse romance of Mirza and Sahiban in the heroic verse form of Punjabi. Half a century later, Hafiz Barkhurdar wrote some other romances besides *Mirza Sahiban.*

More poets subsequently wrote their own versions of the love story of Hir and Ranjha; of them Waris Shah (1735-1781) is most celebrated. He is preceded in this by Hamid, Muqbal and some others of lesser merit. After Waris Shah, this love story along with other love stories, has been versified up to the modern period by every poet of some note, and the compositions of many poets like Hashim Shah and Ahmad Yar of the period of Ranjit Singh, and Joga Singh, Kishan Singh Arif, Bhagwan Singh and Fazal Shah of the later nineteenth century achieved distinction.

In Punjabi poetry the modern period may be presumed to have started more or less with the work of Bhai Vir Singh (1872-1957) towards the end of the nineteenth century. Bhai Vir Singh's first work of poetry, *Rana Surat Singh,* which may also be called the work of excellence, was published in 1901. It is the story of Rani Raj Kaur lamenting the death of her husband, Rana Surat Singh, in a patriotic war.

Bhai Vir Singh's other poems are published in four collections: *Bijlian da har* (Garlands of lightning, 1927), *Lahir hulare* (Waves and swings, 1928), *Matak hulare* (Swings of dignity, 1948), and *Mere sainya jio* (My lord, live long, 1953) which won him the Sahitya Akademi Award (1955).

Bhai Vir Singh is modern in his technique, though his consciousness has many medieval strains and his outlook is by and large revivalist.

Charan Singh (1887-1935), Shahid and Dhani Ram Chatrik (1876-1954) are other younger contemporaries of Vir Singh. Charan Singh, in his compositions, is secular and indulges in mirthful satire of the Punjabi middle class. Chatrik is a classicist in his outlook and his technique is largely borrowed from contemporary Urdu poetry.

Puran Singh (1881-1931) composed his poems on the model of those of the American poet, Walt Whitman. He was, like Whitman, a frankly sensuous poet.

The freedom struggle and the struggle for Sikh Gurdwara Reform had their impact on Punjabi literature. The movements brought to the fore many poets who had modern consciousness.

The eminent among them were Hira Singh Dard (1889-1964), Gurumukh Singh Musafir (1899-1976), Ferozdin Sharf (1901-1955) and Vidhata Singh Tir (b. 1901). However, it was Mohan Singh (1905-1978) who broke away from the traditional poetry in the mid-thirties. He had started with the semi-modern outlook of poets of the period of freedom struggle, as in *Save pattar* (Green leaves, 1936), which also contains some romantic poems

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of a comparatively modern tone. In *Kusumbhara* (Red oleander, 1937), as also in *Adhvate* (Half-way, 1938), he is strongly influenced by the Freudian mode of thought. In *Kach sach* (Falsehood and truth, 1945), he professes to make a transition from the romantic to the socialist progressive mode. This progress is maintained in his Sahitya Akademi Award winning book *Wadda vela* (Late morning, 1958), *Avazan* (Voices, 1950) *Jaya mir* (Victory of peace, 1953). In the last stages of his poetry, he becomes rather pessimistic, but maturer both in outlook and in technique, as in *Jandare* (Locks, 1975) and *Buhe* (Doors, 1977). The epic poem on the life of Guru Nanak, *Nanakayana* (The epic of Nanak, 1974), is a curious mixture of traditional religious conformity and the modern interpretation, but it is executed in excellent technique.

Amrita Pritam (b. 1919) published, under her parental name Amrit Kaur, juvenile verses under the title *Amrit lahran* (The ambrosial waves) in 1936. She was also soon drawn into the romantic and progressive atmosphere of the literary circles of the time and sang out her heart as a young woman whose spirit was stifled by social compulsions. The poems in her collections *Jionda jiwan* (The life exultant, 1939), *Trel dhote phul* (Dew-washed flowers, 1941), *O Gitan valia* (O, master of songs, 1942), *Badalan de palle vich* (In the lap of the clouds, 1943), *Sanjh di lali* (The twilight, 1943) and *Lok peer* (The people's anguish, 1944) were more modern in tone and construction, reflecting what may be termed as romantic progressivism. But reacting to Marxist-realist criticism, she modified her romantic sentiment to a rather feminist and mordant irony over woman's lot in the world and adopted quite a strident tone against man's treatment of woman, as in *Patther gite* (Gravel stones, 1946). She scaled the heights of poetic achievement in her ironical as well as emotional reaction to the tragic side-effects of Independence, the arson, rapes and killings that followed the division of Punjab and the mass migration of Hindu and Muslim population from one part of the land to the other. The poetry of this mood is published in two collections. *Lammian vatan* (Long journeys, 1948) and *Sarghi vela* (The hour of dawn, 1952). However, she turned back to romantic melancholy in *Sunehure* (Messages, 1952), which brought her the Sahitya Akademi Award (1956), In her latest mode, she has nearly reached the borders of existentialism, betraying a preciosity of expression and imagery as in *Ashoka cheti* (1957). One of her collections. *Kaghaz te kanvas* (Paper and canvas, 1973) won her the prestigious Jnanpith Award in 1981.

Harbhajan Singh (b. 1920) started as a progressive aesthete in *Lasan* (Weals, 1954) and *Adharaini* (The midnight, 1962). In his poetic play *Tar tupka* (The hanging drop, 1955), he nearly entered the realms of the Marxist doctrine realising the danger of nuclear war but, perhaps, as a consequence of academic sophistication (he was Professor of Punjabi in the University of Delhi), he involved himself in the study of modern American criticism and structuralism, which affected his creative talent and led him into the quagmire of existentialist questions and surrealist paradox, as is visible in his poems collected in the Sahitya Akademi Award winner, *Na dhupe na chhaven* (Neither sunshine nor shade, 1967), *Sarak di safe te* (On the page of the road), and *Main jo bit gaya* (I, who is a past).

Prabhjot Kaur (b. 1924) started with juvenile romantic sentiment, much as Amrita Pritam did, but she did not turn to the progressivist trend, and after a period of romantic poetry in volumes like *Supane sadharan* (Dreams and desires, 1949), *Van kapasi* (1958), *Pankheru* (Birds), began to feel the youth passing away, a sophisticated ennui, to which she has given powerful expression in the collections of her poems, such as the Sahitya Akademi Award winner *Pabbi* (The plateau, 1962), *Khari* (Gulf, 1967), *Vaddarshi shisha* (The magnifying glass, 1973) and *Chander yug* (The moon age, 1977).

Sohan Singh Misha (b. 1934) has broken new ground in the collections of his poems, *Chaurasta* (Crossroads, 1961), *Dastak* (Knock on the door, 1966) and *Kach de vastar* (Attire of falsehood, 1974), which are suffused with an ironical and sophisticated realism and which question all human relations, the common intellectual's political and class awareness marred by timidity.

But the most convincing achievement in Punjabi poetry after Mohan Singh can be attributed to Shiv Kumar (1936-1973). He started with a poignantly lyrical preciosity in *Piran de paraga* (A fare of aches) and continued to add to his achievement with collections like *Lajwanti* (1962), *Mainu vida karo* (Bid me farewell, 1963), *Ate dian chirian* (The sparrows made of flour, 1964), and *Birha tun Sultan* (Yearning, you are the sovereign, 1965). The height of achievement is reached in his verse play, *Luna* (1966), in which he seeks to vindicate the solicitation of the adolescent Puran by his young stepmother, Luna, and shifts the blame to Puran's father for marrying a woman much younger in age. It is a great technical achievement and won him the Sahitya Akademi Award (1967). His last work, *Main te main* (I and I, 1970), in which Shiv Kumar gives a poetically modern version of the sin of motherhood and the vulnerability of young women, of which he may have had personal experience, is perhaps his masterpiece.

Takht Singh (b. 1914), Jaswant Singh Neki (b. 1925), Sukhpal Vir Singh Hasrat (b. 1936), Jagtar Singh and Randhir Singh Chand (b. 1943) are some other poets of the middle generation who have some poetic achievement to their credit.

Neki's *Karuna di chhan ton magron* received the Sahitya Akademi Award for the year 1979. Another poet to win the 1983 award of the Akademi is Pritam Singh Safeer for his book *Anik Bisthar*.

The youngest generation of poets can be divided into two groups, the militants and the existentialists. Of the former, Avtar Singh Pash may be considered a trend-

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setter. In his paradoxical style he combines natural descriptions of the poverty of the peasant and rural worker, the oppression of police and administration and intellectual militancy that marks the failure of the Indian communists to stage revolution. Surjit Singh Patar, who uses the same paradoxical style, is less militant but more lyrical. Manjit Kaur Tiwana is existentialist, and very vocal in her criticism of the older generation.

Very remarkable contribution to Punjabi poetry has been made by some poets who have been living abroad for many years past. Of these Ravinder Singh Gill (Ravi) now in Canada, Sati Kumar in Sweden and Ajaib Kamal in Kenya deserve mention. They have published many volumes of poems which may live as daring experiments in the field of Punjabi poetry.

S.S.S.

POETRY (Rajasthani) spans over a period of twelve centuries. In the past poetical compositions mainly centred round wars, deeds of valour, cultural traditions, and devotion to Almighty. It were the Charanas (bards) who evolved a form and style of their own, commonly called 'dingal git', and laid down some principles of poetics. There are well over fifty thousand gits 'according to a rough estimate. More numerous than the gits are the 'duhas' which easily run into lakhs. These two genres, along with some classic metres, have been popular up to 1935, whereafter attempts were made to change over to such forms and metres as were in vogue in Hindi.

Modern Rajasthani poetry can conveniently be classified under the following broad heads: Heroic, Ethical, Devotional, Nationalistic, Romantic, Satirical, Progressive, Realistic, and Nature Poetry. The genres adopted are epic lyric, narrative story, and folk song, and the metres used are either traditional metres or blank verse.

Heroic poetry forms the very core of Rajasthani poetry. A majority of modern poets have sung of the heroic deeds of great warriors and exhorted people to draw inspiration from them. Narayansingh Bhatti's *Durgadas*, Satyanarayan Aman's *Shishdan*, Meghraj Mukul's *Sainani*, Suman's *Delyam ro divalo*, Nathusingh's *Vir satasai* and Shrimali's *Hadi Rani* are some of the prominent poems. Chandrasingh, considered father of modern poetry, is the foremost poet of nature. The trend set by him in his *Vadali* and *Lu* was carried on, though in their own styles, by a number of poets, e.g., by Nanuram Sankarta (*Kalyan*), Sumersingh Shekhawat (*Meghmal*), Udayvir Sharma (*Damphi*) and Narayan Singh Bhati (*Sanjh*). Ethical poetry is more or less traditional, and the famous names in this genre are: Udayraj Ujal (*Bhaniyai ra duha*), Bhomraj Bhambhiru (*Ek bisi, Mungha moti*) and Kanhaiyalal Sethia (*Ramaniyai ra soratha*). There has not been much of devotional poetry in modern times, and the only poets worth mentioning are Kanha Maharsi' *Maru mayank*, Rajshri Sadhana's *Pada* and *Chatarsingh's Duha*. With the coming of Gandhi on the national scene, there was a flow of nationalistic literature which partly developed into progressivism too, trying to absorb theories of Socialism and Marxism. Ganeshlal Vyas Sumanesh Joshi, Revatdan Kalpit and Gajanan Varma are regarded as pioneers in the field. Eminent lyricists of romantic poetry are Kishor Kalpanakant, S.P. Joshi (*Diva kampai kyum, Bol bharmali*), N. Singh Bhati (*Jivan dhan*), Kalyan Singh Rajawat (*Ramatiya mata toda*), Gajanan Varma (*Sono nipajai reta main, Bara maso*) and Madan Gopal Sharma (*Gokhai ubhi goradi*). Satirical poetry has been attempted by Vimalesh (*Chhedkhani, Kucharani*, etc.), Buddhiprakash Parik (*Chuntakya, Chabadaka*, etc.) and S. Aman (*Chunthiya*). On the pattern of the New Hindi poetry, the following poets have taken the lead in Rajasthani poetry also: Mani Madhukar (*Pagpheto*), Nand Bharadwaj (*Andhara pakha*), Gordhansingh (*Kirakar*), Paras Arora (*Jhala*), Chandraprakash Devala (*Pagi*), Bhupatiram Sakariya (*Cheto*) and K.G. Sharma (*Chetana ri dhuni*).

Talking of genres, prabhandha kavya has been attempted by poets who want to reinterpret the classical and historical events in the modern context. *Manakho* by Girdharisingh, *Radha* and *Bol bharmali* by S.P. Joshi, *Ramdut* by S.K. Vyas, *Shakuntala* by Karanidan Bharat are a few examples. Folk songs have been written by Ganeshlal Vyas. Manohar Sharma, Gajanan Varma and Rawat Saraswat. Versified stories were introduced by Mukul, while the most noteworthy writer to use traditional metres is Mukan Singh.

Raw.S.

POETRY (Sanskrit). The term 'kavya' (poetry) in Sanskrit means much more than what it does in Western literary criticism. In Sanskrit, kavya is not confined to a verse form, but signifies all ornate works composed in verse or prose or a mixed form together with prose and verse. Thus, the Sanskrit term kavya is more pervasive and wider in meaning than the Western word poetry.

The origin of Sanskrit poetry is traced back to the distant Vedic hymns, and its prototype is discovered in the 'Narashamsi' and the 'Danastuti' panegyrics and in the magnificent description of the Vedic gods. But in reality the two great epics, the *Ramayana* and the *Mahabharata*, are undoubtedly the precursors of Sanskrit poetry, as they have offered to later poets and dramatists almost inexhaustible material for their works. Out of the two epics the *Ramayana* is an ornate poem which served as a model to which later Sanskrit poets aspired. The ingredients of Sanskrit poetry, in which greater importance is attached to the form than to the matter and in which literary embellishments and decorative devices are frequently employed to give it brilliance, glamour and colour, are rooted firmly in the *Ramayana*. Accordingly, the

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Mahabharata, which is composed in simple undecorated verse form, is regarded merely as 'itihasa', whereas the *Ramayana* is credited with the title 'Adikavya', the first creation, par excellence, in poetry.

Hence beginning with Ashvaghosha, who composed the *Buddha-charita* on the model of the *Ramayana*, and coming down to Kumardasa, Bhavabhuti, etc. we amazingly observe the full impact of the *Ramayana* on them. Even in the present century the literature in India is greatly influenced by this epic. There is a wide gap in time between the composition of the *Ramayana* and the first ornate poems composed by Kalidasa and Asvaghosha, but the long interval does not mean that there was no poetic activity during this period. The direct reliable evidence for the production of Sanskrit poetry in its various phases and forms is furnished by the testimony in Patanjali's *Mahabhashya* (2nd c. BC) which refers to three Akhyayikas (prose romances) namely, *Vasavadatta, Sumanottara* and *Bhaimarathi* and also mentions two other poetic works, *Kamsavadha* and *Valivadha* which were probably dramatic compostions. The *Mahabhashya* preserves a few quotations, mostly metrical but fragmentary, in which one can find eulogistic, erotic and gnomic themes in polished kavya style. The inscriptions of Rudradaman at Girnar, dated AD 150, is composed in a fully developed kavya style interspersed with figures of speech of various kinds. The famous Allahabad inscriptions, containing Harisena's panegyrics of Samudragupta and Vatsabhatt about the sun temple at Mandsor are moulded in an ornate literary style and demonstrate their close affinity with later fully developed kavya style of Bharavi or Magha. This evinces that there was a continued growth of poetic activity since the days of the *Ramayana* until it emerged in its fully developed form in the ornate poems of Kalidasa, Bharavi and Magha.

Sanskrit poetry is not only one of the oldest in world literature, it is also magnificent and superb in its various forms and varieties. Viewed in its rich heritage, the fascinating charm of its words and its flexibility of expression, Sanskrit poetry occupies a prominent place in the history of world literature.

In brief, Sanskrit poetry can be classified into 'charita-kavya' or 'mahakavya' which generally depicts the life of gods or great personages; the lyric poem, called khanda-kavya or giti-kavya, in which mostly love-romances and love-messages are portrayed; the century collections, known as shatakas, in which various themes like love, devotion and ethical values are elaborated; the different types of dramas, known as natakas; the adoration hymns styled as stotras; the panegyrical verses, known as prashastis, in praise of kings and religious teachers; the work composed in prose and verse and designated as champu; the narrative literature called katha; the didactic verses known as niti-kavyas; prose-romances composed in highly decoratic style and termed gadya-kavya; and many more. All these writings, whether in verse or prose, are designated kavya (poetry) in Sanskrit.

The source material of Sanskrit kavya is very wide and old, as it draws for its material not only upon the great epics but also the Vedas, smritis, puranas, itihasa, sectarian doctrines, the science of erotics (Kamashastra) the science of polity (Arthashastra), social customs, manners, traditions, beliefs, indeed upon every branch of knowledge.

Mahakavya: A highly acclaimed variety of Sanskrit poetry is mahakavya, the great poem. To be honoured a great poet, mahakavi, the poet has to compose a great poem defined as mahakavya. In the composition of mahakavya the poet gets ample opportunity to display his poetic skill in employing a rich variety of poetic embellishments and the power of delineating various aspects of nature and his ability to use artificial internal rhyming and artistically constituted metres. He shows his scholarship in the use of rare and obsolete words, long compound words and the amazing play of words with more than one meaning.

Ashvaghosha's two poems, *Buddha-charita* which depicts the life of Buddha and *Saundarananda* which concentrates on the love of Sundari and Nanda, the half brother of Buddha, are the earliest available mahakavyas composed in about 1st century AD. Kalidasa's two works, *Raghuvamsha*, and *Kumarasambhava*, are highly admired mahakavyas. In *Raghuvamsha* the history of the race of Raghu, the ancestors of Rama, and Rama's own life are recounted, followed by an account of the successors to Rama. The theme of *Kumarasambhava* is the marriage of Lord Shiva and Uma, the daughter of the Himalaya, and the birth of Karttikeya who vanquished Taraka, the demon. The poems are fine examples of Kalidasa's charming fancy, and are regarded as the finest specimens of Sanskrit mahakavya, which set the high standard of formal finish and glamour for later poetry. Other prominent mahakavyas are *Kiratarjuniya* of Bharavi based on the *Mahabharata*, describing how Arjuna obtained the 'Pashupata' weapon from Lord Shiva; *Ravana-vadha*, popularly known as *Bhatti-kavya*, based on the *Ramayana* and composed with the sole object of illustrating the rules of Sanskrit grammar; *Janakiharana* of Kumaradasa, based on the *Ramayana* as the title indicates; the renowned poem *Shishupala-vadha* by Magha based on the *Mahabharata*, depicting the death of Shishupala at the hands of Srikrishna; Sri Harsha's *Naishadhiya-charita*, portraying the fascinating story of Nala and Damayanti. The poets of the mahakavyas display their extraordinary skill in the different branches of Sanskrit lore and their unique command of the intricacies of Sanskrit grammar, rhetoric, prosody and lexicon. Other less known mahakavyas are *Hayagrivavadha*, a lost work by Bhartrmentha, *Kapphinabhyudaya* by Shivaswamin, *Haravijaya* by Ratnakara, *Raghava-Pandaviya* by Kavi-raja, *Par-*

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shvabhyudha by Jineshvara, *Shrikanthacharita* by Mankha, *Sahridayananda* by Krishnanada, etc.

The tradition of writing mahakavyas is still continued with a good deal of success. A few compositions of the present century deserve mention. They are P.K. Narayana Pillai's *Kristubhagavata*, S.B. Varnekar's *Shivarajyodaya*, Vasanta Shevde's *Vindhyavasinivijaya*, T.A. Bhandarkar's *Sri Vivekanandacharita*, etc.

Lyric Poetry (Giti kavya): Lyrics are the oldest Indian poetical compositions and mostly consist of love songs in which amorous feelings are beautifully portrayed. A highly admired Sanskrit lyric is *Meghaduta* (Cloud-messenger) by Kalidasa. The theme is the communication of a message from an exiled Yaksha by the clouds to his wife dwelling far away at Alaka in the Himalayas. The work set so popular a trend in message poetry that no less than fifty Duta-kavyas (messenger poems) were modelled on the *Meghaduta*. Other known lyrical works are *Ghata-karpara* (Potshred), called after the author's name; *Chaura-panchashika* (Fifty stanzas by a thief) by the Kashmiri poet Bilhana; and *Pavana-duta* (Wind-messenger) by Dhoyi. The most marvellous lyrics are, however, the *Amaru-shataka* (Hundred stanzas of Amaru), portraying lovers in all their moods, bliss and dejection, anger and passion; the three shatakas, by Bhartrihari, namely *Shringara shataka* dealing with erotic sentiment, *Niti-shataka* dealing with polity, and *Vairagya-shataka*, dealing with renunciation; the *Gita Govinda* of Jayadeva, depicting the love of the cowherd Srikrishna for the cowherdess Radha and based on the Krishna-cult. In Sanskrit literature, lyric poetry is conspicuous for its portrayal of the superb beauty of Indian girls, blossoming trees fragrant with flowers, gurgling rivers, snow-capped mountains, variegated birds and agile animals. Composing poems in lyric style became so popular that lyric poetry no longer remained confined to love songs only. Lyrics were also composed on secular, religious, gnomic and didactic subjects.

Dramatic poetry (Natakas): Indian poetic tradition regards drama as the best of kavya, and the dramatist the best poet. So goes the saying: 'Kavyeshu natakam ramyam.' Sanskrit dramas are idealistic and romantic in character, and more importance is given to the portrayal of sentiments rather than the individualised characterisation and the sustained development of the plot. Hence Sanskrit dramatic characters are mostly set types and the story of the plays is stereotype and conventional.

Gadya kavyas: Though the beginning of Sanskrit ornate prose can be traced to dim antiquity, the prominent extant prose works are *Dashakumaracharita* by Dandin, *Vasavadatta* by Subandhu and *Harshacharita* and *Kadambari* by Banabhatta. *Dashakumaracharita*, written in simple fluent prose, describes the interesting exploits of princes and brings out admirably social degradation prevalent in its time. Subandhu's *Vasavadatta* portrays the love story of Prince Kandarpa Ketu and Vasavadatta, hence the title *Vasavadatta*. The poet boasts that he has displayed in this work his rare ability in the employment of pun in every syllable in his words. Banabhatta, undoubtedly the greatest of Sanskrit prose writers, glorifies his patron King Harsha Vardhana in his *Harshacharita*, a historical prose kavya. His *Kadambari*, a higly admired prose romance, vividly describes the love story in several births of ardent lovers. It is not the story but the grandiloquent style, the power in the graphic description of objects, the extraordinary mastery over the rule-ridden Sanskrit language and the smooth and elegant diction that have earned for Bana an unparalleled panegyric 'Banocchishtam jagat sarvam.' The eulogy is true to its form and spirit, as most of the subsequent prose writers like Dohapala and Soddhala have unhesitatantly imitated him and drawn inspiration from his *Kadambari*.

Champus: Besides, there are kavyas called champus in the mixed form with prose and verse, prominent among them being *Nalachampu, Ramayanachampu, Bharata champu;* historical poetry like *Navasahasamkacharita, Vikramanka deva charita, Rajatarangini;* ethical poetry like *Moha Mudgara, Bhaminivilasa;* and stotra kavyas like Bana's *Chandishataka* and Mayura's *Surya shataka* or Adi Shankara's *Laharis*. In short, Sanskrit poetry touches every aspect of human personality and almost all varying phases of nature, flora and fauna, history, religion, philosophy, polity, rhetoric and prosody. It has wonderful imagery, fascinating grace of diction and acrobats with the intricacies of Sanskrit grammar. In its richness of theme and graphic expression, it is as noble and admirable as any great poetry in the world.

Rav.N.

POETRY (Sindhi). Although Sindhi is an old language a mention of which appears in the *Rigveda*, we do not find any documentary record of its literature, leave alone its poetry, till the sixteenth centrury. As such, we can trace the development of Sindhi poetry only from 1520 onwards. Based on this, the development of Sindhi poetry is divided in three distinctive periods:

(i) From 1520 to 1850 or pre-British era; (ii) From 1850 to 1947 or British era; and (iii) From 1947 till date.

However, it is necessary to look at the background against which Sindhi poetry grew and developed from 1520 and onwards. Sindh, being an integral part of India, must have followed the literary tradition prevalent in the mainland, based on Vedantism, inheritance of the Rishis and afterwards of Jainism and Buddhism. Being in the western part of the country, it had always been a target of foreign invasions and repeated destruction of its literature. Starting from Alexander the Great, right up to Mughals and Nadir Shah, the process repeated itself for innumerable times. However, after the invasion of the Arabs in the eighth century AD, 150 years' rule of Arabs and Ghaznavis witnessed the influx of a number of Muslim

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saints and missionaries, who came here to propagate Islam. The Muslim saints brought with them the mysticism of sufi cult which professed that God was one, and man who was a part of God perpetually suffered the pangs of separation and tried to be one with Him. For this man practises abnegation of the self and strives for the welfare of all. Since a part of Vedantism corresponds to the same kind of mysticism, sufi mysticism was accepted and assimilated by people in their life and literature. For the next 500 years two Sindhi dynasties, the Sumras and the Sammas, ruled over Sindh. During their reign, bards and court minstrels composed verses in praise of their protectors, their valour during wars, their generosity in peace and their love affairs. In the course of time these praises and narrations turned into legends and folk-tales. In addition, the 'Bhakti Movement' of the medieval period in India also influenced the Sindhi poets. They eagerly adopted it, although their compostions are lost to the posterity. When discovered, these compositions will change the history of Sindhi literature.

The poets of the sixteenth century, thus, turned to the following sources for their compositions:

(a) Religious scriptures of India as well as those of the Persian mystics or sufis;
(b) Legends, historical and pseudo historical romances, heroic wars and folk-tales well-known to Sindhis;
(c) Variations observed by them in changing moods of nature in different seasons which enabled them to establish oneness with God; and
(d) Emphasis on Indian heritage, i.e. the only knowledge worth knowing, the 'Jnan', that has any value.

Pre-British Era: On such material, the Sindhi poets of the period from 1520 to 1700 composed their verses in two oldest forms of Sindhi poetry, viz. duho and soratho. They, however, experimented on these forms by introducing more than two lines in each of duho or soratho. In Sindhi these are called 'Bayts'. The fore-runners of this period are a trio of Qazi Qadan, Shah Abdul Karim of Bulri and Shah Miyon Inat of Jhonk. Qazi Qadan brought the Sindhi language out of the shackles of the narratives of court minstrels and religious propaganda of priests and 'Mullahs'. By using new imagery and new style, he enabled Sindhi language to express deep thoughts of Vedantism and sufism. His similes and metaphors are drawn from his environment and therefore do not sound alien to the reader. Shah Abdul Karim's language has sweetness and music tinged with the mysticism of the type of Rumi's of Persian literature, but his imagery is thoroughly Sindhi. In addition to Vedantism and mysticism, he has taken folk-tales as well for some of his narrative poems. Shah Inat, who is the last of this trio, used classical Sindhi and employed the classical form of Sindhi bayt. Unlike Qazi Qadan and Shah Karim, who had kept the two trends of the narratives of minstrels and the spiritual poetry of sufi saint poets distinctly apart, he brought in the synthesis of the two and became a saint poet of the people by singing about their heroes in war and peace, narrating their traditional tales and romances as well as the tales about the traders, weavers and the monsoon rains on which depended the prosperity of the people. He also treated spiritual themes of love and hope and sang the praise of the saints and selfless devotees in search of God in his compositions.

The later half of the pre-British era, i.e. the period from 1700 to 1850, is considered the golden age or the classical period of Sindhi poetry. During this period, another trio of Sindhi poets, Shah, Sachal and Sami shone on the poetic sky of Sindhi literature. All three of them were poets of the people in the true sense of the term. Shah Abdul Latif of Bhit, the greatest exponent of this period, followed Shah Inat in form and technique, but he had more skill and insight. He soared high in the realms of ideas. Like Shah Inat, he not only combined various trends prevalent in Sindhi poetry, but also emphasised the sentiment of patriotism which had resulted from his close observation of Sindhis striving hard to throw off the foreign yoke of Afghans and Mughals. Shah Abdul Latif introduced 'Wai', a form of one-line verse, which was very lyrical. Sachal, who was the inheritor of Shah Latif, extended 'Wai' to two lines and it became known as 'Kafi', the most popular, the most expressive and the most touching of all Sindhi verse till this day. Sachal's kafis represent the high watermark reached by lyrical poetry in the Sindhi language. Like Kabir, he revolted against falsehood, cant and silly dogmas of his times. He exposed Mullahs, Akhunds and Makhdums who were the literary and spiritual directors of people's conscience in his days. He stood for classless society. Like Jayadeva he reached the extreme trance while singing to himself and uttering the gems of lyrics. He was, therefore, called the Sachal 'Sarmast' (Sachal the intoxicated). The third poet of this trio of classical Sindhi poetry was Bhai Chainrai Lund 'Sami'. Like a saint, he always remained cool and serene, wrapped up in contemplation of his inner self and love of God. He interpreted the deep philosophy of Vedantism, exhorting people to tear off the veil of 'Maya' (Illusion) which hides the 'Reality' from our eyes and become one with God. His language is simple, and appealing to untutored minds of ordinary and rustic people. There is clarity, serenity and harmony in his poetry.

During this period, the court language was Persian and many minor poets tried to compose poetry based on Persian prosody. Thus 'Maddah' (apostrophe, praise), 'Maulud' (Prophet's praise), 'Marsia' (elegy on the death of a celebrity) and 'Masnavi' (connected narrative) appeared in Sindhi poetry, besides traditional forms of bayt, wai and kafi. This marked the beginning of measured verse according to Persian prosody which was much practised in later periods of Sindhi poetry. These poets showed craftsmanship rather than artistry.

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POETRY (SINDHI)

British Era: After the creation of a new script for Sindhi by the British, Sindhi poetry followed the rigid Persian prosodic forms. All tried to enrich and develop their language by composing marsia, qasida, khutba and musaddas. These forms, which had a beginning in pre-British era, were patronised by Muslim rulers, who had now turned into landlords. Three new forms were introduced on the lines of Persian prosody and Persian thinking. These were ghazal, masnavi and rubai (Quatrain). Ghazal, though introduced by Sachal, drifted away from his allegorical description of the beauty of the Beloved or God as seen by a sufi saint, and indulged in description of the beauty of the earthly beloved. It reached new heights in the ghazals of Khalifo Gul Muhammad 'Gul' and Sangi. The latter came out with an open expression of romance in ghazals. Lekhraj Aziz achieved the art of composing ghazals perfect in form and metre. All poets of this period vied with one another in describing the charms of a beautiful woman and pangs of separation of the helpless lovers. Along with ghazals, the form of rubai was also perfected during this period. A number of Diwans were produced, and it was the age of erotics in Sindhi poetry which lasted till the third decade of the present century.

With the advent of the fourth decade of the twentieth century, the success of the Russian revolution as well as the Indian freedom struggle urged people to turn towards realism. The period of mythology and erotism was over as realism dawned on literature. A new literary movement emerged out of this situation and the subsequent growth of new creative tendencies in India found their echo in the compositions of Kishinchand Khatri 'Bevas'. Social realism dictated by Marxism, critical realism as depicted by the Bengali writers in unfolding and ridiculing social vices, and the popular wave of patriotism — all these trends were reflected in the poetry of 'Bevas'. He wrote against taboos, introduced new subjects, created new themes, brought in new phrases and new rhythm and gave new direction to Sindhi poetry. He stood for enlightened conservativism and restricted erotism. He enshrined his individual reflection and distinctive emotions in millions of hearts. His poems were sung by school children, in temples and beside the cradles; they haunted the hearts of women, attracted the attention of the labourers and workers and were admired by common man for their simplicity and sweetness. His poetry is marked by unsurpassed earnestness of purpose and emotional intensity.

In form too, 'Bevas' broke away from the familiar forms like duho, wai and kafi as well as from rubai and ghazal, and composed 'Nazm', another form of Persian poetry, which is still in vogue. He filled this lyrical form with satiating sweetness, colour of idealism, splendour of language and richness of imagery. He invested it with the freshness of phrase and style. His disciples carried his torch further. Hundraj Dukhayal expressed sentiments of patriotism and nationalism. Hari Dilgir followed his optimism. Prabhu 'Wafa' enhanced magnetic lyrical charm and Ram Panjwani expressed devotion and faith in his compositions.

During this period, the poets who came into contact with western literature, tried their hand at composing 'Sonnets' and 'Quatrains'. Narayan Shyam and Sheikh Ayaz were such two starlets who introduced these two forms in Sindhi poetry.

Post-1947 Era: The partition of India separated Sindhi Hindus from their land and brought them into a new environment of refugee camps. The sufferings they had to undergo in alien environment, their hard endeavour to get their footing, baffled Sindhi poets and made them inactive for some time. Soon the callousness of their leaders, pining for their motherland, filthy and horrible surroundings of refugee camps, all found expression in their poetry. This reality was quite different from the picture visualised by progressive writers. The poets, therefore, brought in a new wave of realism in the place of idealism, socialism, romanticism and nationalism. Their contact with different literatures such as Hindi, English, French, Japanese, etc. made them shed inhibitions, and they tried their skill at composing poems in new forms like 'lalit pada', sonnet, triolet, haiku, tanha, panjakira, kundalini, ballad, blank verse, free verse, etc. However, they maintained the artistic grace of Sindhi poetry and were fully aware of their complex literary heritage. They expressed Hindu philosophy in Islamic phrases and sang Indian music with Persian expression. They composed ghazals with organic unity and artistic beauty, with full command of language. The poetry of this period has been composed in various forms like bayt, duho, sorathos, geet, ghazal, qita, nazm, etc., by all prominent poets, such as Narayan 'Shyam', Krishin 'Rahi', H.I. Sadarangani 'Khadim', Hari 'Dilgir', Moti Prakash, Prabhu 'Wafa', Goverdhan 'Bharati', Arjan 'Hasid', M. Kamal and many others. In short, Sindhi poetry which depicted agony, acute depression and disappointment immediately after partition, entered the realms of contemporary reality and the quest for truth began.

Modern man's collusion with the confusion of modern life has compelled the poet to depict his dilemma in the form of 'Nai kavita' and 'A-kavita'. Modern Sindhi poet has dispensed with everything that is conventional— style, technique, rhyme, rhythm, form, noble sentiments, purity of language, etc. He is not obliged to follow the established rules or to link his poetry with beauty or aesthetic enjoyment, because in real life all these have no meaning. His poetry is not the outcome of his heart; it is a product of his thoughts. Sindhi poetry, like that of other literatures, makes the reader alive to intellectual truth by making him aware of the ugliness of modern life and misery of man. The darker side of the life dominates the Sindhi new poetry. The new generation of poets like, M. Kamal, Arjan Hasid, Vasdev 'Mohi', Harish Vaswani, Shyam Jaisinghani, etc. have succeeded in giving Sindhi

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poetry a modern outlook. It contains ripe thought, clear image and new philosophy.

M.D.B.

POETRY (Tamil). A continuous record of Tamil poetry is available for the last 2500 years, a history which is varied in poetic forms, rich in poetic thought and equalling any cultured nation's literature in creativity. All writing in the language had been poetry till the introduction of printing in the seventeenth and eighteenth centuries.

A vast extent of land now named Lemuria south of Cape Kanyakumari is believed to have existed in the distant past, housing two Tamil academies patronized by the Pandiya rulers at South Madurai and Kapatapuram (mentioned by Valmiki), and when these were submerged in the seas many millennia ago, a new capital was formed at the present city of Madurai with a third academy. All the poetical works, grammar and treatises on music and drama, which flourished in the first two academies had been lost, except for *Tolkappiyam*, a treatise on grammar, said to belong to the second academy.

The period when the third academy flourished under the patronage of the Pandiyas in modern Madurai during the period 300 BC to about 250 is generally known as the Sangam Age. About 2380 verses and poems (long and short) were written by the 470 poets of this period, excluding some verses and poems which were lost. Of these 1854 verses relate to 'akam' or romantic poetry , 486 to 'puram' or heroic poetry, and twenty-four musical pieces, the remaining being fragments. All the verses are grouped into nine anthologies, one of them, *Pattuppattu*, with ten long poems and the others with short verses. Of these eight anthologies two are on puram, five on akam and one is a collection of musical pieces.

Tolkappiyam, the earlier grammar, conventionalises poetry, a convention fully adopted by this period. Love poetry is related to the five physio-graphical regions: 'kurinji'–hills: the lovers' tryst; 'mullai'-the forests: dalliance; 'marudam'–the plains: separation; 'neidal'-the coast; forbearance; and 'palai'-desert: lament. Heroic poetry also follows a parallel conventional pattern of warfare from seizing the cowherds of the enemy to the celebration of victory; all these themes, on both love and war, are symbolized by flowers.

Of the puram anthologies, *Purananuru* contains a vast volume of historical material shedding light on the three ruling houses of the peirod. Besides, it is the one work which is a compendium of the life of the Tamil people of the day, their social life, their ambitions and ideals, the status of women, the exalted position of the poets, the heroism of the common people and similar characteristics. The other anthology is *Padirruppattu*, the ten tens, of which only eight tens are available. This is a collection of the songs on the several rulers of the Chera dynasty and is also valuable as historical source material.

Paripadal is an anthology of seventy musical compositions of which only twenty-four are available today. Though the composer, the music and the tune-setter are indicated in each verse, the music has been totally lost. However this book is the only evidence to indicate that there was the classification of Muttamil—iyal, isai and natakam—in that early period as poetry, music and dance.

The akam poems are all fine lyrical poetry of a high order. *Kalittokai,* in 150 verses in the kalippa metre, has a fine short drama enacted in every one of its verses. *Ainguru nuru* has 500 short verses, each verse in just three to six lines expressing a simple love thought. The other three poems, *Kuruntokai, Narrinai* and *Akananuru* have asiriyam verses running up to eight, thirteen and thirty-two lines respectively, each expressing a love theme uttered by the lady, the lover or the maid and so on. They are fine chiselled pieces, especially the shorter ones, expressing a simple mood in simple elegant language. Here is a verse from *Kuruntokai:*

Vaster than the earth,
Loftier than the heavens,
Deeper than the seas,
Is my love for my lover,
The Lord of the hills,
Where the sturdy kurinji
Generates honey.

Tirukkural (Kural with its honorific title 'tiru'– holy) is acclaimed as the greatest Tamil classic. It expresses the most profound thoughts on the most baffling problems of life; yet it has the greatest economy of words and perfection of style. 'Kural' means short: each verse in the book is written as a couplet, where the first line has four feet and the second only three; kural is a variant of the 'venba'. The venba metre has a rigid sequence in the arrangement of its syllables between two successive feet. Even with this handicap and the shortness of size, the author has produced a classical masterpiece which had been inimitable in all later history.

By about 250 AD an alien clan raided Madurai and captured the Pandiya kingdom driving out the Pandiyas. The clan ruled Madurai till about 575 AD when again the Pandiya rule was restored. This period is said to be a dark period in the history of Tamilnadu, both political and literary. Cultural values were trampled down by the alien rule and so thinking minds wrote many short didactic poems upholding ethical values and conduct. These works naturally had been guided by the earlier *Tirukkural*. All of them employ the short venba metre.

Naladi and *Palamoli*, each in 400 verses, are the most popular and important. The first is said to be the compilation of the thoughts of 400 Jain monks and it contains poetry of a high order. The book dwells on transience of life, of youth and of riches, but emphasises the fundamental and universal values. A number of

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similar books in a shorter compass had been written, of which *Nanmanikkadigai* and *Tirikadukam*, each in hundred verses, are important in poetic value.

A few akam poems also had been written now in imitation of Sangam poetry but they fail as great poetry. A fragment of *Muttollayiram* (900 verses) on the three crowned monarchs is available to the extent of only 110 verses and these are highly chiselled gems of poetry on both akam and puram themes.

The *Ramayanam* written by Kamban in the ninth century in 10368 verses (excluding an interpolation of about 1300), is one of the supreme achievements of the Tamil muse, equalled only by *Tirukkural*. Kamban took the skeleton of the story from Valmiki but narrated it in his own way so that it might be acceptable and in line with the great culture of the Tamil people. Earlier than Kamban, the Tamil language had been perfected in range of vocabulary, thought, precision, lucidity of expression and poetic lyricism. He took, as it were, the well-formed language and forged a great and unequalled epic on the anvil of his imagination. His epic is unequalled in characterization, dramatic scene effects, dialogue, imagery and lyricism.

The Chola imperial rule had given rise to a large and significant volume of new poetic forms which we may designate as court poetry. The victory of Kulottunga Chola I over the Kalingas in about 1105 was the subject of a very fine heroic poem named *Kalingattu-bharani*. The conception of the poem, its narration, its very metre, are all new and the author has achieved a great measure of poetic excellence. Ghosts go and complain to Kali that because of the peaceful rule of the Cholas and the absence of battles they had no corpses to feed upon and so were hungry. Just then the news comes that the Cholas had waged a war against the Kalingas and secured a stunning victory. The ghosts rush to the field, cook the flesh of the fallen and have a feast. The poet has done the whole poem in about 700 couplets, maintaining not only a high tempo of narration but also a high quality of lyricism.

The innovations in the poetic theme of *Kalingattu bharani* had given rise to another poem on the same pattern by poet Ottakkuttar, praising Raja Raja Chola II (1150-63) and celebrating the legend of the destruction of Daksha's 'yajna' by Virabhadra under the orders of Lord Shiva. Other kovai and ula poems had also been written in this period on the Chola monarchs.

Even philosophy had been written in fine poetic form in the Tamil language. The earliest such writing was *Manimekalai* (the Buddhist epic). *Nilakasi* (10th c.), *Arumgala-seppu* in 'kural' metre (12th c.) and *Jiva sambodhanai* (14th c.) are good works on Jain philosophy.

Meykantar wrote his *Sivajnana bodham* in twelve aphorisms (40 lines) giving the essence of Shaiva philosophy. It was followed immediately by some fine metrical expositions by the disciples and today there are a hundred Shaiva treatises in good verse form.

All Vaishnava philosophical writing was in a Sanskrit-Tamil prose form, called manipravala, except for a few small Tamil poems by Vedanta Desikar (1269-1369).

Writings on Vedanta have been many. Bhattanar's *Bhagavadgita* in Tamil (13th c), Tattuvarayar's many works (10th c) including *Isvara gita* and *Brahma gita*, Alavandar's *Jnanavasishtam*, and Tiru Venkata nathar's *Probodha chandrodayam* deserve mention. *Kaivalya navanitam* (The essence of Absolute Oneness) by one Tandavarayar (18th c) was an immediate classic translated into other languages.

Virashaiva writings have also been many. *Prabulinga lilai* and *Siddhanta shikhamani* by Sivaprakasa Swami, and *Kumara devar sastra* (all 17th c) and *Basava purana* (18th c) by an unknown author are some good works.

Prabandha is a general term by which many types of minor poetic compositions written in praise of a deity or patron came to be known in the later period. We have quite a large variety of such poems, on akam and puram themes, having even more than 400 verses. *Arruppadai* is a long poem in 'asiriyam' where the bard who returns receiving presents from a patron directs another to go to him and get presents. *Pillait-Tamil* is a poem of a hundred long 'viruttam' verses divided into ten sections where the deity or the patron is fondled as a child from the fifth month onwards. Some of the most delightful poetry in the language is this type of poem. Sung in musical concerts, these poems are favourites with the audience.

'Dutu' and 'ula' are two types of love poems each in a long drawn Kalivenba metre. Dutu is the love message sent by the ladylove to her lover who is the hero of the poem. Ula is the poem describing the pangs of love experienced by woman in the conventional seven stages on seeing the hero go in procession along the streets. Both are popular classical types.

Kalambakam is another classical type of poem in a hundred verses of different metres embodying all aspects of the poetic themes both in the akam and in the puram classification. Because of the variety of subjects and of metres, the poem is always fresh and attractive and is most popular.

Puranic writing is a significant feature of Tamil literary activity in the second millennium after Christ. *Periyapuranam* of Sekkilar took shape as the Shaiva hagiology and a great testament of devotion. It is a large work of epic proportions, directing the people along the path to God. This is a biographical purana, immediately followed by another short metrical biography of Manikkavachakar.

Some of the mahapuranas like the *Matsyapurana*, *Kurmapurana*, *Lingapurana* and *Skandapurana* had been fully rendered into Tamil in thousands of verses. The *Kanda puranam* in Tamil is an example, giving the story of Skanda in 10345 verses; it had been conceived of as a grand epic.

Sthala puranas, or puranas collecting together local

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legends glorifying the village temple have been written in hundreds, from the thirteenth to the nineteenth centuries. Some of them do possess fine poetic value. Mention may be made of *Tiruvilayadal, Kanchi, Tanihai* and *Kurrala* puranas.

Simple narrative wrting on secular subjects, employing a story or an incident, is almost absent in the Tamil language because all writing here was with a purpose, devotional or didactic, and where the poet desired to record an experience or an emotion it went into an epic as part of it. A story for its own sake is thus absent. There is probably only one poem of fifty-one verses by Tiruttakkadevar, author of the large epic *Chintamani* (9th c), called *Nari viruttam* (The story of the jackal) written by him to satisfy his master that he could write poetry without introducing the love theme.

The only other poem worth mentioning is *Nalavenba* by Punhalendi (13th c), giving the story of Nala and Damayanti in 424 delightful venba verses. This is quite a fine piece of work, popular even with the school going children. It is remarkable for introducing greater ease and freedom of movement in the rigid classical venba metre.

Three episodes from the *Mahabharata* had been written by three eminent poets of the sixteenth century on the stories of Nala, Harischandra and Pururava.

Kuchelopakhyanam (the episode of Kuchela taken from the *Bhagavata*) ranks high with *Nalavenba* in felicity of expression and easy flow of the story as a narrative poem. It is in 733 viruttam verses and was published in the name of Vallur Devaraja Pillai. The element of bhakti is the key-note of the poem, and yet it is a good secular narrative poem.

Two poems on the subject of the *Mahabharata* are available although tradition and inscriptions mention at least five translations; it is remarkable that one of these could have been of the earlier centuries but it is not available. The earlier one is *Bharata venba* of Perumdevanor (9th c) in verse and prose; only a fragment of this in about 1000 verses is available and it is good poetry. The later one is *Bharatam* by Villiputhurar (14th c). This narrates in Tamil only ten out of the eighteen Sanskrit parvas, in 4339 viruttam verses. This large book is popular even with the semi literates; the author's characterization and his 'chhandam' (rhythmic pattern of verses) are responsible for its popularity. The author, though a Vaishnava, gives equal praise to Shiva.

One of the greatest of Tamil epic poems, *Silappadikaram*, was composed at the beginning of the period of the epics. The story revolves round the anklet of Kannaki. While trying to sell it, her husband Kovalan was ordered to be killed by the Pandiya prince on charge of theft. When she came to know how he was killed, she flew into a fit of righteous fury, proved her husband's innocence to the king and, her anger not yet appeased, burnt his city of Madurai and later was made a celestial. The epic has a great heroine but no hero. The story is very simple and has absolutely no complication. The later addition of the Senguttuvan episode makes it look historical. The epic was conceived by the poet with a definite purpose and is purely an imaginative romantic tragedy. Ilango, the author, was a great poet well versed in Tamil letters, music and drama, and seems to have gathered from folklore the story of Kannaki to bring into play therein these three divisions of Tamil poetry. He has marvellously succeeded in his aim and today the only book which treats of these three is his book.

Silappadikaram is a tragedy which reaches its climax with the burning of the city of Madurai by Kannaki. But the Indian tradition of art and letters would not consider tragedy as the end of literature and so the story in the third part was invented and probably added on much later, bringing together many popular stories, some fact and more fiction.

Manimekalai, said to be a sequel to *Silappadikaram,* can in no way claim to be a great epic. It is the story of a young woman, who declined to fall into the snares of love because of the tragic story of her mother's love. She made a detailed investigation of the doctrines of various religious sects and ultimately entered the holy orders of Buddhism. Its only importance lies in its antiquity and in the fact that it is the only Buddhist work extant.

Perumkathai (The great story) is the story of Prince Udayanan, his many love affairs, the affairs of his son and his ultimate renunciation. The plot in this epic is not closely knit, because of the narrative which is a mere jumble of war, love and jealousy. There is no pronounced Jain propaganda here as Buddhism is in *Manimekalai.* But *Perumkathai* is important to Tamil literary history for its descriptions of the life of the Tamilians, their glory and splendour, their arts, music and dance, their games, warfare, craftsmanship, and other skills.

The next two important works are *Jivaka chintamani* and *Chulamani,* both Jain works. Except for occasional flashes of poetry, there is neither plot nor character in them. They are one long series of adventure, amour and fighting, culminating in the Jain way of renunciation.

The richest legacy of Tamil literature is its devotional poetry. This had been existing in the language even from the Sangam period as is evident from *Paripadal* but the centuries (6th to 9th) have produced the largest volume of supremely devotional poems. Tiru Mular wrote his *Tirumantram* in the fifth century. It is the tenth book of the Shaiva canon and is at once both a book of fine devotional poetry and a book of high philosophy. Karraikkal Ammai of the same period sang a few devotional songs, characterized by devotion akin to a child's faith in its mother.

The three 'devaram' hymnists all lived in the seventh century. They directed the Tamil people who had thrown off their shackles of Jainism and Buddhism along the path of devotion to Shiva. All were inspired poets whose spiritual intoxication is visible in every line of their songs. Tiru Jnanasambandhar (633-651) has given 4158 verses.

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He is responsible for resurrecting Tamil music and placing it on the high pedestal it had earlier occupied. He toured the entire country, directing the masses to the grace of God in the local shrines. People everywhere learned to sing his songs and preserve them. He has made many innovations in the Tamil poetic forms and metres.

Similarly Appar (590-671), his elder contemporary, also toured the country singing his songs in temples and also doing everywhere the manual service of cleaning the temple premises. He has given the people the simple message that service is worship of God. His language is simple and easily understood by the masses.

Sundarar (685-703) lived perhaps a generation after Appar and has contributed 1000 devaram verses. He is considered a comrade of Shiva and his language is personal and more intimate. His intimacy makes him take liberty with codes of conduct and he is relentlessly punished by God. His passionate cry for relief from suffering is truly heart rending. His songs are also simple and popular. His song enumerating the names of the sixty-three men of God later gave rise to the *Periya puranam*.

Manikkavachakar (end of the 9th c) composed *Tiruvachakam*, the 'Holy Utterance' in 656 verses which is a profound poem in Tamil. A considerable amount of the Shaiva philosophy is seen in his poetry which is considered to be a mystic expression of divine experience. His songs are a hymn of self-surrender resulting in a communion of the soul with God. The expression is so simple and the experience so rich and infective that the songs have moved even the hearts of foreign missionaries.

The songs of these four form the first eight books of the Shaiva canon and the saints are hailed as the Shaiva acharyas.

Vaishnavism had been a parallel cult in Tamilnadu and its hymnists, numbered twelve, are known as the Alvars. The songs of the Alvars are collected together and counted as a total of four thousand and are known by the name *Nalayira divya prabandham*. They are in four general sub-divisions of about a thousand verses each. The larger songs of Tirumangai Alvar and Nammalvar are each over a thousand verses and so they have been grouped into two separate books, the *Periya tirumoli* of Tirumanagai Alvar and the *Tiruvaymoli* of Nammalvar. Of the other songs, the musical pieces of the first volume are collected as *Mudal ayiram* (the first thousand), and the non-musical pieces grouped as the third book called *Iyal pa*.

A beautiful legend says that the first three Alvars, Poyahai, Bhutan and Pey, met one dark stormy night in the corridor of a house in Toruk-Kovalur and had a vision of Vishnu and they each sang of him in an Antati poem of a hundred verses. These are the early poems in Vaishnavism and they show a considerable degree of simplicity and religious tolerance, and a wonder and joy born out of full and limitless experience of divine grace.

Tirup-Panalvar was a bard from the lowest caste, but it is said that his devotion and music were recognized by Lord Ranganatha who bade the brahmin priest to carry him into the temple on his shoulders. Going in, Pana sang a short decade pouring forth his longing for Him in the manner of a girl longing for her lover: "Let not my eyes which saw His smile see anything else.". Tiru Malisai Alvar has sung 220 verses and Tondar Adippodi fifty-five verses. Both have sung poems of high philosophic and lyrical quality, but there is considerable intolerance in their writing. Kulasekhara, a prince of the west coast, has sung in 105 verses many moving stories of Rama and Krishna, but his supplication to the Lord of Tiruvenkatam hill is unsurpassed in the beauty of self-effacement.

Periyalvar thought of himself as the mother of Krishna and thus earned the title 'Periya' or elder. His songs are some of the greatest poetry not only in Vaishnavism but in all Tamil literature. As contributions to Tamil literature his verses on the *Pillai Tamil* pattern, the lullaby etc. are the first in many respects. Andal, his adopted daughter, the only woman poet, chose Lord Ranganatha for her bridegroom. Her songs are household words among the Vaishnavas, forming part of their social ceremonies. Her *Tiruppavai* is the most famous, being a supplication of all souls as gopis for the grace of Krishna.

Nammalvar is the singer of the *Tamil Veda*. He has introduced the element of bridal mysticism in his *Tiruvaymoli* which is both heart-melting poetry and an expression of the quintessence of divine experience. It is the fountainhead of all later Vaishnava philosophic development. His address to the world at large is a message of hope, through love and surrender.

Arunagirinathar lived around 1400 and is the greatest of all the later devotional poets. His songs are all addresses to Muruka and a large number of them are available. His religious zeal and supplication to God and the sense of joy and harmony emanating from devotion captured the imagination of the masses as no other song has done before or since. His songs are known as *Tiruppukal*, 'Praise of the Lord'.

Tayumanavar (early 18th c) wrote 1000 verses of supreme devotional hymns perhaps intended to reconcile the different religious systems, such as Shaiva, Vedanta and Siddha. A vein of high philosophy runs through all his songs.

Ramalinga who lived in the mid-nineteenth century composed several thousands of songs. Following the line of Tayumanavar, he had a mission in life, the mission of compassion to all creation.

There has been a large volume of devotional hymns on Shakti in many forms. *Abhirami antati* by Abiramibhattar in the early eighteenth century is the most popular.

The Siddhars (14th-15th centuries) evolved a devotional philosophy of their own, which condemns ritualistic worship and emphasises inner devotion. They

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had no faith in caste, brahminism and rituals of any kind, and were staunch devotees of Shiva.

The Nayaks had been rulers in Tamilnadu during and after the Vijayanagar dynasty. They were responsible for introducing some new features into Tamil poetry.

The Yakshaganas of the Kannada and Telugu areas were introduced to Tamil poets and they now took up this kind of composition. Tamil poetry had always been dedicated to the Supreme and so these poets under the Nayak patronage adopted this theme in relation to their favourite deities. Thus came into existence the *Kuram*, *Kuravanji*, *Pallu* and *Nondinatakam*. The important feature about these poems which have only a limited number of characters (ranging from one to four), is that they are all poetic dramas, and all their characters, from the moment of their appearance on the stage to the moment of their final exit, always sing and dance. All dialogues are in the form of song and dance. These compositions helped to retain the culture of the people rooted in their past heritage and in their temple worship.

Another important feature of this period (17th-18th centuries) is the introduction of the kirtana song form into Tamil literary compositions. Muthuttandavar (1600-1650) was responsible for starting the kirtana form with pallavi, anu pallavi and charanam, pouring forth his kirtanas on Nataraja at Chidambaram and composing also padams or love songs on Nataraja. His innovation caught the imagination, and the great men of letters, Arunachalakkavi and Marimutta Pillai, followed him with may kirtanas and padas. Today no musical concert is considered satisfying unless it has one or two songs from these masters. The great Tiruvarur trio, Shyama Sastri, Thyagaraja Swami and Mutuswami Dikshitar, took their inspiration from these pioneers and composed their songs in Telugu and Sanskrit.

The modern age in Tamil poetry is said to have begun in the late nineteenth and early twentieth centuries. Among the prominent early writers, who broke the traditional insularity of Tamil and inaugurated a new trend in literature were Gopalakrishna Bharati (19th c), Vedanayagam Pillai (1824-89) and Sundaram Pillai (1855-97).

The poems of Subramania Bharati (1882-1921) mark a new beginning in Tamil literature. Bharati came under the influence of Western literature and moulded his poetry to suit the spirit of the times. While the neo-classical trend was opposed to change in the structure and content of traditional Tamil poetry, Bharati welcomed modernism 'with new taste, new content, new beauty and new diction, which will never die'.

The theme of patriotism was predominant in the poetry of Subramania Bharati. He exhorted his countrymen to forget racial and ethnic differences and unite against the alien forces. Among his poems, *Panchali sapatham* (The vow of Draupadi, 1912), gave a new interpretation to the *Mahabharata*. His other memorable poems include 'Kuyil pattu' (1912) and 'Kannan pattu' (1917).

After Subramania Bharati, the new trend was followed by Bharatidasan, whose *nom de plume* itself suggests his admiration for Bharati. Bharatidasan espoused the cause of the Tamil people and pioneered their awakening. He believed that the Aryan infiltration was the main reason for the decline of Tamil culture. He also introduced the element of atheism in Tamil poetry. He is labelled as a revolutionary poet in Tamil poetry. Poems like 'Sanjivi parvatattin saral' (Valley of the Sanjivi mountain, 1930) are significant. The love poem 'Etirparata muttam' (Unexpected kiss, 1941) also brings out his pride in the Tamil heritage and culture. In 'Kutumba vilakku' he underscores the importance of marital love and domesticity. Thus he was an idealist with several dimensions to his poetic craft.

The impact of Bharati and Bharatidasan changed the course of Tamil poetry and many poets like Desika Vinayakam Pillai (1876-1952), Mutiarasan (b.1920) and Suradha (b.1921) followed their trend. There were also others like Suddhananda Bharati and S. D.S. Yogi who wrote inspired poems on nationalistic themes. Kannadasan (1926-81) was one of the most popular poets who followed Bharatidasan. The Dravidian Movement was espoused by poets like Perunchitran, Ponnadiyan, Salai Ilanthiraiyan and Kovendan. Other notable poets are Kothamangalam Subbu, Surabhi and S.D. Sundaram.

The modern movement which was mainly inspired by the western model came to Tamil with the emergence of a new kind of verse (Putukkavitai). N.Pichamoorthy made experiments with form. *Eluttu*, a literary peridoical started in 1959, gave an impetus to the New poetry movement. A collection of poems entitled *Putukkuralkal* (New voices) was brought out in 1962. The prominent modern poets of the period were Vallikkannan, K.N. Subramanyam, Venugopalan, Sundara Ramaswamy, Darumu Sivaramu among others. T.K.Doraiswamy and C.Mani (b.1936) wrote experimental poems. Mani's 'Narakam' (Hell, 1962) is reminiscent of T.S. Eliot's poems.

The satirical mode in poetry was introduced in the sixties by Gnanakoothan (b.1938). Kalapriya Somasundaram, Sachidanandam, R. Meenakshi, Neela Padmanabhan, Dakshinamoorthy, Rajaram, Balakumaran, Hari Srinivasan are among the other poets of the period who wrote good poems, reflecting the spirit of the contemporary period.

Another dominant idea that took root in Tamil poetry was that of progressivism. Fascinated by the socialist ideology of Marx and Lenin and by the 'committed' poetry of Bharatidasan, prominent poets and scholars were attracted to the progressive movement in poetry. In 1948, the Progressive Writers' Association was formed in Tamilnadu. Jeeva (P. Jivanandam, 1907-1963), K.C.S. Arunachalam (b. 1921) and C. Raghunathan (b. 1923)

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contributed poems to a progressive literary magazine, called *Tamarai*. Later poets like N. Kamarajan (b.1942), Meera, Sirpi, Puviarasu, Navabharati, Agniputran, Tamizhnadan, Saktikkanal and K. Rajaram contributed to the progressive movment in Tamil. A number of translations also appeared from other Indian and foreign languages. In 1971, another group of progressive poets under the name of 'Vanambadis' (Skylarks) came together and published a magazine, called *Vanambadi*.

All modern poets are not mere radicals or nonconformists. They have drawn sustenance from the poetic tradition of Tamilnadu and adapted it to suit contemporary needs. The new poets seem to assert a strong sense of values and moral commitment.

M.Ar.

POETRY (Telugu). Telugu literature is generally divided into six periods, viz., the pre-Nannaya period, the age of the puranas, the age of Srinatha, the age of prabandhas, the southern period and the modern period.

The pre-Nannaya period extends roughly from the beginning of the Christian era to AD 1000. There is evidence to say that Telugu was current among the people in the first century, but inscriptions in Telugu are found from AD 575 only. Some of the inscriptions laid during the Eastern Chalukya period are in the form of verses and the Addanki inscription of Pandaranga (AD 848) is the first one which contains a verse 'Taruvoja'. In the Kandukuru and Dharmavaram inscriptions verses in the 'sisa' metre are seen. The verses in the inscriptions of the ninth and tenth centuries belong to the 'deshi' type. As the scholars did not like it, they began to write verses of the 'marga' type. The Guduru inscription can be cited as an example. Palkuriki Somanatha mentioned some padas belonging to the deshi type in his *Panditaradhya charitra* and scholars are of the opinion that several such padas might have been written by poets in the pre-Nannaya period. Some scholars hold that two or three Jain poets wrote poems towards the end of the pre-Nannaya period but they are not available now. All the poets in Telugu from the beginning to the modern period adopted the champu form, the only exception being *Nirvachanottara Ramayana* by Tikkana. The works written in Dwipada also do not contain any prose pieces. Though all the works written during that period are in champu form, the number of prose pieces in them when compared with the number of verses is very small.

During the next phase of Telugu poetry (AD 1000-1350), there appeared several translations of Sanskrit works. Nannaya translated the 'Adi' and 'Sabha' Parvas of the *Mahabharata*, at the instance of Rajarajanarendra, the Chalukya King. Nannaya formulated exhaustive rules for using almost all the Sanskrit words in Telugu. In this effort, he received the help of Narayanabhatta, who was also a great scholar and poet. Nannaya is called the Adikavi in Telugu not because there was no poetry in Telugu prior to him but because he was the first poet to write a standard work dealing with an exalted theme in chaste language, conforming to the rules of grammar. Apart from the 'Adi' and 'Sabha' Parvas, he also wrote three cantos and 142 verses in the 'Aranya' Parva, before his death. While translating Vyasa's *Bharata*, Nannaya introduced some additions here and there though he followed the story of the original closely. He omitted some portions and made a few changes for the sake of propriety. The method adopted by him was afterwards followed by Tikkana and Yerrapragada. On the whole, the Telugu translation of the *Bharata* appears more as an original composition than as a mere translation.

After the death of Nannaya, Basaveshwara, the Minister of Bijjala, founded the Virashaiva sect, which took root in Andhra also.

The first Shaiva poet in Telugu is Nannechoda whose date is controversial. Many scholars believe that he lived in the first half of the twelfth century. He was a great devotee of Shiva, though not a Virashaiva. He wrote *Kumarasambhava* which contains twelve cantos.

Mallikarjuna Panditaradhya (1100-1180) and Palkuriki Somanatha (13th c.) are the great Virashaiva poets in Telugu. They wrote several works in Telugu, Kannada and Sanskrit. Panditaradhya's most famous work in Telugu is *Sivatatvasaramu*. This is the first standard work on Virashaiva philosophy. He wrote it in Kannada also. Panditaradhya was a contemporary of Basaveshvara, the founder of Virashaiva sect.

Palkuriki Somanatha is considered a great poet both in Kannada and in Telugu. A Virashaiva poet, he wrote two kavyas, *Basavapuranamu* and *Panditaradhya charitra*, in dvipada metre. The first one is the history of Basaveshvara and the second one is on Mallikarjuna Panditaradhya. Somanatha wrote a shataka on Basaveshvara, called *Vrashadhipa shatakam*. He wrote seven kavyas in Telugu, seven in Kannada and a few in Sanskrit also.

Andhra was religiously in a chaotic condition during the twelfth century as there were severe differences of opinion between the Shaivites and the Vaishnavites. It was at such a critical time that Tikkana (1210-1290) wrote *Nirvachanottara Ramayana* and dedicated it to Manumasiddhi. It is a free translation of Valmiki's Uttarakanda. Tikkana left off the portion which describes the death of Rama, and Jayanti Ramabhatta, later on, wrote it in a single canto. Tikkana's greatest contribution to Telugu literature is his translation of the fifteen parvas of the *Mahabharata* beginning with the 'Virata parva'. He followed Nannaya in the method of translation. He displayed great originality in depicting the various sentiments and characters. Tikkana adopted deshi style and tried to use idiomatic Telugu words giving up big and complicated Sanskrit compounds in order to make his poem intelligible to all sections of society. He has two

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titles, 'Kavibrahma' and 'Ubhayakavimitra'. His place in Telugu literature is unique.He dedicated his *Bharata* to Hariharanatha, combined the forms of Shiva and Vishnu to show that there was no difference between them.

Mulaghatika Ketana, called 'Abhinava Dandi', was a friend of Tikkana, and translated Dandi's *Dashakumara charita*, a Sanskrit prose work, and dedicated it to Tikkana. Marana was Tikkana's disciple, and translated *Markandeyapurana* which contains the sources of the stories in *Manucharitra*, *Harishchandropakhyana* and *Kuvalayashvacharitra* which are famous prabandhas. Adharvanacharya who is said to have translated the *Bharata* from 'Virataparva' and Badde Bhupala, the author of *Nitisara muktavali*, also belong to this age.

The third poet who completed the *Mahabharata* by translating the latter portion of 'Aranya Parva' which Tikkana did not attempt is Yerrapragada (14th c). The portion written by him can rightly be called a bridge that links the writings of Tikkana and Nannaya. The second work written by Yerrapragada is the translation of Valmiki's *Ramayana* which is now extinct. His poetry reached perfection in his third work *Harivamsha* which is also a translation from Sanskrit. It describes in detail the story of the dynasty of Hari (Krishna). His last work is *Lakshminarasimha purana* which deals mainly with the story of Prahlada. Yerrana makes use of Sanskrit and Telugu words equally. His style is simple, chaste and idiomatic. Yerrana has two titles, 'Prabandhaparameshvara' and 'Shambhudasa'.

Bhaskara Ramayana is one of the important works written during this period. It is written by four authors viz., Hulakki Bhaskara, his son Mallikarjuna Bhattu, disciple Kumara Rudra Deva, and friend Ayyalarya. It is modelled on the *Ramayana* written by Bhaskara, the grand father of Tikkana, and so the work is named after him. Since *Bhaskara Ramayana* is a work of composite authorship, its style lacks uniformity.

Nachana Somanatha's *Uttara Harivamsha* is another significant work, containing six cantos. Somanatha selected the best stories from the original and made some additions in the form of descriptions so that his work appears to be an independent work. He adopted the prabandha style in his poem.

Somanatha used a language full of figures of speech and long compounds. He is known by many titles, such as Sarvajna, Sakalabhashabhushana, Sahityarasaposhana, Samvidhana Chakravarty and Navina Gunasanatha.

Chimmapudi Amareshwara, the author of *Vikramasenamu;* Vinnakota Peddana, the author of *Kavyalankara chudamani;* Vemulavada Bhimakavi, who is said to be a very great poet but whose works are not available; Manchana, the author of *Keyurabahu charitra;* and Ravipati Tripurantaka, the author of *Tripurantakodaharana*, and many other poets lived in this period and enriched Telugu literature with their works.

The next age (1350-1500) belongs to Srinatha (1385-1475). During this period there appeared original writings and translations in Telugu. These works paved the way for the emergence of a new and popular literary form in Telugu, called the prabandha. The foremost among the poets of this period is Srinatha who lived in the court of Reddi Kings and acted as Vidyadhikari also. Many of his works are no doubt translations, but the skill he displayed in the art of translation is unparallelled. Of his works *Maruttaratcharitra*, *Salvivahana saptashati* and *Panditaradhyacharitra* are lost. *Shrinagara naishadhamu* is a translation of the famous Sanskrit *Naishadha* of Sriharsha and is considered a model to the later prabandhas.

His other works are *Bhimakhandamu* and *Kashikhandamu*, both adapted from *Skandapurana*. The other works are *Harivilasa*, *Halahalabhaksana*, *Kiratarjuniya*, *Shivaratrimahatmya* and *Kridabhirama*. Besides these works Srinatha composed many 'chatu' or occasional verses and also 'sisa' which are very popular in the country.

Potana (1420-1480), the great devotee poet, is a younger contemporary of Srinatha. Besides *Bhoginidandakamu* and *Virabhadravijayamu*, he translated the Sanskrit *Bhagavata* into Telugu which is very popular in the country. Though this is a translation, Potana added many devotional verses of his own. His language is full of Sanskrit words and compounds and abounds in figures speech. In spite of several requests from kings, he refused to dedicate his work to them; instead, he offered it to Lord Rama. Some portions of his *Bhagavata* were later replaced by those by Gangana, Singana and Naraya who were either his disciples or friends.

Jakkana (15th c) wrote *Vikramarkacharitra*, a narrative poem, which describes the exploits of Vikramarka. Then we have Anantamatya who wrote *Rasabharana* and *Anantuni chandassu*, besides *Bhojarajiyamu*, which is a narrative poem describing stories about King Bhoja.

Another famous poet of this age is Pillalamarri Pinavirabhadra (15th c). Of the many works said to have been written by him *Shringarashakuntalam* and *Jaimini Bharatamu* only are available. Like *Shringara naishadhamu* of Shrinatha, *Shringarashakuntalamu* also became a model to the later prabandhas. *Jaimini Bharatamu* is a Telugu translation of the 'Ashwamedha Parva' of *Bharata*, said to have been written by Jaimini, one of the disciples of Vyasa.

Nandi Mallaya and Ghanta Singana (15th c) are the first twin poets in Telugu. *Prabodhachandrodayamu* and *Varahapuranamu* are their works. The former is a translation of the Sanskrit drama of Krishnamishra in the form of kavya. This is the second instance where a Sanskrit play has been translated in the form of a poem.

Other important poets of the age are Madiki Singana, the author of the 'Uttarakanda' of *Padmapuranamu*, *Vasishtha Ramayanamu* and *Sakalanitisammatamu;* Daggupali Duggana who wrote *Nachiketopakhyanamu;* Koravi Goparaju, the author of *Simhasanadvatrimsika;* Duba-

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gunta Narayana Kavi who translated the famous *Panchatantra* in champu form; and Vennelakanti Surana who translated *Vishnupurana* from Sanskrit.

The next phase of Telugu poetry covers what is popularly known as the Prabandha period (1500-1600). The word 'prabandha' in Sanskrit is analogous to kavya but in Telugu it has a different connotation. It is a particular type of kavya in which the theme is well known (i.e., taken from the puranas or the epics), the hero a 'dhirodatta' character and the main rasa shringara. This age is generally called the Golden Age of Telugu literature.

Among the major writers during this period, Krishnadevaraya (1485-1530), the emperor of Vijayanagar, is the greatest. He was himself a great poet and patronised the famous Ashtadiggaja poets, on account of which he was given the title, Andhra Bhoja. Besides many works in Sanskrit, he wrote an excellent prabandha in Telugu, called *Amuktamalyada* or *Vishnuchittiyamu.*

Among the Ashtadiggaja poets, Allasani Peddana was the foremost because of his age, scholarship and talent. He wrote *Swarochisamanusambharamu* (briefly called *Manucharitra*), one of the best prabandhas in Telugu. He took the theme from *Markandeyapurana*, and modified it into a new literary form. It is said that Peddana also wrote another work called *Harikathasaramu.*

Nandi Timmana who is said to have come with Tirumaladevi, one of the queens of Krishnadevaraya, wrote *Parijatapaharanamu* and dedicated it to Krishnadevaraya. The story of this prabandha is taken from *Harivamsha*. Timmana describes the delicate sentiment of shrinagara with a lot of sensitivity.

Madayagari Mallana wrote a prabandha, *Rajashekhara charitra*, and dedicated it to Appamatya, the son-in-law of Timmarusu. Among the other major writers of prabandha are Dhurjati who wrote *Sri Kalahasti mahatmyamu* and *Sri Kalahastishwara shataka*, Ayyalaraju Ramabhadra who wrote *Ramabhyudayamu* and Pingali Surana who wrote *Raghavapandaviya, Kalapurnodayamu* and *Prabhavati Pradyumnamu*. Pingali Surana is also included among the Ashtadiggajas but critics hold that he lived in the latter half of the sixteenth century. His *Garuda purana* is now extinct. *Raghavapandaviya* is a 'dvayarthi kavya' which describes the stories of the *Ramayana* and the *Mahabharata* simultaneously. In this work, Surana displayed great scholarship in both Sanskrit and Telugu. He dedicated this work to Akuviti Pedda Timmaraju. Surana's most famous work, however, is *Kalapurnodayamu*. which deals with an imaginary story invented by the poet himself. This was quite against the tradition of prabandhas. He dedicated his work to Nandyala Krishnaraja. *Prabhavati Pradyumnamu* describes the marriage of Pradyumna, the son of Krishna and Prabhavati, the daughter of Vajranabha, the Rakshasa king. Though this is a 'shravya prabandha', it appears to be a drama on account of its beautiful dialogues. He dedicated this work to his father.

Bhattumurthy indulged in writing extempore poetry. He wrote *Narasabhupaliyamu*, a work on rhetoric, besides *Vasucharitra* and *Harishchandra Nalopakhyanamu. Vasucharitra* is one of the best prabandhas written by him.

Some situations in the prabandha have a high dramatic appeal. It was also translated into Sanskrit and many poets afterwards imitated it. *Harishchandra Nalopakhyanamu* is a dvayarthi kavya like *Raghavapandaviyamu* and narrated the stories of Nala and Harishchandra simultaneously.

The famous Tenali Ramakrishna also seems to have lived in the court of Krishnadevaraya, though it is a matter of dispute. His humorous and occasional verses have become very popular throughout the Telugu country. He wrote three works—*Udbhataradhya charitra, Ghatikachalamahatmyamu* and *Pandurangamahatmyamu*. The first is a prabandha related to Shaivism which he might have written in his youth when he was still a Shaivite. *Pandurangamahatmyamu* and *Ghatikachalamahatmyamu* describe the greatness of the Panduranga temple (on the banks of the river Bhima) and the Ghatikachala temple respectively. The theme in both is taken from *Skandapurana.*

Sankusala Nrisimha Kavi (16th c) wrote *Kavikarnarasayana*, a prabandha containing six cantos, and dedicated it to God Shrirangeshwara. The foremost among Telugu poetesses is Atukuri Molla whose time cannot be exactly determined. She is famous for the version of the *Ramayana* which came to be called *Molla Ramayanamu.*

Kandukuri Rudrakavi (c. 16th-17th centuries) wrote a prabandha, *Niramkushopakhyanamu*, besides some other works, including *Janardanashtakamu*, which contains eight devotional verses describing the greatness of God Janardana of Kandukuru.

Among the poets who flourished during this age in Telangana the following deserve special mention: Charigonda Dharmanna, the author of *Chitrabharata;* Haribhattu who wrote *Varahapuranamu, Matsyapuranamu VI, XI XII, Narsimhapurana* and Skandhas of the *Bhagavata;* Pooneganti Telaganna, the author of *Yayati charitra;* Addanki Gangadhara Kavi who wrote *Tapati Samvaranopakhyanamu;* Sarangu Tammaya, the author of *Vaijayantivilasamu* (otherwise known as *Vipranarayana charitra);* and Mallareddy, the author of *Shatchakravarti charitra, Shivadharmottara* and *Padmapurana.* Telaganna's *Yayaticharitra* is the first Achcha Telugu poem. He took the story of Yayati from the *Bharata* and the *Bhagavata* and wrote this prabandha in a colloquial style which contains no Sanskrit words. No such work was written prior to him and he paved the way for a new literary form. Though he avoided Sanskrit words, he did manage the work ably with beautiful descriptions of nature.

The Southern age (1600-1875) is so called because

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POETRY (TELUGU)

Telugu literature flourished in the south, especially in Madhura, Tanjore, Pudukkota, Chenji and Mysore. Krishnadevaraya conquered a large portion of the south and appointed Telugu officers to rule over certain parts. After the fall of the Vijayanagar empire many of them declared independence and established their own kingdoms. Among such, the Nayakdoms of Madhura and Tanjore are the most important. The Nayaks of these kingdoms were lovers of literature and arts and patronised poets and artists. Many poets and artists from Andhra went and settled there. In this way Telugu literature took root in the south also.

Among the patron-poets of the Tanjore areas, Nayaka Raghunatha was the most prominent. He can be compared to Krishnadevaraya in many respects. He was himself a poet and composed many works out of which the *Ramayana*, *Valmikicharitra* and two other dwipada kavyas are the most important. Only about four cantos of the 'Bala Kanda' of his *Ramayana* are available now. Chemakura Venkatakavi was one of the major poets who adorned the court of Raghunatha. He is the author of *Sarangadhara charitra* and *Vijayavilasamu*, both of which he dedicated to Raghunatha. Other poets who were patronised by Raghunatha were Krishnadhvari, the author of *Naishadha parijatamu* (a dvayarthi kavya) and Kalaya Kavi who wrote *Rajagopala vilasamu*, a prabandha in five cantos.

Rangajamma, who could write poetry in eight languages, adorned the court of Vijayaraghava, the son of Raghunatha. She is said to have written *Sangraha Bhagavatamu*, *Sangraha Bharatamu*, *Sangraha Ramayanamu*, *Ushaparinayamu* and *Mannarudasa vilasamu*. Savaramu China Narayana Raju, who belongs to the royal family of Chenji, wrote *Kuvalayashacharitra*, a prabandha, taking the story from *Markandeyapurana*.

Linganamakhi Kameshwara Kavi adorned the court of Muddalagiri and wrote a prabandha, *Satyabhama santvanamu*. Ganapavarapu Venkata Kavi (17th c) was a great scholar who wrote several works including the prabandha *Raja Venkateshwara vijaya vilasamu*. Among other poets mention may be made of Samukham Venkatakrishnappa Nayaka, the author of *Ahalya sankrandanamu*, and *Radhika santvana* and Sesham Venkatapati who wrote *Tarasasanka vijayamu*.

Vijaya Raghunatha (18th c), one of the kings of Pudukkota, patronised poets of the Nadurupati family. His son Raya Raghunatha wrote *Parvatiparinayamu*, one of the best prabandhas of that age. Some poets who flourished in the court of Mysore produced important poems. Of them *Shuka saptati* written by Palavekari Kadiripati stands foremost. It contains seventy (saptati) stories narrated by a parrot. Kadiripati is a good story teller, and his work vividly describes contemporary life. This work was translated into Parsi and from Parsi into Urdu.

During the southern period several poets and writers produced many poems in the Andhra and Telangana regions also. In Andhra, Damerala Vengalanyaka (17th c) wrote *Krishna charitra* and *Bahulashvacharitra*. Several historical poems were written during this period, of which mention may be made of Andugula Venkaya's *Narapativijayamu* which describes the valour of the kings of the Araviti dynasty. The second is *Krishnarayavijayamu* by Venkataraya who is otherwise called Kumara Dhurjati and who is a grandson of Dhurjati. It describes the foundation of the Vijayanagara empire and the victories of Krishnadevaraya. Kuchimanchi Timmakavi (1700-1756) wrote many works and obtained the title 'Kavisarvabhauma'. Of his works, prabandhas like *Rukminiparinayamu*, *Rajashekharavilasamu*, *Rasikajanamanobhiramamu* and *Shivalilavilasamu*, Achcha Telugu poems like *Neelasundariparinayamu*, *Ramayanamu*, *Kukkuteshwarashatakamu* and *Sarvalakshanasarasangrahamu* (a work on prosody and grammar) are noteworthy. His brother Jaggakavi wrote *Subhadra parinayamu*, a prabandha, *Chandrarekhavilapamu*, a satire, and *Samadevarajiyamu*. Enugu Lakshmanakavi, a contemporary of Timmakavi, wrote *Rameshvaramahatmyamu*, *Vishwamitra charitra*, *Vishveshwarodaharana*, *Subhashsitaratnavali* and others. Adidam Surakavi who belonged to the estate of Vijayanagaram (1730-1780) wrote *Kavijanaranjanamu*, *Ramalingeshvarashatakamu*, *Kavisamasyavichchedamu* (a work on rhetoric and grammar), *Andhra chandralokamu* and *Andhranamaseshamu*. *Kavijanaranjanamu* is the best of Surakavi's work. It deals with the marriage of Chandramati in three cantos and is modelled on *Vasucharitra*. Kanuparti Abbayamatya is the author of two prabandhas viz., *Aniruddha charitra* and *Kavijanamanoranjanamu* of which the latter describes the story of Pururavas. Kankanti Paparaju (1750-1800) wrote *Uttararamacharitra* in champu form as a prabandha. Dittakavi Narayanakavi wrote a historical poem by name *Rangaraya charitra* which describes the battle of Bobbili (1757). Mangalagiri Anandakavi and Pingali Ellanarya, both belonging to the latter half of the eighteenth century, wrote *Vedantasaramu* and *Tobhyacharitra* (*or, Sarveshwaramahatmayam*) respectively. Both these works are related to Christianity and contain descriptions in the prabandha style.

Of the poets who lived in the latter half of the eighteenth century and the early part of the nineteenth century Sistu Krishnamuri Sastri, Mandapaka Parvateeshwara Sastri, Gopinatham Venkatakavi and others deserve mention. Krishnamurti Sastri was a great scholar, musician and an expert in composing poetry extempore. *Sarvakamadaparinayamu*, *Vaikunthachalamahatmyamu*, *Panchatantramu*, *Streeneetishastramu*, and a commentary on *Vasucharitra* are his works.

Parvatishwara Sastri (1853-1897) was a great scholar patronised by the estate of Bobbili. He is said to have produced nearly eighty works including several shatakas, dandakas and vamshacharitras. His *Kanchipuramahatmyamu* and *Radhakrishnasamvada* have gained some

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popularity. Gopinatham Venkatakavi (1813-1892) who was a court poet at Venkatagiri wrote many works of which the translation of the *Ramayana*, called *Gopinatha Ramayanamu* after his name, is wellknown. He translated Magha's *Shishupalavadha* also into Telugu. His *Krishnajanmakhandamu* is a portion of *Brahmavyavartapurana*.

Of the poetesses that flourished during this period Tarigonda Venkamamba (19th c.) deserves special mention. She wrote *Venkatachalamahatmyamu*, *Jnanavasishthamu* and *Rajayogasaramu*. Venkamamba adopted a simple style. Even while describing spiritual and philosophical facts, she prefers popular usage.

There were some great poets in Telangana also during this period. Surabhi Madhavarayalu wrote a prabandha called *Chandrikaparinaya* which describes the love between Chandrika and Suchandra. Parasuramapantula Lingamurti (first half of the 18th c) of Warangal wrote a prabandha called *Ratimanmatha vilasamu*. He also wrote an excellent philosophical work, *Sitaramanjaneyasamvadamu*, which establishes the identity of 'Jiva' with 'Brahma'. Lingamurti's son, Ramamurti, wrote a philosophical poem called *Shukacharitra*. Maringanti Singaracharya was a great poet and scholar who wrote *Dasharatharajanandana charitra*, the story of the *Ramayana* in 'Niroshthya', *Sitakalyana* in pure Telugu and many other poems. Maringante Venkatanarasimhacharya wrote *Srikrishnasatanandeeyamu* and *Chiluvapadagareni peranamu*. Another poet by name Maringanti Narasimhacharya composed a poem, *Thalankanandini parinayamu*, which gives an account of the marriage customs prevalent in those days.

During 1775-1875, Telugu poetry showed a tendency to become stilted and pedantic, sometimes at the expense of content. The *Saraswati Narada samvadamu* by Kandukuri Veeresalingam Pantulu (1848-1919) gives a clear idea of this artificiality. As mere imitation became the fashion of the day, younger poets equipped with new education tried to save poetry from decayed traditions, by searching for new types and forms. The rudiments of modern Telugu poetry may be found roughly from the middle of the nineteenth century. Western education and study of English literature gave a new direction to Telugu literature, and several new literary forms came into being.

Kandukuri Viresalingam, the pioneer of the modern movement in poetry, started his literary career as an inheritor of the literary traditions of bygone ages but gradually evolved into an innovator, experimenting with new modes of literary expression. His translation of Kalidasa's *Shakuntala* gave evidence of a new poetic sensibility which could capture the charm of the original with rare facility.

During the period of transition C.R. Reddi (1880-1950) made his debut as a poet with an outstanding poem *Musalamma maranamu* in 1899. While observing the conventions of the prabandhas, he introduced a new content derived from a local legend which glorified the sacrifice of individual happiness for the welfare of society.

The most significant figures in the history of Telugu poetry are Gurajada Appa Rao (1861-1915) and Rayaprolu Subba Rao (1892-1984). Inspired by folk melodies Gurajada evolved a lilting metre called 'mutyala saram'. He displayed keen social awareness and based his poems on the joys and sorrows of ordinary men and women. His poems 'Purnamma', 'Kanyaka' and 'Lavana Raju Kala' dealt with tragic stories woven around ordinary women from the oppressed strata of society. Starting as a traditionalist, Rayaprolu Subba Rao ushered in the new age in Telugu poetry. His poems *Lalita*, *Snehalata*, and *Kasta Kamala* depicted the sentiments of love and pathos with rare mastery. His patriotic poems stirred deep national fervour, recreating the vanished glories of Andhra history. He stood for the concept of a free and united India. He also treated the theme of love from a modern perspective--love as a great bond which links the tiny worm beneath the mud with the mighty God on celestial heights. He introduced the element of suggestiveness in poetry. Swami Siva Sankara Sastri (1892-1967) is another major writer of the period who wrote lyrics.

The romantic movement, characterised by intense subjectivity, sensitive appreciation of nature's beauty, burning zeal for individual freedom, growing interest in the simple joys and sorrows of the common people, and ardent faith in love as a panacea for the ills of life, marked a new begining in Telugu poetry. The movement came to be known as 'bhavakavitwam'. Devulapalli Krishna Sastry (1897-1980), who wrote *Krishna paksham*, *Urvashi* and *Pravasam* explored the spiritual value of sorrow. In his devotional poems, he displays remarkable craftsmanship and breadth of vision.

Vedula Satyanarayana Sastry (1900-1965) excelled himself in expressing poignant feelings in his poems. During the romantic period love became the recurring theme of poetry. Drawing inspiration from folk melodies of Andhra, Nanduri Subba Rao (1895-1958) composed a series of love-songs, entitled *Yenki patalu*. Set in the rural background, the concept of love in these lyrics is highflown and idealistic. The poetry of Adivi Bapi Raju (1894-1952) shows rustic simplicity and naturalness, though he sometimes rises to great heights of poetic vision. His lyric describing the steps leading to the shrine at 'Tirupati' is a memorable piece of poetic achievement. The songs of Basavaraju Apparao (1894-1933) are highly subjective, written sometimes at the expense of poetic craft. Nanduri, Bapiraju and Basavaraju constitute the trinity among lyric poets whose work has freshness, vigour and passion. Abburi Ramakrishna Rao (1896-1976) and Nayani Subba Rao (1899-1977) made their mark as poets dealing mainly with the theme of love.

The rationalist trend in Telugu poetry is represented by Tripuraneni Ramaswami Choudary (1890-1993). His *Sutapuranam* expressed the spirit of revolt against the irrational and superstitious practices found in the puranas.

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He pleaded for an intellectual and analytical approach to the problems of life with a spirit of iconclasm, debunking the time-honoured concepts relating to God and destiny.

During the struggle for freedom poets like Garimella Satyanarayana (1893-1952) and Paidipati Subbarama Sastry expressed the patriotic sentiment in their poetry. A fervent plea for the formation of a separate state for the Andhras was made by poets like Rayaprolu, Viswanatha and Tummala.

During the hey-day of Romantic poetry, Jashua carved out a niche for himself by his commitment to the downtrodden sections of society. His *Phiradausi*, *Mumtaz Mahal*, *Gabbilamu* and *Khandakavyamulu* stand out as unique contributions to modern Telugu poetry.

Tummala Sitaramamurti is significant as the poet of Gandhian ideology. With admirable felicity and clarity he described the rural beauties of Andhra. Deriving his inspiration from Buddha's life, 'Karuna sree' distinguished himself as a poet of love and compassion. *Soundara nandamu* by Pingali and Katuri celebrated the power and glory of universal love as against the heat of lust.

Since romantic poetry was an escape from the harsh realities of daily life, 'Sri Sri' (1910-1983) became the founder of the progressive movement in poetry. Influenced by the dialectic materialism of Karl Marx, Sri Sri concentrated on the deplorable conditions of the underprivileged sections of society. The beggar by the wayside, the unemployed youth, the struggling workers and peasants provided the subject-matter for his poetry. He broke away from the fetters of traditional verse and forged a new style of expression to articulate the urges of the new age. His poems are marked by a rare dynamic vigour and offer a new vision of future for the exploited men and women in society.

Free verse came into vogue under the leadership of Kundurti Anjaneyulu (1922-1982), who dispensed with traditional metres and composed a new type of verse which reflected the fast tempo of the social and political changes that swept the land. He added a new dimension to prose-poetry with his innovative imagery.

In spite of several sweeping changes in form and content some poets continued to retain the traditional values and conventional style. Poems of epic magnitude were written by Gadiyaram Venkatasesha Sastry (1901-1981) and Madhunapantula Satyanarayana Sastry (b.1922). Vanamamalai Varadacharya's (1912-1984) *Potana charitramu*, Rajasekhara Satavadhani's (1888-1957) *Rana Pratap charitra*, Mudigonda Virabhadramurty's (1908-1987) *Vandemataram* belong to this category of long poems. Durganand's *Bhitangana* is a long poem with a difference, original in conception, skilful in execution and bold in imagination.

From the erstwhile Telangana region, there were some poets of outstanding merit. Dasarathi (1927-1987) played a memorable role in the struggle against the feudal regime of the Nizam. His poetry may be described as a relentless struggle against the forces of darkness and reaction. Though his compositions are highly rhetorical, they display lyrical tenderness. The poems of C.Narayana Reddi (b.1932) appeal to the aesthetic sense of the readers because of his lyricism and humanism; he employed folk idiom to express his deep concern for the lot of the common man. His achievement in the use of free verse is also creditable. He received the Jnanpith Award in 1989. Kaloji (b.1904) and Vanamamalai represent the older generation.

Puttaparthi Narayanacharya (b.1915) made a strong impact with his famous lyrical sequence 'Shivatandavam'. His poetry is a rare blend of intellectual vigour and verbal melody. The poems of Pathabhi and Arudra have introduced the urban setting, and their dexterous play on words along with technical innovations added a satirical strain to modern poetry. Viswanatha Satyanarayana (1895-1976) is eminent among modern poets. He received the coveted Jnanpith Award for his epic *Ramayana kalpavriksham* in 1975.

No survey of modern Telugu poetry will be complete without a reference to Duvvuri Rami Reddi (1895-1947), whose *Krishivaludu* (Peasant) was the first consistent attempt to present the life of the tillers of the soil, blending realism and idealism with a new poetic sensibility. The poems of Gunturu Seshendra Sarma (b.1927) demand attention by their variety of theme, startling imagery and new idiom. His poetry is a strange amalgam of romanticism, progressivism and individualism. Poetry in Telugu is thus resonant with many notes in our times.

D.V.

POETRY (Urdu). The Urdu language was born under diverse ethnic and cultural influences. Rekhta was the earliest form of Urdu and came into being as a result of the interaction of local Indian dialects, languages, strains of alien cultures and elements released into Indian environment by foreign invaders and conquerers of various descriptions. The Muslim conquest was the predominant influence. In the eleventh and the twelfth centuries, Rekhta (The mixed one) acquired almost a recognisable appearance. Generally speaking, Amir Khusrau, Kabir and Mirabai represent different facets of Rekhta. While Kabir and Mirabai have a colloquial ring and are inclined towards local dialects, Amir Khusrau has patches of Persianised vocabulary woven into Indian dialects.

The 16th century, perhaps, witnessed the maturation of Rekhta. Dakhani (Language of Deccan) developed from the middle of the fourteenth century to the early eighteenth century. The most important feature of Dakhani shairi (Poetry of Deccan) is its Indian ethos. The strain is feminine. The tone is delicate and elegant. There is an element of attachment to the soil in the Dakhani poets. The lyrical rhythm continued up to the age of Vali

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Dakhani. Vali travelled to Delhi during the last years of the seventeenth century and early years of the eighteenth. The eradication of Dakhani words and the words of Indian dialects, which had begun earlier, continued up to the times of Mir, Sauda and reached a point of culmination during the times of Nasikh. Eighteenth century witnessed the visible emergence of the Persian influence.

Three poetic forms like geet, ghazal and nazm have been popular throughout the history of Urdu poetry.

Vali, Mir, Sauda and Insha are lyrical, but the real beginning of the 'Song' (Geet) was made with Amanat's *Indar sabha*. The characters are of Persian and Arabic origin and, perhaps, the story is borrowed from the Masnavis (verse tales) such as *Gulzare-e-nasim* and *Sihr-ul-bayan*, but the composition carries the stamp of authenticity and lyrical grace. Agha Hashr added elements of popular appeal to geet. Azmatullah made the geet still more pliable and delicately poised. The process continued in the hands of Akhtar Shirani, Hafiz Jallandhri and Saghar Nizami. Among the poets of our times, Qatil Shafai, Nasir Shahzad, Nida Fazli and Kumar Pashi have written geet lyrics of proven merit besides other forms of poetry.

Ghazal was, perhaps, born of the Arabic Qasida. Notwithstanding structural limitations, ghazal has been the most popular form of expression with Urdu poets. The protagonist in geet is feminine. In ghazal, it has no gender as a matter of fact, though often, it sounds masculine. While geet speaks of feminine anguish, ghazal is a movement towards assertion of the self in an environment of elusiveness. Sometimes there is a wide chasm between the aspiration and the corresponding effort. The expression in ghazal is generalised to the extent of bordering on a statement. The experience in ghazal is not localised or fragmentary. It is representative of an age as much as it is essence of experience and not documentation of experience.

The affable ring about a ghazal couplet makes it evocative and transcendent in a very subtle way in sharp contrast to the process of Nazm in which concrete details acquire a metaphorical significance in eventual arrangement.

Urdu ghazal has multiple strains—mystical, erotic and dream-like. There is an aspiration to grow wings among a multitude of closing walls.

Dakhani ghazal moves under the overwhelming influence of geet. The comparative insulation of Deccan against hostile onslaughts allowed native linguistic and cultural influences to gain predominance. Ghawwasi's 'song' and Abdullah Qutb Shah's ghazal have something essentially common both in feeling and in expression, lyrical flavour transcending the barriers of song—geet and ghazal.

Pia bin payala pia jae na,
Pia bin yak til jia jae na,
Kehte hain pia bin saburi karun,
Kia jae jana kia jae na.

(Ghawwasi)

(I cannot drink from the cup without you, my love. Every moment is an ordeal without you, my love. I should have patience, they counsel. I cannot do, my love, I cannot do.)

Tu piari ishq bhi tera hai piara
Lagya hai bahut tus sun dil hamara.

(Abdullah Qutb Shah)

(I love you and your love for me. My heart is deeply bonded to you, my love.)

Vali has all the characteristics of the 'Age of Deccan' (Dakhani daur) as also the aspiration to express in true tradition of ghazal born out of Persian and Arabic influence. Vali is, in fact, a cross-bridge between the idol worshipper and the impressionistic bard:

Mukh tira aftab-e-mehshar hai
Nur iska jahan mein ghar ghar hai.

(Your face is like the glowing sun spreading sunshine in every home.)

Urdu ghazal in north India draws its special features from two schools of poetry, i.e. Delhi School and Lucknow School. Lucknow, perhaps, represents predominantly the carnal and the decadent. Mus-hafi and Atish are two exceptions. The poets of the so-called Delhi school of poetry, Sauda, Mir, Ghalib and others, are the poets of a very wide range. Mir and Ghalib, even Sauda in a way, have mystic strains. There is a touch of pantheism in Dard. These poets cannot be classified as poets of one particular viewpoint or intellectual stance. They represent a state of being torn between conflicting forces. Zauk is bogged down in superficialities.

Hijab-e-rukh-e-yar the ap hi nam
Khuli ankh jab koyi parda na deekha. (Mir)

(I myself was the veil on your face, my love, When I opened my eyes, there was no veil on your face)

Lekar azal se ta ba abad ek aan hai
Gar darmian hisab na ho mah-o-sal ka.

(Dard)

(From beginning to end, it is one stretch of flow, only if countable chunks of time did not interfere.)

Koi mere dil se puchhe tere tire nim kash ko
Yah khalish kahan se hoti jo jigar ke par hota.

(Ghalib)

(Ask me, it is only me who knows the half-drawn shaft. Had it pierced through the heart, how would I have known the pain?)

The reform of ghazal was attempted by Hali, followed by Ismail Merathi, Wahidudin, Salim Panipati,

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Shad Azimabadi, Akbar Allahabadi under the influence of Sir Syed Ahmad Khan and Shibli. The purpose was to promote the use of a simple language and to enlarge the range of subjects of poetry. Fani Badayuni, Hasrat Mohani, Yagana, Asghar Gondavi, Jigar Moradabadi, Firaq Gorakhpuri, Nasir Kazmi, Faiz Ahmad Faiz, Bani, Mohmmad Alvi, Khalil-u-Rahman, Shahryar are some of the poets who have added new dimensions to ghazal in the nine decades of the twentieth century. Their contribution is significant in terms of both the use of language and the exploration of possibilities for ghazal as verse form. Firaq is as large as life. Nasir Kazmi moves with a sense of nostalgia and impending alienation. Bani has the forebodings of a fruitless journey.

The characteristics of nazm are its dynamism and its occasional leap into the unknown. Nazm preceded ghazal. In Dakhani, nazm existed in the form of masnavi, qasida and marsia (elegy). The general attitude was to describe things and events. In the early eighteenth century, the centre of Urdu literature shifted from Deccan to the north, and ghazal became the dominant form of expression, notwithstanding the fact that qasida, marsia and allied forms continued to flourish simultaneously. Siraj Aurangabadi, Mirza Dagh, Mir Hasan, Momin, Mirza Shauq and Daya Shankar Nasim have composed very fine masnavis.

Vasokht and masnavi are more or less identical forms, but, perhaps, masnavi avoids repetitive uniformity and consequent inanity. Siraj Aurangabadi's *Bostan-e-khayal*, Mirza Dagh's *Faryad-e-Dagh*, Mir Husan's *Sihr-ul-bayan*, Daya Shankar Nasim's *Gulzar-e-Nasim* and Mirza Shauq's *Zahr-e-ishq* are some of the celebrated masnavis of the Urdu language. Qasida, hijv, marsia are all descriptive, and considered to be the forms of nazm, the real poem. Marsia has both pathos and characterisation. Anis and Dabir are two of the greatest marsia writers. Marisa was a dominant form of expression in the age of Wajid Ali Shah. Apart from marsias that draw inspiration from the great martyrdom of Hazrat Imam Hasan and Hazrat Imam Hussain and other martyrs of Karbla, Momin's and Ghalib's elegies are based on personal grief.

We come across elements of the real poem, nazm, in Sauda, Mir, Nazir, Hali, Mohammad Hussain Azad and Ismail Merathi. 1857 marks the beginning of the growth of real Urdu nazm. In 1874, Hali and Mohammad Hussain Azad laid the foundation of 'Nai nazm' under the auspices of Anjuman-e-Punjab, Lahore. Hali and Azad seldom change the traditional verse patterns, but they have a flair for ideas and subjects. Akbar Allahabadi, Shibli, Wahidudin, Salim Panipati, Saroor Jahanabadi and Chakbast carry forward the quest for possibilities. Iqbal is the greatest Urdu poet of the twentieth century. He has a vision, a grand style and all abounding sensibility. Iqbal resolves the dichotomy of 'Man' and God through man's capacity to live in a state of love and spiritual awareness. Hafiz Jallandhri, Akhtar Sheerani, Josh Malihabadi and Saghar Nizami have variations of feeling and structure and vastly picturesque patches, but the real experimentation begins with Azmatullha Khan. The poets who introduced the western influences into Urdu nazm include Tasir, N.M. Rashid, Tassaduq Hussain Khalid and Miraji. The year 1936 and the year 1940 are two landmarks in the history of Urdu poetry. The Progressive Writers' Movement came into being in 1936 and Halqa-e-Arbab-e-Zauq was born in 1940. The former had deterministic leanings. The latter was disposed to experimentation to the extent of experimentalisation. The Progressive Writer's Movement was at its zenith in 1947 and produced such well-known poets as Faiz Ahmad Faiz, Sardar Jafri, Kaifi Azmi, Makhdoom, Jan Nisar Akhtar, Majaz and Sahir Ludhianvi. The influence of the movement declined by 1955. Halqa-e-Arbab-e-Zauk was not a movement. It was not intended to be one either. The poets associated with the Halqa were largely oblique, overwhelmingly symbolic and experimenters with rhythms and verse patterns. Rashid, Zia Jallandhri, Mukhtar Siddiqi, Miraji, Majid Amjad, Akhtaruliman are distinctly different from Sardar Jafri and Kaifi Azmi in that they seldom state and describe with a flourish of rhetoric as Sardar and Kaifi do. The experience is individual and for that matter essentially human rather than the so-called 'collective'. Makhdoom Mohiudin is the only progressive poet who 'feels his thoughts'. Faiz, in spite of his radicalism, is extremely mellow and wedded to traditions.

The modern trends started surfacing in mid-fifties or, perhaps, early fifties. The poets of this generation have preferred 'oblique' to the 'straight'. They have preferred rendering to saying. This generation has increasingly voiced the vulnerability of man in an all pervading climate of violence. Their idiom is strictly their own. In the poetry of Hali and Iqbal and poets of the progressive writers' movement, there are plausible solutions to social and spiritual maladies of human beings. Poets belonging to this movement tend to be definitive, deterministic, even ordained. Poets emerging in fifities seldom accept or subscribe to deterministic solutions. The emphasis has shifted from solutions to modalities of individual experience and pain and anguish of the ordeal of being. Intimate details of every-day experience are as good a material for poetry as scholastic pronouncements on human destiny.

Jab us ka bosa leta tha cigarette ki bu nathnon mein ghus jati thi
Main tambaku noshi ko ik aib smajhta aya hun
Lekin ab main adi hun ye meri zat ka hissa hai
woh bhi mere danton ki badrangi se manoos hai, un ki adi hai.
(Akhtaruliman)

(Whenever I kissed her, the smell of cigarette entered my nostrils. I consider smoking a vice, but I'm used to it now; it's part of my life. Likwise she is used to my pale dirty teeth).

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Language too has undergone transformation. Words of common usage, colloquial expressions, snatches of conversation, even a dash of soliloquy, have become poetic material as well as poetic craft. 'Azad nazm' (Free verse) is not *verse libre*, but perhaps, a form of rhythmic verse. Rashid and Miraji experiment within the confines of rules of prosody. But in recent years traditional rhythms have given way to unconventional rhythms—even prose rhythms.

The last three decades have seen the meaningful fruition of Majid Amjad, Akhtaruliman, Munib-ul-Rahman, Qazi Salim, Wazir Agha, Balraj Komal, Amiq Hanfi, Khurshidul Islam, Mohammad Alvi, Khalil-u-Rahman Azmi, Wahid Akhtar, Shahryar, Baqar, Mehdi, Shaz Tamkanat, Kumar Pashi, Hamid Almas, Shams-u-Rahman Faruqi, Nida Fazli, Salah-u-Din Parvez. But Faiz Ahmed Faiz, Miraji, N.M. Rashid, Majid Amjad and Akhtaruliman are the most significant nazm poets of our times.

The climate of violence, decay and uncertainty have brought into prominence the existentialist leanings. This is an age of despair and hope, balancing one another in a precarious see-saw fashion. Voices of protest have also emerged, but they are either too feeble or too personalised. They may, perhaps, shape into articulate dissent, or perhaps, greater creativity. Meanwhile, inexorably we move on.

Ba. K,

POETRY CONTESTS (Malayalam) were very popular in Kerala from a very early period. One of the poetic contests which still enjoys a great deal of popularity in the literary and academic circles is 'akshara shloka' which tests the knowledge, skill and memory of the participants. The other main contests are concerned with versification and completion of a verse. The former could be conducted in two ways. In the first a poetic genre, theme, and the last date for receipt of entries are announced sufficiently early. Though all are legible to participate, generally only those who are more or less confident of success would respond. In the contests eminent poets like Kodungalloor Kunjikuttan Tampuran and K.C. Kesava Pillai used to take part; in fact the latter's masterpiece, *Asanna marana chinta Shtatkam*, is one of the finest products of such contests. A modified form of the same contest, in which the competitors are to complete the versification within the time limits and under the supervision of someone, is also popular today, especially in educational institutions as part of their annual literary competitions. Completion of a verse is called 'samasya puranam'. All these contests have served to encourage talented writers and promote the literary taste of the average man.

K.S.N

POETRY CONTESTS (Sanskrit). One of the singular characteristics that marks off classical Sanskrit literature from others is the excessive importance accorded to rhetorical rules of poetry and even in formally correct writing, to the perfection of word-artistry the aspirants aim for poetic fame. Poetic genius was recognised in one's capacity to write poetic stanzas extempore on a given subject.

We are told by Rajashekhara that ancient cities like Ujjayini and Pataliputra had become famous over the centuries for arranging open competitions among aspiring poets and men of learning, contesting for fame and recognition. While offering directives to ruling kings that they should patronise poets in their courts and cultivate the art of poetry themselves in order to be good at poetic judgement, Rajashekhara advises them that not only in their capitals but in other renowned cities of their realm, too, they should hold regular meetings of scholar-poets and organise poetic contests. Rajashekhara wrote this in his *Kavyamimamsa* in AD 900, but the tradition of poetry contest goes back to at least five centuries, for we find him mention the names of the following poets judged best at the poetry contests held in Ujjain: Kalidasa, Bhartri Mentha, Amara, Rupa, Sura, Bharavi, Harichandra and Chandragupta. A look at the names is enough to show how poets from all regions of India participated in the contests held in big cities under royal orders, and how the adjudicant committees or the Brahma-sabhas were held in high regard.

Historical epigraphs bear out the veracity of this tradition. We know from Harisena's 'Prashasti' or inscribed eulogy that Samudragupta held the title of 'Kaviraja', and from an invocatory verse in Subandhu's *Vasavadatta* we learn that King Vikramaditya had nine gems of poets at his court. We find that in the south, Bharavi found favour in the Ganga court, while Dandin was honoured in the Pallava court at Kanchi. The most graphic account, however, of a poet trying hard to get royal appreciation is found in Banabhatta's autobiography which precedes the biography of emperor Harsha in his *Harshacharita*. Even later than 900, we have a lot of evidence about the continuation of this tradition in royal courts till the medieval times. Thus the names of king Bhoja of Dhara (11th c.), Siddharaja and other kings of his line in Gujarat (12th c.), Vikramaditya VI of Karnataka (early 12th c.) in whose court Bilhana of Kashmir held the high post of Vidyapati, and Krisnadevaraya of Vijayanagar (c. 1500) stand out prominently in this connection.The practice had become so well-honoured that we find Mughal rulers like Shah Jahan having a panditaraja like Jagannatha in the royal court. And in all Indian states, the rulers patronised Sanskrit poetry in their courts till the middle of this century and held various contents. Jaipur, Baroda, Kolhapur, Mysore, Trivandrum, Kashi are some of the cities which have kept up this ancient tradition. In other centres, too, like Calcutta,

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Navadvipa and Allahabad, and in Mutts at Shringeri, Kanchi, Dwarika, etc., Sanskrit poetry contests were not uncommon.

We have a whole genre in Sanskrit literature known as 'prabandha' recording a number of saucy and witty anecdotes connected with poetic contests. The most representative of them are Ballala's *Bhojaprabandha* (c. 1600) and Merutunga's *Prabandhachintamani* (c. 1300). They are like mines of good floating verses around which the fertile fancy of later times wove interesting lines. Scholars do not generally attach much historic value to them since they cut across all chronologies. We may note here a few examples:

Samasyapurana 'or completing a verse' to yield coherent sense by properly including the given line was a favourite exercise in poetry contests.

For example, the first line is provided by the problem-setter, King Bhoja. Bana, Maheshvara and Kalidasa add to it a line each of their own.

The Sun disappears in the ocean deep;
And the bee within the lotus asleep;
And the bird in the crevice of garden tree;
And Cupid in woman's bosom rests free.

Another form of the competition is 'question and answer' recognised in Sanskrit poetics as a figure of speech. A fine example of it we have in the supposed conversation of Bilhana and the student-princess, who were not allowed to see one another by the king's orders and were always kept apart by a curtain.

Bilhan: The night lily's life is vain,
As it cannot see the moon.
Princess: The rise of the moon is also vain
As it misses the lotus boon.

Sometimes a single verse is seen in anthologies as a joint composition of two poets:

Kalidasa: In women's speech does honey exist,

Megha: But their heart is poison-dipt.
That's why their lips are sipped,
And breast pressed hard by fist.

In the early decades of our own century, a poetry contest took place when Vasistha Ganapati from Andhra went to Navadvipa in Bengal to be recognised as poet. A vivid account of the test to which the teenager from the South was subjected by the veterans of the North is furnished by Kapali Sastri in his biography of his mentor, called *Vasistha-vaibhavam*. The interview is between Ambikadatta, the master and Ganapati. It starts with mutual introduction:

Ambikadatta: A Northerner I am, Ambikadatta my name,
Quick in writing verse of fame."
"A Southerner I am, Ganapati my name,
Counted as one among poets of fame."

Samasya set: ".....she removes her blouse in bliss
And seeks her father-in-law's kiss."

Solution: Bhima's wife, in summer hot,
Hidimba is so distraught,
That she removes her blouse in bliss
And seeks her father-iun-law's kiss.

(We should remember that Bhima is the wind-god's son and Hidimba can only be welcoming the wind on a hot summer day.)

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K. Kr.

POIREITON KHUNTHOKPA (Manipuri) deals with the story of the wanderings of a horde of immigrants who came from their ancestral home under the leadership of Poireiton and settled in Manipur in AD 33 or a few years before that. *Poireiton khunthokpa* (Immigration of Poireiton) belongs to a class of books called 'Khunthok-lon'. Neither the name of the author nor the year of composition is given in the manuscript but the internal evidence places it in the tenth century AD. It remained in its manuscript form for a very long time and was published by the Manipuri Sahitya Parishad only in 1981.

Poireiton khunthokpa does not say when or from where the immigrants came to Manipur, but historical evidence has established that the migration took place some years before AD 38. They were, however, not the first people to settle in Manipur as they found the place already inhabited by a people who cultivated rice, used baked pottery, lit sacrificial fire to enhance production of rice and cremated their dead.

The outline of the book is this : Thongaren, elder brother of Poireiton, asked him to migrate. At first, Poireiton was reluctant for he was a widower. Thongaren asked his eldest wife to accompany his brother. She said that people in the new country would mock her as she was squint-eyed and had under-developed breasts. Thongaren then told his youngest wife to go with Poireiton and she agreed. Arrangements were immediately made for them to set out. They planned to carry with them one hundred items to eat raw and another one hundred to be cooked before eating.

After a tearful farewell the party set out on its long and hazardous journey. They carried bows and arrows and had blacksmiths among them. They took with them wherever they went a tray of constantly burning fire. Poireiton carried a walking-stick of iron. They roamed over what is now called the Kabou Valley, passed through places inhabited by hill tribes such as the Marings, the Anals, the Moyang and the Tangkhuls, and reached the Manipur Valley. During the journey many suffered from fever. Poireiton said to his sister-in-law: 'Dear sister-in-law, this has happened because you forgot to bring the

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drug which could have saved our people from death and prevent their bodies from rotting after death'. She bowed her head in shame.

The purpose of the migration was to find men free from disease and death but they found none in their long and arduous search. At last Poireiton was absolutely disillusioned. He cried in anguish: 'A useless skyflower, my soles are torn and my iron walking-stick is worn out'. After this he lay down on a grassy hill and refused to walk further.

The beginning of the book reads like a legend. Taking into consideration the age in which it was produced, *Poireiton khunthokpa* is a tolerably good migration account. An inherent defect of the book is that it was written many centuries after the event narrated in the book had taken place. It was inevitably based on folk memory. Fact and fiction are mingled together. The book is a mixture of prose and poetry. The word-music in parts of the book is distinctly pleasant. This is the oldest extant work of its class. The existence of this book encouraged the Manipuris to write other books dealing with immigration of other peoples arriving and settling in Manipur in the subsequent ages.

R.K.J.S.

POKHREL, RAGHUNATH BHATT (Nepali; b. 1811, d. 1851) is regarded as 'Adi Kavi' in Nepali. His most important contribution to Nepali literature is the translation of *Adhyatma Ramayana*. It is said that he had completed the translation of all the seven cantos of this work before Bhanubhakta had done so. But unfortunately only his *Sundarkand* has survived. It was first published in 1889-90 at Banaras, and later at Darjeeling in 1932, edited by Kaviraj Dinanath Sapkota.

Critics in Nepali literature have divergent views about the quality of the two translations, one by Raghunath Bhatt and the other by Bhanubhakta Acharya. While Bhanubhakta has lucidity and simplicity and some original touches, the language of Raghunath Bhatt is full of Sanskrit, Urdu and Hindi words. Besides, his imagery is superb and he shows a fine poetic sensibility with a good sense of wit, humour and irony. Kaviraj Dinanath Sapkota has remarked that Pokhrel's translation is a far superior literary work and keeps to the spirit of the original.

There are five cantos in the *Sundarkand Ramayana* and a total of 187 shlokas. The poet has used the old Sanskrit metres like 'Indravajra', 'Upajati' and 'Mandakranta'. Besides the *Sundarkand Ramayana*, the poet wrote *Usha charitra*, a few original poems, and translated some verses of the Vedanta into Nepali.

R.P.L.

PONNA (Kannada) was a poet in the court of Krishna III (10th c). Sometimes he is referred to as one of the three gems ('Ratnatraya'), Ranna and Pampa being the other two. But the extant work does not justify this high praise. Probably he composed one secular poem, 'Ramakathe' (or, 'Bhuvanaikaramabhyudaya') and another poem 'Shanthipurana', related to his religion, Jainism. Only the latter is extant. It is the story of Shanthinatha Tirthankara. Ponna is a great master of language. His *Gathaprathagatha* also is not available. But since he has received high praise from Ranna, judgement has to await the discovery of his lost works.

Vi.

PORUNARARRUPPATAI (Tamil) is a poem giving guidance to a bard. In this poem, the poet Mutattamakkanniyar represents himself as a bard who received the bounty of a famous Chola king, Karikalan. The poem running into 248 lines, mostly in 'akaval' metre and sometimes in Vanchi metre, is included in *Pattuppattu* (Ten idylls).

On meeting a wandering poet accompanied by his wife, the poet introduces himself as another poet. He congratulates them on their good fortune in meeting him, as he is in a position to direct them to King Karikalan, a patron of literature. He tells them at length how he himself was treated and rewarded. Then he describes to them the glories of the king, his benign rule and the prosperity of his kingdom. He also advises them to meet such a patron so that they can lead an affluent life hereafter.

The poem throws light on the social life of the ancient Tamils. There are descriptions also of their arts and food habits. There is a detailed description of the seven stringed 'yal' (lute) and also a small drum used by the bards of the period. Dancing was one of the five arts encouraged at that time. Women wore garlands and ornaments such as pearl necklaces with floral designs appearing like the skin of serpents. The poem mentions the flesh of rams, deer and fish, rice, 'aval' (the parched rice), sweet cakes, honey, and toddy as food and drink of those days.

The poem is full of pen-pictures and similes. It starts with a picture of the yal thus: 'it has a head whose middle part is raised like fork resembling the hood of a deer. It has a leather cover which is red in colour like the flame of a lamp...The lute looks like a bride adorned, as though Lakshmi, the goodess of wealth, has her seat there.'

The description of the poet's wife is also remarkable. Each part of her body is described with an appropriate simile. For example, her eyebrows are compared to death-dealing bows, her lips to the petals of 'ilava' flowers, and her teeth to pearls.

The poet, like all ancient Tamil poets, is a great lover

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of Nature. Here is a passage:

> E'ven at a time when the sun...
> Burns up the 'Kullai' plants and boughs of trees,
> Dries up the mountain streams, makes massive clouds,
> Forgets to drink the ocean's water up,
> And causes drought, thus bringing adverse times,
> The river Kaveri ceases not to flow.

Thus the poem in the 'arruppatai' genre praises the valour, virtues and the generosity of the Chola king, Karikalan, weaving into it fine descriptions of Nature and pen-pictures of social life through an evocative and expressive language.

C.B.

POTANA BAMMERA (Telugu; b. 15th century), the author of *Andhra Mahabhagavatamu*, was one of the greatest poets in Telugu. He is believed to have lived in the first half of the fifteenth century though his exact period is not known. There is evidence to show that he belonged to a place called Ekashila. But this is interpreted as Orugallu or Warangal by some and as Ontimitta near Cuddapah by others. The family name 'Bammera' places him near Warangal. Whatever be his place of birth, his poetry has a great appeal to all the people in the Telugu land.

Potana belonged to a Shaivite family. It is strange that a person born in such a family wholly devoted to the worship of Lord Shiva should undertake the composition of the *Bhagavata*. That in his early age he too must have been a devoted Shaivite is evident from his famous work *Virabhadra vijayamu*. This was perhaps his first work. According to some, this was a later composition than the *Bhagavata*. But the language and style employed in this work clearly indicate that this must have been written when the poet was in the formative years of his career. In his preamble to this work, he writes that he undertook this at the instance of his teacher, Somashekhara. Moreover, one can easily find the deep involvement of the poet in Shaiva philosophy throughout this work. The composition of the *Bhagavata* on the other hand presents a more balanced and mature picture of the poet. Apart from scholarship, the humility of the poet also becomes more pronounced in the *Bhagavata* which is definitely his later work. In his introduction to *Virabhadra vijayamu*, he attributes his poetic talent to the mercy of Lord Virabhadra, while in the *Bhagavata* he admits with all humility that the entire work is a result of the divine inspiration derived from Rama.

There is another work attributed to Potana which is known by the name of *Bhogini dandakamu*. The subject matter of this work raises a doubt in the minds of many readers whether this is really a composition by him. It describes the unsophisticated and genuine love of a girl of a very low birth for King Sarvajna Singa. When the king passes through the royal highway of the city, the girl happens to see him and is immediately attracted by his beauty and splendour. She prevails upon her mother to make a request to the king on her behalf to visit their house. The mother tries to convince the girl but ultimately, left with no alternative, she approaches the king and explains to him her predicament. The generous king readily complies with the request and accepts the sincere love of the girl, Bhogini. This is purely a love story. The admirers of Potana are not inclined to believe that a great devotee like Potana could have undertaken such a work just to please the king. The composition, however, shows a clear impress of Potana's style and genius. It is likely that in the early stages of his life he was not averse either to the royal patronage or to the passionate feelings of a human heart. It is only when he grew into eminence as the author of *Andhra Mahabhagavatamu* that he perhaps discarded both.

There is yet another work, *Narayana shatakamu*, attributed to Potana. This is a composition consisting of one hundred verses dedicated to Narayana. The authorship of this book is, however, doubtful as there is no clear evidence, internal or external, to show that it was written by Potana.

But the greatest contribution of Potana to Telugu is his *Andhra Mahabharatamu*. It is a strange coincidence that, as in Sanskrit, the composition of the *Bhagavata* followed that of the *Mahabharata* even in Telugu literature. The composition of *Andhra Mahabhagavatamu* is unique in the sense that no other poet attempted this work either before or after Potana. The poet holds that Shiva and Vishnu are the embodiments of compassion and truth. His *Bhagavata* is a glorification of both these virtues. In the very first verse in *Andhra Mahabhagavatamu*, the poet clarifies his objective in writing this great work. It is to realise the ultimate divinity manifest in every particle of the universe in the form of truth, compassion and bliss that he has chosen to write on this theme.

At the outset of this great work, Potana describes how he had a vision of Lord Rama who directed him to undertake the work of rendering the *Shrimad Bhagavata* into Telugu. Language was a natural gift to Potana. He had a natural facility of expression, and this made his book the most popular and celebrated work in Telugu literature.

In the technique of translation adopted by Potana, there is an improvement over his predecessors. He did not omit any important detail found in the original, nor did he add anything uncalled for. He handled both prose and poetry with equal ease. He combined Sanskrit vocabulary with native phraseology, making a pleasant blend of both. Very often he takes a hint from the original and develops it, making it appear as if it is his own creation. In this respect Potana's *Bhagavatamu* is a transcreation and not a mere translation. Being an ardent devotee himself, he describes the episodes of great devotees like Prahlada,

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Ambarisha, Dhruva and Gajendra. Of all the episodes in *Andhra Mahabhagavatamu*, the episodes of Prahlada and Gajendra, and the wedding of Rukmini are supposed to be the best. Lines from Potana's *Bhagavatamu* have become part of everyday religious literature of the Telugu people.

Apart from the devotional aspect of Potana's *Andhra Mahabhagavatamu*, it is an encyclopaedia of Indian philosophy insofar as it relates to the Bhagavata philosophy. Even though in all humility he says that he is not a scholar, his work bears testimony to his profound scholarship and deep insight into the philosophy of devotion. He studied almost all commentaries on the *Bhagavata* and tried to incorporate their essential points including those of Sridhara in his translation.

It is significant that Potana was almost a predecessor, or at least a senior contemporary, of two prominent pioneers of the Krishna cult, Chaitanya and Vallabhacharya. Thus he paved the way for pioneering work in devotional writing and in the philosophy of devotion not only in Telugu but also in Indian literature.

I.P.R.

POTANA CHARITRAMU (Telugu) by Vanamamalai Varadarharyulu (otherwise known as Abhinava Potana) is a poem in which the poet Potana appears as the hero. It is a good blend of historical facts and legend.

Potana belonged to the Telangana region. Varadacharyalu, the author of the work, also hailed from the same place. Both of them found themselves in financial straits, and experienced difficulties in bringing out their works. Scholars entertain doubts about the life of Potana and about his great work, *Bhagavatamu*. What was Potana's native place? Why did he celebrate Shrikrishna in the last six verses of the canto and Sri Rama at the end piece of the canto? Why did Potana himself not replenish the moth-eaten section of his work? Were Srinatha and Potana close relatives? These queries are well answered in this work.

In *Potana charitramu*, Varadacharyulu introduced the supernatural element to increase its popularity with the masses. According to his account, Lord Devendra wanted to restrict the *Bhagavata* to Sanskrit language, but Lord Shiva promised Vedavyasa that it would be rendered into Telugu. In spite of Devendra's attempts to stall the work, the *Bhagavata* was composed in the Telugu language. Descriptions celebrating the glory of the Lord, which abound in the *Bhagavata*, is the result of Potana's ardent devotion.

The author's narrative technique, descriptive skill, character portrayal and delineation of sentiments are quite exemplary. There are accounts of Potana's personal life. In one such account, the ascetic Chidananda ordained Potana to pursue the path of austere celibacy for twelve years. He complied with the command, in spite of his getting married to a beautiful lady. But on a certain rainy day, as fate would have it, he had to break his vow. This incident is quite delicately handled by the poet. Here we find an echo of the story of Sugatree and Saleena of Pingali Soorana's *Kala poornodayamu*.

Telugu poets have usually followed the poetic convention of including the eighteen celebrated descriptions ('ashtadasa varnanalu') in their kavyas. Vanamamalai also followed the same practice, and it reveals the poet's keen power of observation and his flight of imagination. His portrayal of village, city, river, moon, sun, seasons, gardens, marriage, birth of a son, journey, separation of lovers and war are quite pleasing. The author seems to have had a special liking for pastoral life and compassion for the poor.

While Potana's relative Srinatha dedicated his works to the kings and amassed a lot of wealth, he seems to have deliberately refused to do so and instead offered them to God, inviting the displeasure of kings. Potana's spiritual faith, humility, generosity, respect for parents, affection towards brothers, detachment in life are very tenderly portrayed by the author. He has taken equal care in depicting the important characters such as Potana, Srinatha and Singa Bhoopala as well as the minor characters like Vaisyudu (merchant), Pedaralu (poor woman) and Ontari veerudu (a lone warrior). In the use of alamkaras (figures), Potana seems to have been more fond of 'shabdalankaras' only. The author followed suit and evinced the same taste by preferring 'vrityanuprasa' (recurrence) and 'antyanuprasa'(end rhyme). Figures of speech such as simile, hyperbole and metaphor are used liberally in his work. At certain places he has even made an apt use of the verses of Potana himself, incorporating them from his *Bhagavatamu*. The work is a fountainhead of bhakti (devotion) and vairagya (detachment).

G.P.

POTDAR, DATTO VAMAN (Marathi; b. 1890, d. 1979) was a Marathi researcher and author. He was born at Biravadi in Kolaba district in Maharashtra, and did his B.A. in History in 1910. Deeply influenced by scholars like V.K. Rajwade, whom he regarded as his Guru, he decided to lead a celibate life and devote all his time and energy to social work. He started his career as a teacher and became a life-member of the 'Shikshan Prasarak Mandali', Pune, where he worked as a Professor of Marathi and History.

He then devoted his time to research in Maratha history. He became the most active member of the Bharat Itihas Samshodhak Mandal, working as its President for several years. On behalf of the Mandal, he contributed to the establishment of the modern Indian History Congress in 1935. He played a major role in the public life of Maharashtra, espousing such causes as those of regional universities, propagation of Hindi in non-Hindi areas, and

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the promotion of the Marathi language and literature in general. He upheld proudly the Marathi tradition in his own person in scholarship, dress and appearance, and yet welcomed all that he thought was precious in western thought and learning. He was an impressive public speaker in Marathi, Hindi and English, and as a writer wielded a prose style which was chaste and delightful. He was President, All India Oriental Conference, Indian Historical Society (1938), and All India Marathi Literary Conference (1939). He attended the World Conference of Historical Records and toured in Europe for two months in 1956. He worked as Vice-Chancellor of Poona University from 1961 to 1964. The title of 'Mahamahopadhyaya' was conferred on him in 1946 and Padma Bhushan in 1967 by the Government of India. He was nominated member of the Indian Historical Records Commission (1922). The honorary degree of D.Litt was conferred on him by the Banaras Hindu University in 1967 and that of Sahitya Vachaspati by the Hindi Sahitya Sammelan (Prayag) in 1965. He settled down at Wai towards the end of his life.

His important work is *Marathi gadyacha ingraji avatar* (1922), a book dealing with modern Marathi prose during the British period. He also brought out an annotated volume, *Marathi itihas ani itihas samshodhan* (1935) and published a well-documented account of Maharashtra Sahitya Parishad and Sahitya Sammelan in (1943). He produced innumerable notes on historical topics and wrote introduction to nearly a hundred books. *Sumansaptak* (1950), *Olakha* (1961) and *Lokamanya Tilak sangati* (1975) are his collections of character-sketches and memoirs, written in an engaging style. *Shrote ho* (1959) and *Bharatiya bhasha samasya* (1962) contain his selected speeches. *Inside Maharashtra* (1964) was written in English for the benefit of foreign tourists. His dream of a definitive biography of Shivaji, however, remained unrealized.

M.D.H.

POTTEKKAT, S.K. (Malayalam; b. 1913, d.1982) was an eminent writer in Malayalam with a massive output of novels, short stories, poems and travelogues. Born in Calicut, he completed his Intermediate course and became a teacher, but resigned the job to attend the Tripura Congress in 1939. He was in Bombay for three years working in two spells. Thereafter he travelled extensively in India and abroad. In fact, he is the most widely travelled writer in Kerala. In 1962 he was elected to Lok Sabha from the Tellichery constituency.

Pottekkat is a multi-faceted personality. His interests are far too varied to submit to any special label in literature. He is not so much concerned with social inequalities as with the beauty of life. Essentially a poet, his novels and short stories are poetic. They are romantic in temperament, with a streak of humour. His first short story 'Rajaniti' (The royal justice) was published in Zamorin's College Magazine in 1928, and his first poem 'Makane konna madyam' (The liquor that killed the son) was published in the journal, *Atma vidyakahalam*, in 1929.

Vishakanyaka (The poison maid), *Moodupatam* (The veil), *Nadan premam* (Love in the countryside), *Premashiksha* (The punishment for love), *Karampoo* and *Oru teruvinte katha* (The story of a village) are the important novels written by Pottekkat. Each one of them is as good an illustration of his style and treatment as the other. *Vishakanyaka* is an unusual novel featuring man's fight against unrelenting nature. A batch of enterprising Christains from Travancore arrive at Malabar in search of new pastures. They plan for a habitation in the malaria-infested jungles of Wynad, and to that end strain their nerves and muscles. But the mosquitoes are too powerful an enemy for them to overcome. Frustrated and their number reduced, they are beaten back by the virgin earth which they had just covered with the green of cultivation. The journeys which the immigrants undertake, their collective life and communal pleasures, and their woes and anxieties are sketched with such faithfulness and understanding that one is often reminded of Pearl Buck's *Good Earth*. Pottekkat is more interested in the fortunes of the community than in that of the individuals, and while he is all admiration for its noble traits he is not blind to its weaknesses, like too much fondness for liquor. The portrayals are realistic enough, but they are not free from romantic interludes like the love affair between Anthony and Madhavi. The novel won a prize from the Madras Government in 1945.

Pottekkat has brought his rich travel experience to bear upon his eminently readable novels. He is too bewitched by the spirit of place and the spirit of life to enquire into ideals and objectives; he takes life as he sees it. *Karampoo* and *Oru teruvinte katha* bear testimony to this. He won the Kerala Sahitya Akademi Award for *Oru teruvinte katha* in 1962. *Kurumulaku* is partly an autobiographical novel. It depicts the under-currents, pushes and pulls of politics, which he experienced when he contested and failed from the Tellichery Lok Sabha constituency in 1962. *Oru deshathinte katha*, Pottekkat's most outstanding work, is an autobiographical novel. It tells the story of Sreedharan, born and brought up in the village Athiranippatam, intermingled with the story of innumerable persons of that generation. This novel won the Kerala Sahitya Akademi Award and the Sahitya Akademy Award in 1972 and also the Jnanpith Award in 1981.

An untiring traveller, he sets his short stories in the remote corners of the world and presents strange characters, all of which appear rather strange to the common man, but the themes evince emotive features common to all humanity. And what society is there which does not have its woes, cruelties and hypocrisies? A good propor-

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tion of his stories concern such human frailties, and their universality imparts to them the appeal of a heart speaking to a heart from immense distances. His treatment is poetic which, despite the realism of the tale, elevates his writings to a romantic plane. In fact, reading his stories one often gets the impression of reading a piece of romantic poetry. He is particular about his plots which, as a rule, are ample. Most of them abound in interesting situations and culminate in a note of surprise.

His romantic interests are reflected in the titles of his short-story collections *Indranilam, chandrakantham, padmaragam* (names of precious stones); *Rajamalli, kanakambaram, nishagandhi* (names of flowering plants); *Pulliman, himavahini, manimalika, vanakaumudi, Ezhilampala, rangamandapam* (expressive of rich emotional associations).

'Pulliman' (Dear) is the story of a young widow, Parvati. A beautiful young hunter Devayyan falls in love with her. Later he is attracted by Parvati's younger sister who comes to live with her. Parvati becomes ill and dies. The first appearance of Parvati dressed in a dotted sari resembling a deer gives the story its title. The story of a lover is told in 'Nishagandhi' (Blossoms of the night). The lover used to sit behind a Nishagandhi jungle and see his beloved. One day her father decided to cut down the jungle. The next day when the lover comes with a letter requesting her to dissuade her father, he sees the jungle cut down. He also sees a dead cobra nearby. To his astonishment he understands that the cobra lived in the jungle. In 'Pratima' (statue) the story is set in Switzerland. Richard was the lover of Perina who married later a rich man. She had a statue of Richard in her bungalow. On the first night of her marriage there was a storm. In the storm the statue fell down on Perina and she died.

In many of his short stories Pottekkat appears to be more interested in the psychology of the characters than in the realities of life. 'Sandarshanam' (Visit), 'Kashayarogi' (T.B. patient), 'Vijayam' (Victory), 'Vidhi' (Fate), etc. are examples. Bhargavi and Sunanda in 'Stree' (woman), Parvathi in 'Pulliman' and Vilasini in 'Vijayam' reveal the various moods of the feminine mind. Pottekkat's skill in moulding characters is seen in such stories as 'Antakante totti' (The hook of the God of death) 'Ottakam' (Camel), 'Mail carrier', 'Timepiecinte katha' (The story of the timepiece), 'Siddiqui', etc. 'Bhrantan naya' (The stray dog), 'Pattukari' (The singer girl), 'Veshyayute kattu' (A letter from the prostitute), 'Inspection', 'Vikhneshwaran', and 'Ozhinha kattil' (The vacant cot) are stories that conform more to the canons of socialist realism. 'Kwaheri' and 'Kathariyude katha' (The story of the dagger) bring out some scenes of cruelty and racial discrimination in South Africa.

Pottekkat, the novelist and short story writer, is by far the most important writer of travelogues. He travelled extensively in Africa, Italy, Germany, France and England in 1949, Ceylon, Malaya, Singapore and Indonesia in 1953, and Finland, Soviet Union and Czechoslovakia in 1955 and has written over a dozen books describing his journeys and the men and the things he saw. His travelogues include *Kashmir, Kappirikalute nattil* (In the country of the Negroes), *Nile diary, Balidweep* and *Bohemian chitrangal* (Bohemian pictures).

The poems of Pottekkat have been published under the titles *Premashilpi* (The architect of love) and *Sanchariyude githangal* (The songs of a traveller).

Pottekkat was in the forefront of cultural activities. His contributions in various capacities to the Malabar Kendrakala Samithi, Sahitya Pravarthaka Cooperative Society, Thunchan Smaraka Samithi and Kerala Sahitya Akademi deserve special mention.

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T.R.R.N.

POYTTEVU (Tamil), literally 'false gods', is a novel in Tamil by K.N. Subramanyam. It depicts the story of Somu, a village boy. On the death of Karuppa Mutali, his father, Somu becomes a servant of Ranga Rao and soon wins his confidence. Ranga Rao fixes the marriage of his daughter with his nephew Champamurtti Rao. The marriage arrangements at Ranga Rao's house particularly making of jewellery attract the attention of Picchanti, the most notorious robber, who breaks into his house one night. Somu immediately gallops to Kumpakonam on horse-back and informs the Magistrate Iyer, who rushes to Chattanur with adequate police force and arrests Picchanti and his gang. When asked to name his reward, Somu says he wants to learn to read and write.

Somu picks up Arithmetic and Tamil soon. One of his boyhood dreams becomes a reality now. Later he is lured by the pleasures of sex and money. He is married to Minatei, but on his wife's death his mistress Pappatti comes to live with him. Ranga Rao buys one of the shops in the bazar street and opens a grocery shop for Somu where he thrives.

As time passes, he becomes an addict to alcohol and women; his son Natarajan too does not prove good. One day he learns that Champamurtti Rao who had gone to Pantaripuram collapsed in the sanctorium itself after worshipping the deity. Somu is profoundly shocked. He realises that he has been after false gods all his life—wealth, wine and women were his major gods. He receives one shock after another, the worst when he sees his son sharing the bed with his own mistress. He prepares his will whereby he donates all his wealth to Chattanur temple,

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leaving to his son the small house and the shop in the village. He goes to court and accepts imprisonment. On being released he avoids friends, walks alone in the evening towards a new village. Next morning he is found dead on the road-side.

Poyttevu is K.N. Subramanyam's most famous novel. It deals with the question of values in human life. Thematically, it shows the monstrous usurpation of base values in the human mind, and hence the title 'false gods'. The novel depicts the development of the character of Somu. From an uncared for boy of Mettu street, the protagonist rises to new heights through his own efforts to become the 'grocery Napoleon'. The division of the plot into three parts, 'udayam' (rise), 'ucchi' (zenith) and 'irul' (darkness), is symbolic of the hero's rise and fall.

Such symbolic structuring of the plot with stages in the hero's fortunes attests to the consummate skill of the novelist. In the history of the Tamil novel, *Poyttevu* claims a significant place in terms of theme and technique.

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A.A.M.

PRABANDHA (Sanskrit). The term originally means a whole composition. Just as in ancient literature both 'Kavya' and 'Sahitya' imply poetry, 'Prabandha' and 'Kavya' similarly signify a work of literary art. The change which the meanings of all these words have undergone in modern literature deserves attention. In modern literature 'sahitya' means literature as a whole of which poetry or kavya constitutes only a type. Similarly, prabandha today denotes a type of literary composition known as essay, but in Sanskrit poetics, all three terms (sahitya, kavya and prabandha) meant a work of poetic art. It is no wonder, therefore, that *Shabdakalpadruma* records 'a poetic structure' as the meaning of prabandha, and cites a verse from *Hamsaduta*, a lyric on the pattern of *Meghaduta* where it describes itself as an enchanting prabandha overflowing with emotion.

The first literary critic to mention prabandha is Dandin, who defines the embellishment of 'Bhavika' as an instrument of decoration belonging to the entire work. Later theoreticians, notably Anandavardhan, freely employ the term prabandha to signify the sense of the total poetic structure. In his *Dhvanyaloka*, Anandavardhana distinguishes between the single verse unit, known as 'Muktaka', which presents in its small compass a complete poetic edifice, and Prabandha which presents the permanent and transient moods as also the excitants and the ensuants in their richness. He also highlights the difference between the aesthetic relish caused by the appreciation of a miniature poem and that generated by the poetic import of a total structure, and finally concludes by saying that in the hands of eminent literary artists like Amaru and the like, even a miniature word-painting is able to project the moods and excitants in their fullness so much so that the experience caused by it becomes as pleasurable as that caused by a whole specimen of poetic art.

In his endeavour to enunciate the principles following which a total poetic structure or prabandha can become really suggestive of the intended emotional mood of the artist, Anandavardhana says that the plot is to be so manipulated that it becomes enchanting on account of projection of appropriate excitants, ensuants and accessories, and that even a modification can be made of the well-known plot, keeping in mind the requirements of 'rasa' and the scope of the principle of propriety. He says further that the junctures of the plot are to be organised according to the needs of rasa, and not simply out of deference to the rules of poetics and dramaturgy, that the predominant and subsidiary feelings should be projected or withdrawn in appropriate places and at proper intervals, and that though the artist is competent to create shining poetic figures, they are to be used with moderation, because the opulence of imagery usually suppresses profundity of emotion. In conclusion Anandavardhana affirms that a prabandha which is structured in conformity with these principles becomes the true symbol of the artist's poetic experience.

Referring to both the *Ramayana* and the *Mahabharata* as 'prabandha', Anandavardhana says that the depiction of one emotion as the predominant one in them leads to profound charm and bliss. In the *Ramayana,* thus, he asserts, the predominant emotional mood is represented by the tragic; in the *Mahabharata,* on the other hand, by the quietistic, which, in its turn, proves itself helpful in achieving liberation, which is the goal of poetry in the present case.

Sanskrit poetics considers the predominant emotional mood as the poetic meaning, which is to be differentiated from the meaning of the first and second dimensions, the 'Vachyartha' and the 'Lakshyartha'. The poetic meaning emerging from the *Ramayana* is not merely the sum-total of the meanings of all the verses contained in the epic. It is much more and something different from them. The verses of the *Ramayana* may present either the excitant or the ensuant or the accessory or the permanent mood, but a mere combination of these ingredients does not cause that peculiar state of blissful experience in the mind of the connoisseur—the state which goes by the name of Rasa.

In arriving at this conclusion Sanskrit poetics structures its theories on the doctrine of 'sphota' adumbrated by the system of grammar. The science of language speaks of a number of types of sphota, beginning with the small 'padasphota' and ending with the grand 'prabandhasphota'. The contention of the science of language is that the meaning signified by the total composition is something different from the sum total of the meanings conveyed by

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individual paragraphs incorporated in the composition. The meaning of a total composition has a special form of its own. Nagesha in his *Paramalaghumanjusha* gives a full treatment of the concept of sphota, along with its divisions, and in his *Vaiyakaranabhushanasara,* Kondabhatta introduces the concept of Prabandhasphota. It is quite natural for the science of literary criticism, which draws its inspiration from the science of language, to float the concept of the total meaning of poetry, which is a monolythic structure, and to affirm that this constitutes the poetic meaning.

R.M.

PRABANDHA-PADMA (Hindi). This famous collection of essays by Suryakanta Tripathi 'Nirala' was published in 1934. Originally they were published in the magazine *Samanvaya,* under the pen-name 'Ek Darshanik'. The collection contains ten essays which constitute, on the whole, a historical document of contemporary literary criticism.

In these essays literary problems have been discussed in the framework of political, social and philosophical contexts. The essays, by and large, are well reasoned out. They are even argumentative, though the level of argument is not the same everywhere. Yet all of them have an innate consistency. The logical interpretation of myths and legends is done on the basis of dialectical reasoning. In the essay 'Pantji aur Pallav' the attempt is to understand a poet's attitude towards art and beauty rather than to indulge in making individual charges. In fact, in such essays Nirala intends to investigate the whole tradition of poetry and comes to the conclusion that the Ritivadi tradition had always met with opposition because it made people indifferent to their struggles, ideals and values. In old poetry he supports Sant sahitya (Bhakti literature). He calls it an age of Renaissance in Indian literature because in the fifteenth and sixteenth centuries when Sant sahitya was being written, the languages of common people (Avadhi and Brajbhasha) emerged in full vitality. The literature written in these languages reflected the mind and heart of the common people.

Regarding the question of national language, Nirala writes sarcastically:

> The question of language being difficult is not raised in other languages as it is raised in Hindi. People who accept Hindi as national language or want to make it national language scream in distress at least thirteen times a year that the language should be easy, should be understood by all, from young children to old persons. But I have not yet heard anybody saying that the basis of education should be made more wide and comprehensive so that people are exposed to a wider range of terminology and the level of the masses is uplifted.

Nirala is of the view that criticism of Hindi comes usually from those people who neither write, nor know, nor want to know Hindi. He believes that literature can attain excellence only when its base is the feelings of common people. The language of common people gives it a dimension. Tulsidas's *Ramacharitmanas* is a challenge to scholars, but it is a rich treasure for common people, who draw values of life from it—and the language is no barrier for them.

What is special about these essays is that they are based on reason rather than sentiment. For example, Nirala says that Ghalib is known for writing difficult Urdu but he is the greatest poet of that language; Shelley's language is not very simple, but he is one of the greatest of English poets; and so is the case with Rabindranath, not less ill-famed for his difficult language. Nirala believes that a writer's language is commensurate with his temperament and thought. The depth of ideas gives depth to the language.

In the essay 'Rashtra aur nari' we have the whole subject of modern women's awakening in the country. In 'Hamare sahitya ka dhyeya' Nirala says that literature should aim at refining the cultural consciousness of the people. Good literature cannot be totally isolated from politics, but all the same it should try to project a universal attitude.

The essays 'Kavya mein rup aur arup' and 'Sahitya ka phul apane hi vritt par' are his famous critical essays. The point that time influences and modifies the form and content of literature has been discussed with profundity. The essay 'Pantji aur Pallav' shows the potential of the practical criticism of the chhayavadi age. A detailed discussion has been made of the sensibility and language of Pant and his flaws pointed out. In one sentence Nirala pays his tribute to Pant : if one were to describe in one word Pantji's originality, one may call it 'melody'.

To sum up, the collection is a remarkable work of literary criticism and its relevance lies in its analytical approach towards literary and cultural problems of the day.

R.R.P

PRABANDHA SAHITYA (Apb.). In Apabhramsha, a narative poem or prabandha kavya is found in the from of 'purana', 'charita' and 'kathakavya'. In purana and charita, the life of a great person or mahapurusha is narrated. Mahapurana is a term peculiar to Jaina literature and means a great narrative of ancient times. Puranas narrate the life of a single individual, a mahapurasha or a holy person, while a Mahapurana deals with the lives of persons prominent in the legends. According to the Jaina tradition, there lived sixty-three legendary persons. The Jaina poets have written kavyas about their lives. In fact, the Apabhramsha poets do not distinguish between a charita and a katha. A complete record of the life or lives of a legendary hero or heroes is given in such epics.

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PRABANDHA SAHITYA (APABHRAMSHA)

Almost all the special features of the prabandha kavya or epic are found in a purana, charita and katha. These kavyas are divided into cantos or sandhis. Each sandhi contains many 'kadavakas'. Kadavaka is a special metrical form peculiar to Apabhramsha and is not found in Sanskrit and Prakrit poetry. A characteristic feature is alliteration at the end of each line. The kadavakas are composed in different metres of which 'prajjatika' is very popular. Each kadavaka ends with gita' a kind of metre in two lines introducing the next topic connected to the previous. The number of kadavakas is not decided in each sandhi. At the beginning of a sandhi, 'dhruvaka' is found in which the story of that particular sandhi is indicated briefly.

Prabandha kavyas are based on popular legendary themes. The poets like Swayambhu, Haribhadra, Pushpadanta and Kanakamara have made the Apabhramsha literature vast and varied. Swayambhu (6th c. AD) is the representative poet of this form of poetry, viz., the prabandha kavya. Two prabandha kavyas ascribed to Swayambhu are available. One is *Paumachariu* which describes the famous Rama story according to the Jaina tradition, and the other is *Rittanemichariu* which deals with the life-story of Lord Krishna. Thus Swayambhu has given us kavyas dealing with both the *Ramayana* and the *Mahabharata*. Vimalasuri's *Paumachariyam* was the source of *Paumachariu*, divided into five parts such as 'Vidyadhara kanda', 'Ayodhya kanda', 'Sundara kanda', 'Yuddha kanda' and 'Uttara kanda'. *Paumachariu* contains in all ninety sandhis or cantos.

Rittanemichariu is more generally known as *Harivamsha purana*. In accordance with the Jaina tradition, the poet gives the story of the twenty-second tirthankara, Aristhanemi, as well as the stories of the Kauravas and the Pandavas. It contains four parts, 112 sandhis with 1937 kadavakas. This kavya is mostly descriptive in nature.

Pushpadanta (9th c. AD) was a gifted poet of Apabhramsha. *Mahapurana* or *Tisatthi-mahapurisha gunalankara* is the longest of his three works. Jinasena's *Mahapurana* in Sanskrit is the basic source of this work. Two smaller works of Pushpadanta are *Jasaharachariu* and *Nayakumarachariu*. In *Mahapurana*, Pushpadanta gives the stories of twenty-four thirthankaras, twelve chakravartins, nine Vasudevas, nine Baladevas and nine Prativasudevas. The story of each great person is complete in itself. Pushpandanta considers this work a 'mahakavya'. Pushpadanta was well-versed in Sanskrit, Prakrit and Apabhramsha. He was a forceful writer. The very style of the *Mahapurana* is a testimony to this. The vocabulary used in all his works is a clear proof of his deep knowledge of the Prakrits. The descriptions, poetic embellishments, figures of speech, proverbial expressions, long compounds employed in his works show Puspadanta as a first rate poet of his age. No Apabhramsha poet has excelled him in the art of epic composition. Though a Brahmin by birth, Pushpadanta was an ardent Jaina. This is borne out by the philosophical discussions found in his *Mahapurana* and other works.

There are nine sandhis in *Nayakumarchariu*. The poet stresses the importance of 'Sritapanchami' and narrates the story of the prince of Magadha. *Jasaharachariu* is a compartively smaller work, containing only four sandhis. The story of Yashodhara is narrated to show the horrible consequences of violence.

Other prabandha kavyas in Apabhramsha are *Pasachariu* of Padmakirti (10th c.), *Ritthanemichariu* of Dhavala (10th-11th c.), *Bhavisayatta kaha* (*Bhavisyadutta katha*) of Dhanaval (10th c.) and *Dhamma parikkha* of Harisena (10th c.).

In *Pasachariu*, the poet Padmakirti portrays the life of the twenty-third tirthankara, Parshvanatha. It is composed in eighteen sandhis. *Ritthanemichariu* is a voluminous work of Dhavala containing 122 sandhis. In *Bhavisayatta kaha* of Dhanaval, the significance of 'Sritapanchami' is illustrated in twenty-two sandhis. Next comes the work of Harisena, viz. *Dhamma parikkha*, in which there is a bitter attack on Brahmanism. It is composed in 11 sandhis. The Jaina poets have written many biographical poems in 'sandhibaddha kadavaka' style like *Jambusamichariu, Sudamsanachariu, Karakandachariu, Paumasirichariu. Jambusamichariu* is written by Vira (11th c.) in which the life of Jambuswami is depicted in eleven sandhis. The poet calls his work '*Shringaravira mahakavya*.' In *Sudamsanachariu* the poet Nayanandi (11th c.) explains through the story of Sudarshana the significance of five-fold salutation (panchanamaskara). *Karakandachariu* is composed in ten sandhis in which Muni Kanakamara (11th c.) has illustrated the greatness of the 'panchakalyana vidhi'. Dhalil (11th c.) has described the greatness of 'panchavrata' in *Paumasirichariu* which concludes in four sandhis. The poet narrates the previous lives of Padmasri and shows her firmness in faith even in adversity. Most important is the fact that he has effectively used the 'paddhadia' metre. *Kahakosha* and *Rayanakarandasatthu* are written by Srichand (11th-12th c.) for the purpose of teaching religious values. From the point of view of language, style and metrical beauty, Sridhar's (12th-13th c.) works may be classed with the charita kavyas of other Jaina poets. *Sukumalachariu* in six sandhis, *Pasanahachariu* in twelve sandhis and *Bhavisayattachariu* are three Apabhramsha works of Sridhara. Next comes *Suloyanachariu* of Devasena Ganin (probably 12th-13th c.) written in 28 sandhis. In keeping with the tradition of other Jaina charita kavyas, this work also maintains the kadavaka style and the use of paddhadia metre in it. *Pajjunnakaha* of Kavisimha or Siddha (12th c.) is writeen on the same lines. The poet narrates the story of Pradyumna. *Neminahachariu* is written by Haribhadra (8th c.), part of which was later edited and published by Hermann Jacobi, entitled *Sanakkumarachariu*. The special feature of this work is that it is composed in

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'Radda' metre unlike other charita kavyas written in kadavaka style.

The writing of charita kavyas continued up to Raidhu (15th c.). Mention may be made of *Chakkammovaesa* by Amarkirti (12th c.), *Jinadattachariu* by Lakhu, *Neminahachariu* by Lakhamadeva, *Bahubalichariu* by Dhanaval II, *Chandappahachariu* by Yashakirti, and *Sukosalachariu* by Raidhu. Even after Raidhu, the Jaina poets continued to write sandhi-baddha kavyas in Apabhramsha. But by then the modern Indo-Aryan languages were getting more and more crystallised.

Many poets like Abdul Rahman (Addahamana) and Vidyapati are also said to have written kavyas on 'loukika' (secular) subjects in Apabhramsha. *Sandesha rasaka* is composed by Abdul Rahman in 223 verses. It is a literary work of high standard and deals with the separated heroine's message to her beloved husband.

Vidyapati composed *Kirtilata* with the intention of describing the valour of his patron Kirtisimha, king of Tirahut. The vocabulary employed in this work shows that Vidyapati was well-versed in Persian and Arabic languages also. It is a good work showing the Prakritisation of Persian and Arabic words as well.

J.S.K.G.

PRABANDHA SAHITYA (Sanskrit/Prakrit) covers semi-historical and biographical writings in simple Sanskrit/Prakrit prose and verse. They include life-stories of kings, administrators, preachers, scholars, poets and laymen, descriptions of Jaina pilgrimage centres, folk-tales and anecdotes. The aim of these works, written by Jaina authors, was to extol the greatness of religion by illustration from the lives of great persons, and to entertain the audience with secular subjects. Five of these works are listed here. *Puratanaprabandha-sangraha* (collection of old stories), an incorporation of semi-historical stories from five different collections, e.g. *Prabandhavali* and four *Prabandhasangrahas* as well as summaries from *Prabandha chintamani* along with significant dates of Muslim kings from 1206 to 1350 AD in two separate indices. This work is in popular Sanskrit prose, interspersed with 444 verses in Sanskrit, Prakrit and Apabhramsha. On the whole there are 63 heads divided into 239 sub-heads. *Prabandhavali* was composed in 1233 by Jinabhadra, pupil of Udayaprabhasuri, at the request of Jayantasingha, a son of Vastupala. It is found incomplete. In this collection there are a few essays from *Prabandhakosh* and *Prabandhachintamani* also. Many later works are indebted to it, e.g. the seeds of Chandbardai's *Prithvirajraso* may be seen in its 'Prithviraja-prabandha'. Some important heads in it are Valabhi-bhanga, Jayachandra, Ajayapala, Lakhanaraula, and ministers Yashovira and Udayana.

The dates of the other four *Prabandhasangrahas* are not certain, but their manuscripts date from the 15th century. They are also incomplete works and some of them are of later date. Some of their important heads are Bhoja-gangeya, Prithviraja, Nahadaraya, Ladolalakhana, Magha, Varahamhira and Dharadhvamsa.

Prabhavakacharita: A work in Sanskrit verse on the life of prominent Jainas by Prabhachandra (or Chandraprabha) and revised by Pradyumnasuri in 1277. It is interspersed with a few Prakrit and Apabhramsha verses. Its other title is *Purvarsicharita.* It is a continuation of Hemachandra's *Parishishtaparvan.* There are 22 life-stories with two sub-stories of Dhanapala and Jineshvarasuri ranging from the 1st to the 13th century AD. Some important heads in it are Padaliptasuri, Siddhasena, Haribhadra, Siddharsi, Bappabhatti, Abhayadeva, Manatunga and Shantisuri. Hemachandra's biography in it is significant from the historical point of view. Ancedotes on Bana, Vakpati, Magha, Harshavardhana, Pratihara Amaraja, Bhojadeva, Bhima-I, Siddharaja and Kumarapala are also there. The book is helpful for a study of the history of Gujarat. Its style is somewhat poetic.

Prabandhachintamani by Merutungasuri, pupil of Chandraprabha, was composed at Vardhamanapura in 1304. It has five chapters with eleven essays, each with a number of sub-divisions. It is in Sanskrit prose interspersed with some Sanskrit, Prakrit, Apabhramsha and vernacular verses. Important topics in it are Vikramaditya, Satavahana, Vanaraja Chavada, Mularaja, Munja Bhoja, Bhima, Siddharaja, Kumarapala, Vastupala-Tejapala, Magha, Dhanapala, Mayura, Hemachandra, Manatunga, etc. There are interesting anecdotes about Nanda, Shiladitya, Prithvichandra, Varahamihira, Bhartrihari, etc. Raja Bhoja, Vikramaditya and Shiladitya are praised as great patrons of poets and scholars. There are also vivid descriptions of life at court and literary contests.

Vividha-tirtha-kalpa, a work dealing with Jaina pilgrimage centres, also called *Kalpa-pradipa*, was composed, partly in Prakrit and partly in Sanskrit, in prose and verse. The work is of great historical and geographical importance and acts as a veritable guide-book. It was completed by Jinaprabhasuri in 1331 but it took him about thirty years to write it. Its author was a scholar and an influential preceptor, honoured even by Mohammad Tughlak. The *Prabandhakosh* of Rajashekharasuri is greatly indebted to it. Two significant events recorded in it are the destruction of Valabhi by some Arab chief in AD 788 and the attack on Gujarat by Mohammad Ghaznavi in 1204.

In all, there are sixty to sixty-one heads. Out of them, twelve deal with salutations and eulogies, seven with biographies and forty-two with places of pilgrimage. The divisional distribution of India according to it can be arranged as Gujarat, Kathiawad, Uttarapradesh, Punjab, Rajasthan, Malwa, Avadh, Bihar, Berar, Dakshina, Karnatak and Telangana.

Prabandhakosh, also called *Chaturvimshati-Prabandha*, was composed at Delhi in 1349 by Rajashekhara, pupil of Tilakasuri, in Sanskrit prose, inters-

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persed with Sanskrit, Prakrit and Apabhramsha verses. Its sources are earlier works of this kind. Its language and style are very simple. The persons dealt with are ten Jaina teachers—Bhadrabahu, Aryanandila, Jivadevasuri, Khapatacharya, Padalipta, Siddhasena, Mallavadisuri, Haribhadra, Bappabhatti and Hemachandra; four Sanskrit poets—Harsha, Harihara, Amarachandra and Madanakirti; seven Kings—Satavahana, Vankachula, Vikramaditya, Nagarjuna, Udayana, Lakshmanasena-Kumaradeva, Madanavarma; and three lay-votaries—Ratna, Abhada and Vastupala-Tejapala. Kings Nagarjuna and Vankachula, and layman Ratna are historically unknown persons.

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K.R.C.

PRABANDHA SAHITYA (Telugu). The term 'prabandha', which came to be used as a generic name in the parlance of modern literary criticism in Telugu, was not so considered in Sanskrit poetics or by the early Telugu authors. It was used rather as a synonym of a 'nibaddha kavya', a closely-knit full-length poem as against stray verses (muktakas) and short poems (khanda kavyas). In this sense all the Telugu narrative poems from the *Mahabharata* to *Shiva Bharatam* of Gadiyaram Venkata Sesa Sastri may be treated as prabandhas. In fact, Tikkana, one of the trio who translated the *Mahabharata* into Telugu, referred to the fifteen parvas he had rendered as a cluster of prabandhas.

The modern literary critic, however, found a qualitative difference between the body of poetry produced prior to 1500 and that composed later. He preferred to call the earlier epoch as the Purana period and the later the Prabandha age. A major difference between the two is that while the puranas are translations from Sanskrit, the prabandhas are original poems, each having as its basis a brief story found in some purana and elaborating it into an original full-length poem. Justifying the new trend, Ramarajabhushana, a celebrated prabandha poet, says: 'A Sanskrit work, as it is, is like a diamond uncut and unpolished. A fictitious story is an artificial diamond. The elaboration of a brief story found in Sanskrit is like a well-cut and polished diamond.'

Defining prabandha, Pingali Lakshmikantam, a noted critic, enumerated the following five essential conditions for it:

(1) It should have a single hero throughout reflecting the unity of action; (2) It should be embellished by the eighteen customary descriptions; (3) It should have 'shringara' as the prime sentiment; (4) It should employ a figurative and rhetorical style; (5) It should be an original composition and not a translation. The above conditions do not always apply to all the so-called prabandhas composed since the sixteenth century, but they have been grouped as prabandhas mainly because they are original compositions and are presented in a more colourful and romantic style than the earlier works. He also concedes that the genre of prabandha did not emerge all of a sudden in the sixteenth century, but had its beginnings in the earlier works. *Nirvachanottara Ramayanam* of Tikkana, and the episode of Kichaka's death in the *Mahabharata*, *Kumara sambhavam* of Nannechoda, *Nrisimha puranam* of Errapagada, known as 'Prabandha Parameshvara' (the master of prabandha genre), *Uttara Harivamsham* of Nachana Somana and *Shringaranaishadham* of Shrinatha may be considered the fore-runners of prabandha in Telugu.

Prabandha literature reached its zenith in the reign of Krishnadevaraya, whose court was adorned by eight great poets, known as 'Ashtadiggajas' (the eight-quarter elephants). Though there is difference of opinion about the identity of those eight poets, the following are accepted as the first-rate prabandha-poets of that period: Allasani Peddana *(Manucharitramu)*, Ayyalaraju Ramabhadra *(Ramabhyudayamu)*, Chintalapudi Yellana *(Radhamadhavamu)*, Dhurjati *(Shri Kalahasti mahatmyamu)*, Kandukuri Rudrakavi *(Niranjushopakhyanamu)*, Krishnadevaraya *(Amuktamalyada)*, Madayagari Mallana *(Rajashekhara charitramu)*, Nandi Timmana *(Parijatapaharanamu)*, Pingali Surana *(Kalapurnodayamu)*, Ramarajabhushana *(Vasucharitramu)*, Sankusala Nrisimha Kavi *(Mandhata charitramu)* and Tenali Ramakrishna *(Panduranga mahatmyamu)*. Of these, Allasani Paddana, Nadi Timmana, Ramarajabhushana and Pingali Surana are trend-setters, since their works became models for several later poems. Allasani Peddana, whose style is a perfect example of harmony between sound and sense, is hailed as 'Andhra Kavita Pitamaha' (Grandfather of Telugu poetry) and his *Manucharitramu* is the first of the five eminent prabandhas in Telugu.

The seventeenth and the eighteenth centuries, known as the period of Tanjore Nayak kings in the history of Telugu literature, saw a deterioration in the classical and romantic texture of poetic diction. The prabandha moved closer to the masses and their folk-tradition. The poets tended to become epicurean and their poems overflowed with the erotic sentiment. *Vijayavilasamu* by Chemakura Venkata Kavi, *Tara shashanka vijayamu* by Shesham Venkata Kavi, *Radhika santvanamu* by Muddupalani, a courtesan, are some of the popular prabandhas of this period.

Tirupati Venkata Kavulu, the twin-poets, and their disciples continued the tradition of writing prabandhas in the first half of the twentieth century. According to Pingali Lakshmikantam, 'Prabandha is the unique gift of the Andhras to the Indian Muse. Being of a fine blend of the

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three varieties of poetry, viz, drishya (visual), shravya (auditory) and madhura (sweet), it has a peculiar charm of its own.'

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B.V.S.

PRABANDHACHINTAMANI (Prakrit/Apabhramsha) is a collection of historical tales by Merutunga, the Jaina Acharya of Nagendra Gachchha and pupil of Chandraprabha. Merutunga also wrote *Mahapurushacharita*. He completed *Prabandhachintamani* in 1304 at Vardhamanapura (Kathiawara) in Gujarat.

Prabandhachintamani consits of five books. The first deals with the deeds of Vikramaditya, Satavahana, Mularaja and Munjaraja, the second with those of king Bhoja and Bhima, the third with those of king Siddharaja, the fourth with those of Kumarapala, including the feats of his ministers, Vastupala and Tejahpala, while the fifth has miscellaneous tales.

Prabandhachintamani enjoyed immense reputation with later authors in the field, such as Rajashekharasuri, who wrote *Prabandhakosha*, Jayasimhasuri, the author of *Kumarapalacharita*, and Jinaharsha, the author of *Vastupalacharita*.

Though Merutunga presents a mixture of miracle tales and popular stories, he exibits a rare sense of history. He has the courage to disclose the fact, deliberately concealed by many authors, regarding the re-marriage of Kumaradevi. He even tells us that the great and powerful ministers, Vastupala and Tejahpala, who so much contributed to the history and culture of medieval Gujarat, were born of this widow-marriage. Similar are the facts revealed by Merutunga regarding the mother of Rana Viradhavala.

R.T.

PRABHABATI DEVI SARASWATI (Bengali)
see under DEVI SARASWATI, PRABHABATI

PRABHAKAR (Marathi; b. 1769, d. 1843), whose real name was P.J. Datar, was born at Gangapur in Maharashtra. Though he was never actively involved in 'Tamasha', a form of folk theatre, his songs were accepted and sung by Gangu Haibati, Mahadba Sutar and Gangadhar, the renowned Tamasha artists of the time. Lacking royal patronage, he lived in poverty. After the end of the rule of the Peshwas, he sold his poems to those who paid for them.

In all he wrote some thirteen ballads. Of these the most famous were those on the darbar of Ranga, the battle of Kharda and Sawai Madhavrao Peshwa. The ballad on the battle of Kharda is known for forceful description.

His 'lavanis' (short erotic songs) also earned him name. The love life of Bajirao II inspired him to compose as many as thirty-two lavanis, highly amorous and passionate in spirit. These songs (numbering 125) are marked by a rare dramatic power and intensity of emotion. They hold a mirror up to life in such details as contemporary customs, dresses, ornaments, etc.

He wrote songs on some mythological and devotional themes too. These poems portray gods and goddesses (Shankar, Parvati, Krishna) in human form and with human feelings, sometimes resorting to mild humour and portrayal of human instincts.

D.T.B.

PRABHAKARA (Sanskrit; 8th c. AD) is one of the two main exponents of the Purva-Mimamsa system of philosophy, the other being Kumarila Bhatta. Prabhakara is often referred to as 'guru' in some philosophical literature of the later date. He is also mentioned as 'Nibandhakara' by some writers of the system. Prabhakara is known for his strong views on many points, and they are called 'gurumatam' because they are regarded as too elaborate and complicated. However, some traditional Sanskrit scholars suggest a different meaning of gurumatam which, according to them, implies the views of the guru.

The story runs thus : One day while Kumarila was teaching Prabhakara, Mandana, Umbeka, Revana (Murari?) and others, he came across with the expression, "atratu noktam, tatrapi noktamiti dviruktam (punaruktam)", which apparently meant "this has not been mentioned here, nor has it been mentioned there, thus it has been mentioned twice (repeated)." Kumarila failed to find a satisfactory explanation of the sentence and retired to his evening rituals. Prabhakara thought about the sentence and explained its meaning thus: "It has been mentioned here by the particle 'tu' (tu na) and again by the particle 'api' (apina), thus it has been stated twice." Thereupon Prabhakara was acclaimed as a guru by his friends. The story has hardly anything to do with a real incident. Perhaps, it is invented, suggesting that though Prabhakara was a student of Kumarila (which is not a fact), he surpassed the master in ingenuity.

The *Jaiminisutra*, known as *Purva-Mimamsa*, has a long history of speculation and discussion behind it. *Jaiminisutra* is divided into twelve chapters of which the first chapter is more important than the rest from the philosophical point of view. It deals with the source and means of knowledge, and its validity, etc. The work is assigned to the fourth century BC. It is now available with the famous commentary of Sabara. It is evident that there were many other commentaries before *Sabara-bhashya*, of which the one by Varttikakara was used by Prabhakara and Kumarila.

Kumarila Bhatta wrote a commentary on *Sabarabhashya*, divided under three heads, Shloka varttika, Tantra varttika and Tuptika. Prabhakara wrote an elabo-

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rate commentary on *Sabarabhashya*, named *Brihati*. While there were a good number of followers of Kumarila beginning with Umbeka Bhavabhuti (8th c.) to Ganga Bhatta (17th c.), Prabhakara was not fortunate enough to find followers except the renowned Shalikanatha and, perhaps, Bhavanatha. Thus there are two schools in the Mimamsa system of philosophy—the Prabhakara school and the Bhatta school.

"Prabhakara's *Brihati* is a commentary, in the strict sense of the word, upon Sabara's *Bhashya;* nowhere does it differ from the original, which it always tries to support; nor does it attack the views in the original; in fact, as a rule it attacks no opinion except those of the avowed Purva paksha. On the other hand Kumarila, in many places in the *Tantra-varttika*, rejects the interpretation of Sabara and offers an entirely different interpretation of his own."

Shalikanatha Mishra wrote a sub-commentary on the *Brihati* of Prabhakara, named *Rijuvimala* (straight and clear). He had also written a treatise, *Prakarana panchika* (a work on five aspects), following Prabhakara. Shalikanatha was ridiculed for his commentary *Dipa-shikha* on *Laghvi* of Prabhakara. His opponents remarked: "There was never an idiot like Shalikanatha, nor shall there be one. Writing *Dipa-shikha* (the lamp), a commentary, to elucidate the views of Prabhakara is like lighting a lamp to illuminate the sun." Bhavanatha is another scholar of the Prabhakara school who wrote a treatise *Nyayaviveka* dealing with Prabhakara's views.

Kumarila holds that the cognition of objects is independent of verbal expression. He holds that indeterminate perception is non-determined perception, i.e. a perception which cannot distinguish an individual from a class, and is comparable to the apprehension of the new-born infant. Prabhakara asserts that indeterminate perception apprehends both class character and the individual. As a corollary to his view, Kumarila states that the universal is not different from the individual, and the relation that exists between the two is identity in difference. As against this, Prabhakara holds that the universal and the individual cannot be identical, since the universal is eternal and general property, and the individual is non-eternal and specific.

Prabhakara's theory of 'anvitabhidhana' states:The meaning of words can be known only when they occur in a sentence having relevance; so words signify when they are related to others. The school of grammar usually admits 'abhihitanvaya'. A word conveys a sense first, and then is related to other words in a sentence to give the meaning of the whole sentence.

Nine substances are generally admitted in a section of Indian philosophy, such as earth and water, etc. Kumarila adds darkness, while Prabhakara rejects it and says that darkness is absence of light, and not a separate substance (dravya).

B.S.

PRABHAKARASASTRY, VETURI (Telugu; b. 1888, d.1950) was an outstanding researcher in Telugu. He began his literary career in his early teens with 'ashtavadhanas' under the aegis of his teacher Chellapilla Venkata Sastry. He was a pandit at the Kellet Mission High School first and then in the Government Oriental Manuscripts Library, Madras. Later, he shifted to Tirupati where he researched on the works of Tallapaka family with dedication. After his illness at Tirupati, he became more and more inward looking. A noted classicist, he was a staunch supporter of the movement for spoken Telugu. He is famous for his critical editions of classics like the *Basavapurana* and *Kridabhirama Shringara*. Srinatha establishes him as a critic while works like *Kapotikatha* earn him recognition in the field of poetry. He translated the plays of Bhasa, Bodhayana and Mahendra Vikrama into Telugu. His *Chatupadya manimanjari* (1913) is a famous anthology of the *vers d'occasion* of Telugu poets. Even eminent historians of Andhra drew inspiration from him and acknowledged their debt to him.

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G.Sr.

PRABHJOT KAUR (Punjabi; b. 1924) graduated from Khalsa College for Women, Lahore, in 1945. She married Narenderpal Singh, a well-known novelist in Punjabi, in 1948. In the annals of Punjabi literature, the marriage of these two literary figures is quite a phenomenon in as much as the husband got the Sahitya Akademi Award on his novel *Ba mulahaza hoshiar* (1975) for the year 1976, while his wife had got the same award earlier in 1964 for the collection of her poems *Pabbi* (Plateau, 1962). She has been acclaimed as a great lyrical poetess, unfolding the fathomless psyche of Eve. She was nominated Member of the Punjab Legislative Council (1966) to represent cultural affairs, whereas in 1967 the honorific 'Padma Shri' was conferred upon her by the Government of India. She was also a member designate of the National Commission of UNESCO (1966). During the International Women's year, she was the 'Woman of the year'. The second Afro-Asian Conference, Tashkent, invited her (1958), and since then she has represented India at many national as well as international conferences of litterateurs. Fifteen countries in Europe and Asia were visited by her on a lecture-cum-study tour in 1978. For her poetic achievement, *Pabbi*, which was published in French, a rare honour of 'La Rose de France' was conferred upon her. The book has also been translated successfully into English, Russian, Italian, Rumanian, Bulgarian, Hindi, Oriya and Tamil. In Hindi *Yudh ki jwala* (Stories), *Kuchh aur* (Poetry), in Urdu *Shahrah*, *Ban kapasi* (Poetry, 1958), in Persian *Lalai* (Poetry) and in English *On the Crest of*

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Time (novel) have been well received in literary circles. Intellectual sophistication in her poetry has brought her recognition at home and abroad. Some of her poems are simple and chaste like folk-songs. She voices the intra-psychic turmoils of the women in agony. There is also a synthesis of philosophical strain and lyricism in her poetry. She launched *Vikendrit*, a Punjabi monthly of repute , and is still editing it creditably. Her prominent poetic works include *Lal lat jote jage* (The candle burns, 1943), *Palkan ohle* (Behind the eyelids, 1944), *Kujh hor* (Something more, 1946), *Azal ton* (Since eternity, 1946), *Supne sadhran* (Dreams and desires, 1949). *Do rang* (Two strains, 1951), *Pankheru* (The birds, 1956), *Ban kapasi* (Tulip, 1958), *Kandhari hawa* (Breeze from Kandhar, 1963), *Khadi* (The bay, 1967), *Waddarsi shisha* (Magnifying glass, 1973), *Madhianter* (Intermission, 1974), *Chander yug* (Lunar era, 1977) and *Ishq shara ki nata* (Love and law, 1985). Her short story collections include *Kinke* (Particles, 1952), *Aman de nan* (Dedicated to peace, 1956), *Zindgi de kujh pal* (Moments in time 1986). There is also to her credit a travelogue, *Gharon bahir* (Away from home, 1960) and an informative book *Bharat de teohar* (Fairs and festivals of India, 1958) in collaboration with Narenderpal Singh. She has also authored half a dozen books for children, and has creatively translated a number of great works. In her poetry, she voices doubts and denials of the modern sophisticated city life, and instead of insipid description, there is an introspection and retrospection in her creative verse. In the preface to *Pabbi*, S. Radhakrishnan wrote that she "has the power to feel and the patience to reflect and will give us in years to come valuable works which will not only enlarge the mind, but also enrich the heart".

S.S.So.

PRABHULINGA LEELE (Kannada), a Kannada poem by Chamarasa, is an important poetic work of the middle Kannada period. It is a biography in the mode of allegory that narrates the life and spiritual achievements of Allama Prabhu, mystic, saint, spiritual leader, teacher and poet of the twelfth century. The work is in twentyfive 'gatis' (movements) or chapters, composed in the six-line stanza form called 'bhamini shatpadi'. In all there are 1,111 stanzas.

Not much is known about Chamarasa and his life. Scholars tend to think that he lived in the fifteenth century and held a prestigious post in the court of Praudha Devaraya, the Vijayanagara king.

Allama Prabhu became a legend during his own time, and many Virashaiva poets made his life the subject of their poems. Two distinct approaches are discernible in the treatment of the Allama legend. Harihara, nearer in time to the age of Allama, treats him as a human character and Harihara's work is the narration of the 'evolution of a soul', whereas Chamarasa treats him as one endowed with divine power and as an incarnation of Lord Shiva. For Chamarasa, Allama is a 'realized' soul. He uses the story of Allama to propound the cardinal principles of Virashaivism. Later, Virashaiva poets followed the model of Chamarasa.

The narration is straightforward and there are no sub-plots. All the characters are related to the central figure of Allama Prabhu. The story develops in three stages—Allama's conquest of Mayadevi, the journey to Kalyana and his wanderings and return to Kalyana. Allama meets several people in his wanderings, like Maya, who tries to lure him, Animisha, who becomes his Guru, Muktayakka, to whom Allama propounds the nature of a guru, Siddharamma, to whom Allama preaches the futility of mere action and the importance of introspection, and Basavanna, Mahadevi, Goraksha, etc. who are at different levels of spiritual development.

The names of many of these characters represent human qualities, passions and virtues. Chamarasa succeeds in dramatizing abstract religious ideas. For example, the dance of Mayadevi is an attempt to entice Allama into worldly passions. She is compared to burning fire, but Allama is a marble pillar who just reflects the image but does not succumb to it. There is also remarkable restraint in the descriptive passages. Chamarasa does not involve himself in customary descriptions, nor does he use paradoxes and puns that are so common in the middle Kannada poetry. His felicity of language is often compared to that of Kumaravyasa. *Prabhulinga leele* has also been translated into Telugu and Tamil.

O.L.N.S.

PRABODHACHANDRIKA (Bengali), a didactic book of fables by Mrityunjay Vidyalamkar, is divided into four chapters. Each of the first three chapters is further subdivided into five parts while the fourth chapter is divided into six parts. A king finds his sons neglecting their studies and employs for them a teacher named Sridharacharya. The teacher was an adept in his profession and instructed his pupils with the help of stories with morals. He taught them grammar, phonetics, rhetoric and criticism besides different scriptures. These stories are mostly borrowed but some of them are Mrityunjay's own invention. John Clerk Marshman in a preface to the book says, "The work consists chiefly of narratives from the Shastras and written in the purest Bengali, of which indeed it may be considered one of the most beautiful specimens. Any person who can comprehend the present work and enter into the spirit of its beauties, may justly consider himself master of the language." This book shows three distinct styles: (i) Sanskritised Bengali, (ii) Literary Bengali and (iii) Colloquial Bengali. This classification is more significant with regard to the vocabulary it uses, the use of long compound words and the great preponderance of loan words from Sanskrit. Persian and

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Arabic words are avoided, and except in the use of verbs, 'tadbhava' words are also avoided. On the other hand, the use of a large number of 'tatsama' compound words (which are generally not more than two-worded), case inflections and post-positional words, Perso-Arabic words in the appropriate context and a large number of tadbhava words mark the literary style. The colloquial style consists in the frequent use of inflectional use of taboo words. In all three styles Mrityunjay used longer verbal and pronominal forms.

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Na.S.

PRABODHA CHANDRODAYA (Sanskrit). Krishnamishra is one of the playwrights who broke away from the conventional subject-matter prescribed for plays in Sanskrit dramaturgy. He wrote the allegorical drama, *Prabodha chandrodaya* (Moonrise of true knowledge), which started a new literary genre.

In the introduction, the work is stated to have been composed at the behest of Gopala on the occasion of the defeat of the Chedi king, Karna, at the hands of Gopala's friend, Kirtivarman. An inscription of AD 1042 mentions Karna, and another of 1098 mentions Kirtivarman, the Chandela king. The evidence tends to suggest that Krishnamishra belonged to the latter half of the eleventh century.

The drama, comprising six acts, deals with a conflict between two attitudes. One attitude prompts man to possess real knowledge; the other retards it. King Mind has two consorts, Pravritti (Activity) and Nivritti (Repose). The former gives birth to Moha (Delusion), the latter to Viveka (Discrimination). Moha has as his attendants Kama (Love) and his wife Rati (Pleasure), Krodha (Anger), Himsa (Injury), Ahamkara (Egoism) and his grandson Dambha (Deceit) born of Lobha (Greed) and Trishna (Desire). The retinue includes further Mithyadrishti (Heresy), described as a courtesan, and the materialist Charvaka.

Viveka has, as his followers, Mati (Reason), Dharma (Duty), Karuna (Compassion), Maitri (Friendliness), Shanti (Peace) and her mother Shradha (Faith), Kshama (Forgiveness), Santosha (Contentment), Vastuvichara (Judgment), Bhakti (Devotion), etc.

The drama brings about the eventual union of Viveka with the Upanishad which will lead to the birth of the Prabodha (True knowledge) and Vidya (Spiritual wisdom) and the overcoming of Moha.

Many incidents contribute to the progress of the main theme. Among them we have the occasionally erotic and humorous elements also which bring about the diversification of the story. In spite of didactic and philosophical treatment, the play is not a dull scholastic exercise. The psychological analysis of the states of mind clearly reveals the author's profound perception and critical judgement. His art of versification as well as his ability to write graceful prose is of a high order. Despite many merits of the drama, it must, however, be admitted that the characters lack life. The drama inspired several works which, though modelled on it, are much inferior productions. Among such dramas are the *Mohaparajaya* of Yashahpala (13th c.) and *Chaitanyachandrodaya* (1572) of Kavikarnapura.

BIBLIOGRAPHY: A.B. Keith, *History of Sanskrit Literature (1920)*; S.K. De, *History of Sanskrit Literature*.

Sat. B.

PRACHIN BHARAT MEIN KALATMAK VINOD (Hindi), a collection of Hazariprasad Dwivedi's essays, published in 1940, is an attempt to understand Indian society, culture and history in their totality. The thinker and scholar in Dwivedi makes in these essays a composite study of arts and culture. He argues that for a fuller understanding of India's rich heritage, it is imperative to focus our attention on all our arts, scriptures and mythology, and make an in-depth study of our ancient literature, including Jain and Buddhist writings. A lot can be gleaned from art forms and artistic avocations and entertainments in ancient India. Dwivedi is of the opinion that luxury and artistic amusement are not identical. "Sheer luxury is desire, an appetite, but artistic amusement demands discipline, culture and discernment which people may not always possess. Its basic requirements are vigour and vitality and a capacity to enjoy as well as to relinquish." Above all, according to Dwivedi, only those people can enjoy the artistic amusement who are able to protect and preserve the beautiful and the artistic. In Indian history the Gupta period was such an age of vigour when people enjoyed artistic avocations and strove to preserve the art froms. Dwivedi makes a detailed study of the poetry, drama, painting, sculpture, legends, etc. of the Gupta age in these essays.

The essays like 'Kal sima ka auchitya','Kala: Mahamaya ka chinmay vilas','Kala ki sadhana', 'Vatsyayan ki kalayen', 'Natyashastra', 'Kalaon ki prachinata', 'Kalaon ke ashrayadata rais' are a study of the different aspects of art. The patrons of arts were themselves well conversant with the art-forms and gave liberal encouragement to artists.

Essays like 'Mukh prakshalan aur datun', 'Anulepan', 'Kesh sanskar', 'Adhar tatha nakhun rangai', 'Tambul sevan', 'Bhojanottar vinod', 'Antahpur ka suruchipurna jivan', 'Bhitti chitra', 'Chitragat chamtkar', 'Prastar lekh', 'Utsav mein veshbhusha', 'Utsav aur prekshagrih' etc. consider those art forms, particularly the light ones, which have been rather neglected by critics.

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It is a unique book of its kind in Hindi which focuses on all aspects of ancient Indian society. The material is derived from a wide variety of sources, Pali, Prakrit and Apabhramsha, and unfolds in particular the myriad forms of artistic enjoyments in vogue in ancient India.

K.P.

PRACHIN PANTH PRAKASH (Punjabi) by Bhai Rattan Singh Bhangu (c. 1782-1846) is known to be the first book on the history of Khalsa Panth written in the traditional form of Punjabi poetry. Although some books pertaining to the biographical sketches of Sikh Gurus (*Janam sakhis*) had already been written, yet this is considered the first book in which a consolidated and detailed account of the origin and growth of Khalsa Panth has been recorded.

The details given in *Mahan kosh* by Bhai Kanh Singh indicate that when Captain Murray started writing a book on Khalsa Panth, he contacted Bhai Rattan Singh at Ludhiana in 1807 and obtained from him full details of events that led to the emergence of the Sikhs as a ruling force. The details disclosed to Captain Murray were later composed in a poetical form by Bhangu in 1841 under the title *Prachin panth prakash*. Thus, the book deals with the origin and development of Khalsa Panth up to the period of their ascendance to rulership. This period, at the same time, covers the phase of Indian history from 1675 to 1773, i.e. till the death of Ahmad Shah Durrani.

Bhai Veer Singh, who edited and published four editions of this book in 1914, was of the opinion that the literary standard of the book was not very high, as the poet had not adhered to the prosodic rules, and the language used too was also not up to the mark, but so far as its historical importance was concerned, it was the most valuable reference book on Sikh history. In the first edition of *prachin panth prakash* Bhai Veer Singh gave two lines in 'chaupais' (prosodical metre used in the book) on the basis of the first manuscript available to him. However, he completed four lines of chaupais in the second edition (1939) in accordance with the second version of manuscript found by him. Considering the mediocre literary standard of the book Gian Singh of Longowal wrote a new book entitled *Panth prakash* in which he inserted additional events. The literary standard of this book is better, but according to Bhai Kanh Singh, a sizeable part of this book is a creation of Kavi Nihal Singh of Lahore. It was last edited by Jeet Singh Sital in 1984 under the title *Shri Guru panth prakash* which is certainly an improved version.

O.P.A.

PRADHAN, GANESH PRABHAKAR (Marathi; b. 1922) was born and educated in Poona. He did his M.A. in 1945 in English Literature. He participated in the 'Quit India' movement in 1942, and was jailed for eleven months. He taught English at Fergusson College from 1945 to 1966. He was elected to the Maharashtra Legislative Council in 1966 and again in 1972 and 1978. He suffered eighteen months' imprisonment during the Emergency (1975-77), and was the leader of Opposition in the Maharashtra Legislative Council from 1980 to 1984. Since 1985, he has been editing a weekly *Sadhana*. Now retired from active politics, he writes mainly biography and travelogue. His *Lokmanya Tilak : a biography* was given an award by AICC in 1956. He wrote a biography of Mahatma Gandhi also. Among his Marathi works is *Haji Pir* (1965), a work on Indo-Pak relations which got him the State Government award and also an award from UNESCO. His other works are *Sonar Bangla* (1971) on Bangladesh liberation; *Lokmanya Tilak—vyakti ani karya*, a biography, *Sata uttarachi kahani*, a political novel which earned him the Maharashtra State Award in 1972. He edited *Agarkar lekh sangraha* and *Pandit Nehru*.

P.M.

PRADHAN, KUMAR (Nepali; b. 1937) is a distinguished writer, critic, historian and educationist. He received his Ph.d. degree from Calcutta University in 1982 for his thesis "The process and consequences of the unification of Nepal with particular reference to Eastern Nepal (1750-1850)."

A recipient of the prestigious Bhanubhakta Award (1983), instituted by the Nepali Academy, Darjeeling, for his literary work *Pahilo pahar*, Pradhan also edited the following Nepali literary magazines and publications: *Kamal* (1953), *Hamro sansar* (1962), *Malingo* (1963) and *Vartaharu* (eight critical essays).

Pradhan's historical book *Pahilo pahar* has three important sections: a critical study of the social and cultural life of the Nepalese in Darjeeling; Padri Ganga Prasad Pradhan, a pioneer in Nepali journalism; a few old dramas of Darjeeling and an in-depth study of the Nepali drama, Parasmani Pradhan's *Buddha charitra natak*.

The anthology, *Vartaharu*, deals with different subjects like existentialism, Jungian psychology and Ibsenism. Pradhan has also written a *History of Nepali Literature*, published by the Sahitya Akademi (1984). His research articles, published occasionally, on the historical study of social, cultural and political life of the hill people are very informative and thought-provoking. He was a member of the Nepali Academy, Darjeeling, from 1979 to 1986 and also a member of the Nepali Advisory Board of the Sahitya Akademi (Delhi) from 1983 to 1988.

A dedicated teacher by profession, Pradhan was attached to the Darjeeling Government College as a lecturer for a number of years. He is now Principal of Kurseong College.

R.P.L.

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PRADHAN, PARASMANI (Nepali; b. 1898, d.1986) was born at Kalimpong in the district of Darjeeling in West Bengal. He taught at several schools in the district and later became a Sub-Inspector of schools.

His first articles were published in *Chandra* and *Gorkhali*, two early Nepali journals published from Banaras. Since then he never ceased to write. He edited two well-known literary journals called *Chandrika* (1918-1919) and *Bharati* (1948-1958). He was also the editor of *Himalchuli*, a Nepali daily newspaper published from Siliguri for some time. His major contribution to the Nepali language and its grammar includes *Nepali vyakrana* (1920), *Nepali muhawara* (Nepali idioms, 1960), *A Short History of Nepali Language and Literature* (1970) and English-Nepali and Nepali-English dictionaries.

His other popular works include *Sundar kumar* (1922), *Buddha-charita* (1923), *Bhanubhakta granthavali* (1944), *Tipan-tapan* (1953), *Katha-bharati* (a collection of stories in four parts, 1954), *Biru driver* (1957), *Kavi ra kavita* (1957), *Rochak sansmaran* (1966), *Japamala* (1967), *Batul batal* (1967), *Panch-paurakhi purus* (1969), *Afno bare* (1971), *Kwati* (1972) and *Kathe-jhankri* (1974).

He was equally at ease when he translated well-known works like *Hiranyamai charitra*, a Bengali novel. Towards the end of his chequered career he started writing short biographies of eminent Nepali writers in English. He could complete only five: Laxmiprasad Devkota, Bhanubhakta Acharya, Lekhnath Paudyal, Balkrishna Sama and Rupnarayan Sinha.

Parasmani Pradhan was associated with many social and literary organisations. He was elected Fellow of Royal Geographical Society and was a member of the Royal Asiatic Society. He was the first secretary of the Nepali Sahitya Sammelan, Darjeeling, and was also a member of the General Council of the Sahitya Akademi (New Delhi), Nepali Academy (Darjeeling), Nepali Literary Academy, North Bengal University (Darjeeling) and Hill Development Council (Darjeeling)

M.P. La.

PRAFULLA (Bengali, 1888) by Girishchandra Ghosh is a social drama which deals with the impact of a bank failure on Yogesh, the protagonist, and his family. Yogesh is the head of the family and eldest of three brothers, the other two being Ramesh and Suresh. Though he started humbly in life, when the play opens we find him at the pinnacle of prosperity achieved through his dedication to work and absolute honesty. He wants to call it a day and retire from the responsibilities of the family trade and arranges for dividing his property equally among his brothers, his wife and his son. Umasundari, Yogesh's mother, also hands over the charge of the house to Gyanada (wife of Yogesh) and prepares to leave for a pilgrimage to Brindavan. Prafulla, the wife of Ramesh, insists that she must accompany Uma so that she can look after her mother-in-law's comforts and conveniences. In short, when the play opens, we see a perfectly contented family where everybody is happy and all the members have mutual regard, love and affection for each other.

But everything changes when Pitamber, the manager, brings the news of the failure of the Reunion Bank with which Yogesh has invested all his resources. All the cheques issued to fellow-tradesmen have bounced. The news totally unsettles Yogesh and he seeks solace in wine. Nevertheless, he wants to play it fair and declare whatever resources are now left to him and pay his creditors off as his means would allow. Ramesh, who is a lawyer and the villain of the piece, tries to persuade Yogesh to transfer the property to someone else's name so that the creditors to whom Yogesh owns money are duped and the property is retained in the family.

The ultimate aim of Ramesh is to possess everything himself. But Yogesh would rather beg than take recourse to deceit. However, by influencing Uma and Gyanada, and by taking advantage of his elder brother's fondness for alcohol, Ramesh eventually brings Yogesh round to transfer the property to the name of a person of Ramesh's choice. Ramesh springs to action and gets the youngest brother Suresh involved in a jewel theft and despatched to jail. Yogesh, his wife and son are turned out of home, and a series of sufferings follow. The play ends with Yogesh's metaphoric assertion, "My fully blossomed garden has withered away.".

Though some critics regard *Prafulla* as a tragedy, it suffers from serious drawbacks to be called so. Maybe, it arouses pathos, but certainly not the tragic feeling. Yogesh is too weak and vulnerable for a tragic hero. The play also suffers from sentimentality and melodrama.

Mo.A.

PRAHARAJ, GOPALCHANDRA (Oriya; b. 1874, d. 1945), the great satirist and lexicographer, is an instance of what a man can achieve by sincere endeavour. His work, *Odiya bhashakosha*, is a unique compilation of the words of many dialects prevalent in different parts of Orissa with their proper interpretation. His satires also have a characteristic value of their own.

Gopalchandra was born in an aristocratic family in the village of Siddheswarpur in the district of Cuttack. His father, Narasingh Praharaj, was a zamindar. Gopalchandra was known among his friends for his pranks and practical jokes, but he was, all the same, a highly intelligent student endowed with a prodigious memory. His father wanted him to be an engineer but destiny decreed otherwise. He gave up his engineering course and passed B.A. and B.L. examinations from Ravenshaw College in 1900. During his early life he earned a lot as a government pleader but died poor.

His *Bhashakosha* is not an ordinary dictionary of

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Oriya words, as it is encyclopaedic in range and includes a comparative study of the vocabularies of Hindi, Bengali and English with all the details about word-roots.

Gopalchandra had a mastery over the language of the village folk and transmitted a lot from it to Oriya literature. His folk-tales of Orissa, re-told in the folk language in the famous book, *Utkal kahani*, have a unique place in Oriya literature. The novel manner of expression and diction attracted the attention of famous authors, and Sri Kshirodchandra Ray translated *Utkal Kahani* into Bengali. Some of his stories were translated and published in the *Education Gazette of Bengal*. Thus, the folk language, which had no place in Oriya literature, came to be recognised for its infinite literary charm and value. Gopalchandra was also a pioneer in children's literature and wrote a number of poems for children's text-books. What, however, made him immortal and dear to the people was his prose satire.

The first published prose satire of Gopalchandra is *Bhagabat tungire sandhya* (Evening in the rural club). The participants in this discussion in the club are the village Pandit, the school teacher, the local Mukhtar and the village money-lender. Through their speeches the author presents an amusing picture of the contemporary feudal tradition of theatrical shows, cultivation, general education, women's education and religious practices of different communities. His second contribution in this field was *Bai Mohanti panji* (Diary of Bai Mohanty) which he wrote under the pseudonym of Durmukha Sharma. The work was serialized in *Utkal sahitya* and is pungent, amusing and instructive. The writer, in order to bring home his point, makes use of innumerable proverbs, quotations and riddles. Another work of this nature is *Ama gharara halchala* (The goings-on in our family).

Mia sahebanka rojanamacha is another satire on the customs and traditions of the Muslim society. The two other works of Praharaj, viz., *Duniar halchal* and *Nananka bastani* were published serially in *Utkal sahitya*.

Besides good satires, Praharaj also attempted works of more serious nature, such as critical essays on Fakirmohad Senapati's *Chhamana athaguntha* and Ramashankar Ray's *Jugadharma*, a biography of Chandrasekhar Samanta, and other essays on social themes like 'Hindu samajara adhunika gati' and 'Prachina Bharatara achara vyabhahar'.

Gopalchandra Praharaj was not only a litterateur who brought to Oriya literature a new expression replete with wit, satire and humour, but also a great social reformer.

P.P.

PRAHASANA (Sanskrit) is one of the ten varieties of drama discussed in texts like Bharata's *Natyashastra* and Dhananjaya's *Dasharupaka*. Prahasana is a form of drama in which 'hasya rasa' predominates, its sole purpose being the creation of mirth in the theatre.

The dramatic category of prahasana is of popular origin and vogue. Unlike what happens in the other dramatic forms in Sanskrit, in prahasana the subject matter happens to be always the dramatist's invention and, therefore, there is considerable freedom for the writer.

Dasharupaka classifies prahasana into three types: 'shuddha' or the regular, 'vikrita' or modified and 'samkirna' or mixed. Shuddha prahasana is full of comic speeches and is performed with appropriate costume and language. It contains heretics, brahmins, or low characters like servants. The vikrita type is represented by eunuchs, ascetics and chamberlains. In samkirna, rogues dominate the scene. Prahasana deals with characters and situations of every kind, but violent actions and manners are avoided. *Dasharupaka* says that the laughter in prahasana is six-fold—it ranges from the gentle (smita) to uproarious laughter (atihasita).

Among the prahasanas in Sanskrit, Mahendravikramavarman's *Mattavilasa* and Bodhayana's *Bhagavadajjukiya* are the most popular. These two plays are included in the repertoire of Kutiyattam, the traditional Sanskrit theatre form of Kerala.

In *Mattavilasa*, the action takes place in Kanchi. It ridicules the degenerate religious practices of the time, including those of Buddhism. The Shaivite Kapalin and his wife hold the stage from the beginning to the end, and their absurd, drunken revelry constitutes the main action of the play. The Buddhist mendicant, Nagasena, on account of his greed for food, his weakness for women and desire for a voluptuous life, represents degenerate Buddhism. The language of the play is suited for humour. For example, the liquor-shop is compared to a sacrificial ground, and even minute details of the comparison are vividly brought out.

The title of the play *Bhagavadajjukiya* itself is suggestive of humour because of the curious juxtaposition of two characters with seemingly contradictory attributes 'bhagavan', meaning a saint, and 'ajjuka', a courtesan. The chief device employed by the dramatist is the interchange of souls between a courtesan and a saint, thereby evoking an extremely hilarious situation when the saint adopts the manners and language of the courtesan and the courtesan those of the saint. The sage's disciple named Shandilya, who has the characteristic of a typical vidushaka, is another source of humour, and these two strands are cleverly interwoven in the play. The Sutradhara announces the superiority of hasya rasa among the other rasas, and the vidushaka paradoxically announces the ignorance of the dramatic form of prahasana.

In prahasana there is a deliberate attempt to evoke laughter. The main device for producing laughter is in the juxtaposition of mutually contradictory elements so that the effect is comically startling. But though the prahasana is farcical at the superficial level, sometimes it has a

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deeper layer of meaning embedded in it, as may be seen from the two plays *Mattavilasa* and *Bhagavadajjukiya*. In *Mattavilasa* the drunken revelry of the Kapalin at a philosophical level corresponds to the self-absorbed dance of Lord Shiva, who is himself a spectator, and who dances seized of emotions and portraying the sentiments comprising the course of three worlds, by speech and dress, by action and feeling. Similarly in *Bhagavadajjukiya* also, through the medium of laughter, the author seems to probe into man's quests and innermost needs.

Prahasana is thus a dramatic form that appeals to all classes of people, both the highbrow and the lowbrow.

Su.G.

PRAHELIKA (Rajasthani) is a Sanskirt word, meaning a riddle, and its Rajasthani synonyms are paheli, hiyali, adi, gudh, etc., with a slight difference in the meaning of some. The basic thing about the genre is that it is so constituted as to keep the real meaning hidden, calling for patience and sharpness of intellect to unravel it. In medieval times it was a pastime with people of all age-groups to pose riddles. In some pahelies a bridegroom is tested for his presence of mind by the bride's family. The married couples also indulge themselves in this interesting game. In the compositions known as 'Guru-chela samvad' the teacher puts a string of questions, expecting his pupil to give one single answer to all of them. The 'paduttar' is also another such variety. The 'prahelikas' usually consist of a single line or a couplet, at best a full stanza running into several lines. During the thirties of the current century Ayodhyaprasad Sharma of Bikaner published 404 riddles, while Agarchand Nahata contributed some articles on the subject in *Rajasthan bharati* and *Jain jyoti* (1932). Manohar Sharma and S.S. Shekhawat also wrote articles, giving examples of pahelis. Love stories like *Dhola Maru*, *Madhavanal*, *Kamkandala Sadayavatsa Savalinga* also contain many interesting couplets as exercises in riddles.

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K.S. Sh.

PRAHELIKA (Sanskrit). Etymologically the word 'Prahelika' stands for riddle, puzzle, enigma, conundrum, etc. Dandin, the famous rhetorician of the 7th century AD, dealt with it in detail in his *Kavyadarsha*. He sought to arrange the Prahelikas into sixteen categories which are as follows: samagata, vanchita, vyutkranta, pramushita, samanarupa, parusha, samkhyata, prakalpita, namantarita, nibhrita, samanashabda, sammudha, pariharika, ekachehhanna, ubhayachhanna and samkirna. However, according to *Subhashitasamgraha*, the riddles may be divided into twelve categories and twenty-three subcategories.

In Sanskrit literature, 'Prahelika' is a generic term for different varieties of riddles. Its derivative meaning is 'something that hides or covers up'. We come across other synonyms of prahelika in various authoritative treatises. The *Amarakosha* and *Abhidhanachintamani* of Hemachandra and the *Kosha* of Halayudha all speak of 'Pravahlika'; the latter, however, spells it in a slightly different way. Bhoja refers to it in his much-celebrated *Shringaraprakasha* (11th c.), though he includes it in the sub-genre of 'shravyakavyas'. He considers it to be a variety of champu and explains it with the help of a specimen of Chetaka, i.e. a mixed composition of prose and verse where prose is dominating. Thus it is a unique difinition because it stands apart from all other accepted meanings of 'Pravahlika'.

At any rate, the classical Sanskrit literary tradition referred to pravahlika only in its universally accepted sense of riddles. For instance, we may cite the *Naishadhiyacharita* of Sriharsha.

The commentary on Halayudha's *Kosha* mentions the following synonyms of prahelika: pravahlih, pravahli, prahelih and prashnaduti. We may also refer to the *Trikandashesa* and the *Kalpadrumakosha,* both of which regard 'prashnaduti' as a synonym of prahelika. We have many other synonyms of the word: pravahnih, pravahnika, gudham, gudhani, gudhaprashna, gudhavakyam, kutam, kutaprashnah, dushtakutam, antaralapa, vahiralapa, ashlatha, mohah, vyastata, vyamohah, vyakulata, vyagrata, bhatih, buddhidharmah, buddhibhrantih, shleshah, shleshoktih, sarbatobhadrah, hridyalika, vardhamanah, bhramah, bhrantih, etc.

The *Vidagdhamukhamandana* of Dharmadasa (10th c.) is acclaimed as the best collection of prahelikas composed mostly in Sanskrit and occasionally in different Prakrits. In this work we find seventy-one varieties of riddles. Moreover, the author gives us various theories of riddles and riddle-making along with suitable examples.

The prahelikas acquired great popularity in Sanskrit literature. Dandin discussed and categorized them elaborately, though Bhamaha made only a passing reference to the subject even though he agreed that the prahelikas possessed varied meanings and were no push-overs as literary compositions. It is noteworthy that Dandin and Rudrata considered the genre to be endowed with some intrinsic value, though they did not regard it as poetry of high order. What Rudrata says about the prahelikas, gudhas and prashnottaras has also been supported by Bhoja. They tell us that the prahelikas were useful in many ways: they helped in testing the ability of the poets; they provided entertainment at community gatherings and were used for contests among rival poets.

A similar view is expressed in the *Jayamangala*, the well-known commentary on the *Kamasutra* of Vatsyayana. The *Prabandhachintamani* also states that it was an important measuring scale for the poets, as they were required to prove their merit by solving prahelikas of

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different sorts. The *Sarngadhara-paddhati* too showered praise on those who were endowed with the ability of solving such riddles.

The *Sahitya-darpana* of Vishvanatha, however, sounds a discordant note by observing that prahelikas are like humps on human body; they are worthless and ugly as well as opposed to poetic flavour (rasa). Likewise, Anandavardhana says in his *Dhvanyaloka* that no composition can claim to be a piece of poetry if 'rasa' is absent, and hence the prahelikas have no merit at all.

Anandavardhana and Vishvanatha cannot be blamed if they found little relevance of prahelikas in their scheme of poetics, but their distinctiveness was not entirely ignored either. They were mentioned in the treatises on rhetoric as a specific literary type. As each prahelika is composed as a detached verse, it may be regarded as constituting a sub-category of a 'muktaka' composition.

Of the various categories mentioned under the generic name of prahelika, a few deserve mention. According to *Subhashitasamgraha*, the first two categories are known as 'prahelikas' and 'apahnutayas', and they are the most important categories. These two connote riddles in general, puzzles and enigmas. The prahelikas abound in the Katha literature, some of which are easy to solve while others are relatively tough. In order to interpret them, one has to attain proficiency in mythology and other academic disciplines. On the other hand, the apahnutayas aim at befooling the readers by pretending to furnish them with apparently obvious answers while the actual solutions for them are different. In *Kavyadarsha*, such a category is known as 'nibhrita'. Many examples of apahnutayas are found in *Subhashitasamgraha*.

The kutanis (literally 'crooked, or 'trap') are next in importance to prahelikas and apahnutayas. The kutani riddles, as stated in *Subhashitasamgraha*, consist of various enigmas, conundrums, mathematical riddles, etc. They are very difficult to solve since they demand of a reader not only traditional scholarship and sound knowledge of mythology and grammar, but also wit and smartness. In *Kavyadarsha*, the kutani riddles are described as the 'samkirna' riddles. It may be noted here that the samkirna type is actually a composite category being a combination of three most complicated types of riddles, viz., the 'samanashabda' (which is construed from the particular usage of words furnishing another meaning), the 'prakalpita' (where the sense of words used hints at a different meaning) and the 'samanrupa' (which arises out of the metaphorical meaning of the component parts). Obviously, the solution to such samkirna or kutani type of composition is not possible without the help of a commentary. Perhaps, it was only natural for Mammata to declare such a composition as an instance of the obscure in his *Kavyaprakasha*.

Two other categories may also be mentioned here. *Subhashitasamgraha* describes them as 'gupta' and 'chyuta'; they arise out of the turn of words either by subtraction or addition of words or syllables or by changing the words owing to their different grammatical form or division of words. The gupta and chyuta types are further divided into sixteen and seven sub-categories respectively.

Here we may refer to two other simplified subdivisions of the prahelikas, e.g. 'arthi' and 'shabdi'. Two standard examples may be cited here.

(a) 'Tarunyalingitah kanthe nitambasthalam ashritah
Gurunam sannidhane' pi kah kujati muhurmuhuh

This is an example of arthi and the answer to the riddle is 'Isaduna-jalapurna-kumbhah'.

(b) 'Sadarimadhyapi na vairiyukta nitantaraktapyasitaiva nityam
Yathoktavadinyapi naiva duti ka nama kanteti nivedayashu'

The answer to this riddle is 'sarika', and it is an instance of 'shabdi'.

No literary genre blossoms in a vacuum. The prahelikas too must have originated on Indian soil as part and parcel of the oral tradition, while the new settlers were trying to come to terms with the endless puzzles of life. Both the Aryan and non-Aryan people must have invented oral riddles long before they shaped the alphabet. Their wonder and curiosity must also have inspired them to reshape the much older spoken forms to give vent to their enigmas and anxieties. As a result, at the dawn of Indian civilization, the primary forms of 'dark sayings' arose spontaneously as prahelikas along with folk-songs, proverbs, magic, rituals, etc. When this uninhibited outcome of oral tradition was sought to be recorded after a couple of centuries, the very act of writing it down could not but modify its form and content. Thereafter, many other literary riddles came into being which were deliberately crafted and woven around the written form.

The word 'pravahlika' is older than 'prahelika' of classical Sanskrit, because the former was used in the *Aitareya Brahmana* and the *Kaushitaki Brahmana* with reference to some hymns in the *Atharva Veda*. Besides, it can also be found in the *Samkhayana shrauta sutra* and the *Brihaddevata*. In the *Atharva Veda* it may be observed that pravahlika and 'Brahmodya' are identical. The pravahlikas are mostly theological or ritualistic; they constituted the essential part of various Vedic rituals, such as the Ashvamedha, Rajasuya, Vajapeya, Dasharatra, etc. Some metaphysical speculations were also embedded in those religious ceremonies and they were called brahmodyas (i.e. speculation about Supreme Knowledge). The commentators of the *Atharva Veda* describe these brahmodyas as pravahlikas. Such descriptions are also found in *Aitareya Brahmana, Kaushitaki Brahmana, Gopatha Brahmana* and *Samkhayana shrauta sutra*. Besides, the use of brahmodya is noticeable in the *Shata-*

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patha Brahmana, Katyayana shrauta sutra, Ashvalayana shrauta sutra, Kaushika sutra.

The 'Gathas' of the *Avesta* (Yasna 44) might have been the immediate predecessor of the Vedic pravahlikas where the religious content (along with cosmogonical and cosmological questions) is predominant. The aforesaid brahmodyas were usually pre-arranged by two priests, one of whom was the questioner while the other was the responder; these may be called a sort of theological quizzes. One may cite *Vajasaneyi Samhita* (23.2.10) as an example. Two other famous hymns, one each from the *Rigveda* (1,164) and the *Atharva Veda* (9.9), deserve special mention. It is also evident from the testimony of the *Manava Dharmashastra* that the religious and theosophical riddles (i.e. brahmodyas) remained a favourite recreation of the priests for a pretty long time.

In course of time the old socio-religious order changed and yielded place to new formulations. The religious overtones strongly associated with the process of riddle-making gradually faded, and ethical riddles became prominent in the epics, particularly in the *Mahabharata*. In the epics they were called 'vivada', 'prasha' and 'kuta', which were not far removed from the prahelikas of classical Sanskrit literature. However, they enjoyed more prominence in Buddhist literature, particularly in a number of Jatakas. There are also riddles comprising ethical and religious quests, which appear to have left an indelible mark on the later Sanskrit literature. Besides the famous *Milindapanha*, some portions of the *Abhidharma* and the *Vinaya-pitaka* offer excellent examples of the creative absorption of material from the little tradition into the fold of the Great Tradition.

The Jaina literature is also interspersed with different sorts of riddles; for example, Bhavadevasuri's *Parshvanatha charita* (13th c.) Rajashekhara's *Antarakathasamgraha*, Hemavijaya's *Katharatnakara* (17th c.).

In the realm of classical Sanskrit literature, the katha genre abounds in interesting prahelikas. We may refer to *Kathasaritsagara, Vetalapanchavimshatika, Shukasaptati, Trishashti-salaka-purusha-charita*, etc.

It has rightly been observed that the prahelikas, found abundantly in Sanskrit literature, undoubtedly prove the ingenuity of the Indian people and the wealth of Sanskrit folk literature.

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Ta.B.

PRAHLAD (Nepali), a five-act play by Balkrishna Sama (1902-1981), is based on the story of Hiranyakashipu, the demon king, and his youngest son, Prahlad, described in the seventh part of the *Srimadbhagavata-purana*. The play was first published in 1938.

Prahlad is a tragicomedy written in imitation of the Sanskrit 'anushtup' metre. However, some characters occasionally converse in prose too. It depicts the ideological conflict between a father and his son.

Unlike his earlier play *Dhruba, Prahlad* has been adapted to suit the contemporary temper and made more realistic. In the preface to the first edition the dramatist tells us, "Instead of presenting it in the puranic context it has been written in the historical perspective." He clarifies the expression 'historical perspective' in the preface to its second edition (1949) in the following way: "It has been my attempt here to depict in this play the modern age of Hitler and Gandhi by presenting the old instance of the strong but merciless Hiranyakashipu and a feeble but kind Prahlad." The author projects Hiranyakashipu as a representative of the material world and Prahlad as that of the spiritual. The main thesis of this play is that science and metaphysics must be mutually complementary.

This play is written in the setting of Danabpur in Kashyapapuri Multan of Punjab. Danabpur is taken as the kingdom of Hiranyakashipu. The proud king seeks to become the all-powerful emperor of all the three worlds with the help of science. His two prominent scientists are Chakramurty and Hala. Chakramurty, the physicist, is busy inventing strange scientific instruments and Hala, the chemist, invents a potion the smoke of which can instantly eliminate life from the earth. The 'daitya' scientists ridicule the gods, who jeer at their inventions and claim that these could not be possible without the will of God. They further allege that the gods merely indulge in tall talks while the daityas are always busy in active labour. But even these daitya scientists, who have unlimited faith in science, cannot bring back to life the daitya commandant, Namuchi, who has been killed by the missile of Indra. Unlike Hiranyakashipu, who is an arrogant believer in science, Hala is aware of its limitations too. He realises that science is the knowledge of 'the nature of things' but it does not enable us to go against the same. This shatters Hiranyakashipu's dream of becoming the all-powerful emperor of the three worlds. When he realises that death is inevitable, he sets out to put an end to 'creation' itself, but Lord Brahma, the only god the daitya king respects, intervenes.

Hiranyakashipu sends his army to conquer Alakapuri, heaven, hell, and the kingdom of Varuna. After conquering them, he despatches his army to heaven. In fact, he wanted to go himself this time but stayed back to deal with Prahlad, his own son, whom he regards as 'the agent of the gods'. He first advises and then threatens his son, but when all his attempts to change Prahlad's mind fail, he declares, "For the safety of the body, I will surely cut off the finger spoilt by Vishnu's touch." Then he orders his son-in-law, Biprachitta, to take the boy away and slay him. Biprachitta is confused and consults his wife, Simhika, who rebukes him for his cowardice. But all attempts to destroy Prahlad fail. The daitya-king becomes

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more and more furious and orders that Prahlad be burnt alive. The order is carried out but without the desired result. Hiranayakashipu is now himself prepared to kill Prahlad who is tied to a pillar. The king draws his sword dipped in 'halahal' and orders others to go away. As he strikes, the pillar comes down crumbling on him.

The victory of Prahlad over Hiranyakashipu at the end of the play denotes the victory of faith over science. The playwright does not go on to show that the two are complementary. Even the conflict between Prahlad and Hiranyakashipu, which is the essence of the play, is essentially not a conflict between two personalities but between two opposing thoughts. And it is this which makes the play thought-oriented rather than story-oriented.

The play was translated into Hindi by Akshyoveshwari Pratap and Rameshwar 'Prem' and published by Sahitya Akademi, New Delhi, in 1974.

Ga.

PRAJANANDA SWAMI (Bengali; b. 1907), a monk of the Ramakrishna Mission, was in early life a political activist working for the country's Independence. Well-versed in Sanskrit, he has a deep knowledge of the early and medieval texts on Indian music. His most famous book is *A History of Indian Music* for which he was awarded the Rabindra Puraskar in 1960. The book recounts the history of Indian music from the primitive period down to the twelfth century, and also deals with the growth and development of music in Bengal and in South India. In 1958 he won the Sisir Memorial Prize for his two-volume *Bharatiya sangiter itihas*. In 1963, he was appointed a Fellow of the Sangit Natak Akademy, New Delhi.

Pro. S.

PRAJNA-PARAMITA (Sanskrit-Prakrit) refers to those Buddhistic texts which deal with transcendental metaphysics or enlightenment. Extant in Sanskrit and Prakrit, they are available, apart from English, in a number of Central and South-east Asian languages, such as Chinese, Japanese, Tibetan, Korean, Mongolian. Written mainly in verse and later in prose as well, these philosophical texts are said to have been composed and compiled by many hands at different periods of time in the course of several centuries which saw the gradual growth of ideas and different recensions of texts due to additions, alterations and abridgements. Having originated in South or South-East India, these texts came gradually to be ensconced in West, North-West, North-East, and finally in Central and South-East Asia. The entire literature of these texts and translations is spread over a millennium or so since the beginning of the Christain era. The first Chinese translation of a prajna-paramita text is dated AD 179.

The metaphysics of the prajna-paramita texts has been explained by Nagarjuna from the Madhyamaka standpoint in the light of the Akshayamatipariprichchha of the Ratna-kuta class. The philosophy of such texts has been interpreted by Asanga, and following him his younger brother, Vasubandhu, also from the Yogachara viewpoint in the perspective of the *Sandhinirmochana-sutra*. But Kamalashila has embraced the Svatantrika standpoint in between the Madhyamaka and Yogachara views.

The name prajna-paramita is given to the highest of the six perfections in virtues, viz., Dana (charity), Shila (moral conduct), Kshanti (forgiveness), Virya (energy), Dhyana (meditation) and Prajna (wisdom), which have to be cultivated by a Bodhi-sattva, who is to be a saviour of all beings.

In the form of a prose dialogue of the Buddha with his disciple, Subhuti, or some Bodhi-sattva, the prajna-paramita ideal takes its stand on the Madhyamaka theory of Shunyata (ontological emptiness) and propounds Paramarthasatya (transcendental truth) as distinct from Samvriti-satya (empirical truth). The concept of the Absolute, which is known variously as Tathata (suchness), Tathagatatva and Dharma-kaya, is like that of the Mahasanghikas. This highest point is described differently as unsurpassable enlightenment, faultless Geist, constant, free from birth and death, and unpredicable (alakshana). The main aim is the re-union of the self with the Absolute in meditation. This mystic realization is extermely abstract and beyond the domains of conventional logic. In this view the external world of appearance is illusory like a dream and wihout any substance. All sorts of name and form are figments of imagination. All objects of thought in the phenomenal world are of a casually conditioned origination. Being variable subjective constructions, they cannot be called real.

Beside the concept of shunyata, there is also the concept of altruistic spirit of boundless compassion (karuna). An impartial Bodhi-sattva should not harbour any malice and hostility towards any being.

The prajna-paramita literature is composed in the typical Buddhistic Sanskrit diction. It is replete with apparently puzzling paradoxes. It is marked by a mass of monotonous repetitions of numerous synonyms, sentences and sets of stereotyped and lengthy phrases.

The literature, however, is important for the history of Buddhism in India and abroad. Containing the essence of Buddhism, it is hailed as the mother of all the Buddhas. A sacred prajna-paramita text is esteemed highly, and is studied and valued as a precious gift for the attainment of higher powers.

The original doctrine of prajna-paramita mysticism was embodied later in a mythologial figure. She was personified as a goddess for worship. There are statues of this deity in Bengal, Nepal, Tibet, China, Siam, Cambodia, Java and Sumatra. Fa-hien has referred to such

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images. There are also some paintings of the deity in Japan. The goddess is yellow or white in colour with one head (sometimes 11), with two or more than two arms. Her hands are in Dharma-chakra-mudra (teaching gesture), or are seen holding a lotus, and a sacred book or a rosary or a sword (for cutting ignorance) or a vajra (symbol of Shunyata) or a begging bowl.

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B.B.

PRAKARANA (Sanskrit). The Sanskrit lexicons have recorded different meanings of the term 'prakarana', but we may take up for discussion only those which are relatively more prominent: (a) A section, chapter, or any smaller division of work, e.g., 'tasyayam prakaranadhikarana- samuddeshah' (Kautilya's *Arthashastra)*; (b) An affair or matter or topic, e.g., 'Asminneva prakarane dhananjaya mudaradhih' (*Mahabharata)*; (c) An introduction or prologue, e.g., 'Vayamapi prakaranamarabhamahe' (*Pratijna-yaugandharayana)*; (d) A species of drama with invented or fictitious plot, e.g., *Mrichchakatika*, *Malatimadhava*, *Pushpabhushita*, etc.

Ancient Indian thinkers have explained and interpreted prakarana with consummate skill. Their penchant for subtlety, while assessing the importance of contextual factors that determine the exact meaning of an expression, sheds illuminating light on the history of Indian Semantics. It would seem that the ancient thinkers took care in considering the impact of non-verbal elements of the context of situation like socio-cultural perspective or background. The *Brihaddevata*, an early text belonging to the Shaunaka School, observes: 'Arthat prakaranat lingat auchityaddeshakalatah/mantreshvartha-vivekassyad itaresviti cha sthitih.' The meaning of a passage is to be determined by considering the purpose to be served (artha), the subject-matter under discussion (prakarana), indication from another place (linga), propriety (auchitya), place (desha) and time (kala). Bhartrihari quotes the same list in his *Vakyapadiya* with only a slight modification, that is by substituting vakya (syntactic relation) for linga: 'Vakyat prakaranat arthat auchityaddeshakalatah/shabdarthah prabibhajyante na rupadeva kevalat.' Thus Bhartrihari says that the meaning of an expression is determined not merely by its form but by the contextual factors also.

We may also refer to a relevant aphorism of the *Mimamsa sutra:* 'Shrutilingavakya-prakarana-sthana-samakhyanam samavaye paradaurbalyam arthabhiprakar-ashat'. It is evident that the Mimamsa school was also aware of the special significance of prakarana along with vakya, linga, artha, etc. According to the above-mentioned aphorism, the process of subordinating the details is hastened through six kinds of proof, viz., shruti (direct statement), linga (implication from another word), vakya (syntactic connection), prakarana (context of situation), sthana (position) and samakhya (etymological meaning). Of these six kinds each preceding proof is stronger than the succeeding one. Bhartrihari mentions another list of such contextual factors which determine the exact meaning of a word in case of ambiguous and equivocal expressions (*Vakyapadiya)*. It is worthwhile to note here that this list has been taken up for detailed analysis by later grammarians like Nagesha *(Laghumanjusha)* and rhetoricians like Mammata *(Kavyaprakasha)*, Vishvanatha *(Sahityadarpana)*, Hemachandra *(Kavyanushasana)*, Appayadikshita *(Vrittivarttika)* and Jagannatha *(Rasagangadhara)*. Appayadikshita defined prakarana as 'vaktrishrotribuddhisthata' and illustrated the same with two examples, viz. (a) 'devo janati sarvam' (my lord knows everything) and (b) 'Saindhavamanaya' (Bring Saindhava). In the former instance, 'devo' may mean either god or king, while in the latter 'Saindhava' may mean either salt or horse, according to the particular context. Again, Patanjali emphasised the importance of 'artha' and 'prakarana' in determining the meaning of words *(Mahabhashya)*. Kumarila Bhatta has also commented on the utility of prakarana.

In the realm of dramaturgy, however, the term 'prakarana' has a totally different connotation; there it is a sub-genre of drama. It has been defined and explained by various authorities of Sanskrit dramaturgy of whom Bharata, Abhinavagupta, Sharadatanaya, Trilochana, Kumbha and Vishvanatha are most prominent. Bharata says in the *Natyashastra:* 'Yatra kaviratmashaktya vastushariram cha nayakam chaiva/autpattikam prakurute prakaranamiti tadbudhairjneyam/ yadanarthamathaharyam kavyam prakarotyabhutagunayuktam/utpanna-bijavastu prakaranamiti tadapi vijneyam.' He goes on further to elaborate the features of the sub-genre. We are thus told that the story of the prakarana is invented by the dramatist, but it resembles the 'nataka' in other respects. The number of its acts varies from five to ten; however, it has a preference for the maximum of ten. Before we go into further details we may refer to Vishvanatha's definition in the *Sahityadarpana:* 'Bhavet prakarana vrittam laukikam kavikalpitam/Shringaro'ngi nayakastu vipro' matyo'-thavavanik/Sapayadharmakamarthaparo dhiraprashanta-kah.'

The story unfolded in the prakarana, being different from those evolved from tradition or history, allows enough scope and freedom to the playwright for freely

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displaying his imagination and skill of inventive power. The prakaranas that have come down to us through corridors of time deal with the chequered life-style of the luxurious and conceited sections of society as well as with the lives of private and lower strata of society. Thus the sub-genre of prakarana represents a contrastive dramatic profile *vis-a-vis* the sub-genre of 'nataka' in which the dramatis personae are practically confined to the upper stratum of society comprising the warrior princes of antiquity and other public figures. But the borderline between the sub-genres of nataka and prakarana is sometimes very thin because the definitions of a 'well-known' story and an 'invented' story tend to encroach upon each other. Moreover, it seems that a prakarana is also allowed to borrow a story from an earlier prakarana or a novel.

Natyadarpana has spoken of a scheme of seven degrees of inventiveness which would interestingly cover some natakas as well, for instance, when a well-known protagonist attains an invented objective. However, it can hardly be denied that all the dramatic plots are, in a way, invented by the creative genius of the dramatists since they are expected to fashion a new interpretation as well as add new incidents to them.

In course of time the sub-genre came to be neglected. The probable reasons for this neglect may be conjectured. When medieval India was largely concerned with meeting the challenge of the alien aggressors, writers felt the need of finding some psychological compensation; as a result, everything traditional and ancient was glorified. The sub-genre (i.e. prakarana), which did not hesitate to criticise social conventions and whose characters were less inhibited, could hardly be appreciated, therefore, by an audience largely consisting of the elite.

The prakarana, however, has enough scope for experimenting with the dramatic theories employed by a nataka. Both the sub-genres have generally the same kind of aesthetic experience, though the prakarana probably has greater infusion of the comic.

Here we may also take into account some of the relevant comments in the *Natyashastra*. Bharata says that there should not be a crowd of characters on the stage in the prakarana or in the nataka of a more restrained type; rather, the characters should be only four or five in number. It is noteworthy that Bharata divides dramas into two categories according to the manner of performance (prayoga), viz., the violent (aviddha) and the delicate (sukumara). In his opinion the nataka and prakarana belong to the delicate type along with the satirical monologue, street play and pathetic play. This type is more popular because of its intense human feelings. He writes further that the prakarana generates more popular apeal because it comes nearer real life and does away with the supernatural. Abhinavagupta too talks about the prakarana in his commentary: 'Prakhyatarajarshi-nishedhannatakat prakaranasya vailakshanyam/ Prakaranam prayaso lokavyavahara-drishtam divyacharitam alaukikamiti nishiddham'.

Ashvaghosha's (1st c AD) *Shariputraprakarana*, complete in nine acts, is the earliest known specimen of the sub-genre. Only some fragments of its manuscript have been discovered. Its close correspondence to the classical type as laid down in the *Natyashastra* is most remarkable. Shariputra, the Brahmin protagonist, corresponds to the requirements and is definitely of the noble and calm type. But we cannot ascertain whether the heroine was a lady or a hetaera and how far the plot was refashioned by invention. This is a point of departure from the later prakaranas. The *Pratijnayaugandharayana* of Bhasa (3rd c. AD) comes next; it is described in the prologue as a prakarana and has four acts. It follows the theoretical framework only partially, though its protagonist is a minister of king Udayana.

The *Mrichchhakatika* is decidedly the best work of the genre whose authorship is ascribed to Shudraka. Scholars sharply differ about his time, though it may be conjectured that he was a predecessor of Kalidasa.

We come across two other examples of prakarana whose authorship and date are however unknown, viz., *Tarangadatta* and *Pushpabhushita* (also known as *Pushpadusitaka*). Besides these, there are a few less known works, for example, Uddandanatha's *Mallikamaruta* (17th c.) in five acts, Ramachandra's *Kaumudimitrananda* (12th c.) in ten acts, Ramabhadra Muni's *Prabuddharauhineya* (12th c.) in six acts and Yashaschandra's *Mudritakumudachandra* (13th c.).

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Ta.B.

PRAKARI (Sanskrit), a dramaturgical term, indicates an incidental element of the plot in a play. Derived from the root 'kr' (to do) with the prefix 'pra' (very much, well), the word etymologically means 'doing well'- and then 'an aid'. Most probably it was the name of a kind of song, but its details are not available *(Yajnavalkyasmriti)*.

In dramaturgy, prakari means an episodical interlude inserted in a drama to explain what follows. This is one of the five 'arthaprakris', elements of plot (literally, natures of plot). The definition of prakari by Bharata (*Natyashastra*) is obscure. We understand from the definitions of Sagaranandin and Vishvanatha Kaviraja that prakari is an incidental (prasangika) element of plot in a play. Obviously, it does not extend up to the denouement. In this respect it differs from 'pataka', another element of the plot, since pataka goes with the main theme to a great

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extent. The end achieved by the element is not what was aimed at by the hero, but it serves as a means towards the fruition of his aim. A good example of prakari may be found in Act VI of Kalidasa's *Abhijnanashakuntala* (from the entry of the maid Chuturika up to the cry of Vidushaka in distress from 'nepathya').

S.M.

PRAKRITA-PAINGALA (Prakrit) is a prosodic composition. The writer is unknown. It is an important manual of Prakrit and Apabhramsha metres. It analyses mainly Prakrit metres in detail. The language of the text is Avahatta as referred to in the commentary but, in fact, it is a mixture of Apabhramshas. The verses are quoted as examples from many poetic works, though their time and period are different. According to Sunitikumar Chatterji, the book belongs to a time between AD 900 and AD 1400, while L.P. Tessitori assigns it to the 10th-12th century but probably near or about the twelfth. V.S. Agarwal considers it to be a work of the fourteenth century. The various illustrations in the book obviously show its composition at different periods. A number of commentaries were written on the text in the sixteenth and seventeenth centuries. *Pingalatika* of Vishvanatha Panchanana, *Pingalaprakasha* of Bansidhara, and *Pingalatattvaprakashika* of Yadavendra give the original text also. In the commentaries the Avahatta language has been used abundantly.

Prakrita-paingala has the description and analysis of forty 'matrika' metres. The illustrations, which are quoted in the texts, have great importance since they show the dialectical forms of different periods, and are an important link between the Middle Indo-Aryan and the Modern Indo-Aryan language developments.

Further, there are many words in it which are similar to those in Khari boli in meaning and formation, e.g. jadda (cold), kichhu (some), gudia (doll), kotha (store-room), hetth (lower), koi (any), ajjau (to-day), patthara (stone), buddha (old man), chakki (flour mill), kaha (said), ikali (alone), ghau (wound), sahi (true), lakha (million), iggaraha (eleven), chaudhha (fourteen), chalish (forty), teraha (thirteen), bisa (twenty), atthaisa (twenty-eight), baraha (twelve), chaubisa (twenty-four), chhappana (fifty-six), chhaha (six), solaha (sixteen), tisa (thirty), battisa (thirty-two), bayalisa (forty-two).

Some scholars have suggested that *Prakrita-paingala* is a source of Sauraseni Avahatta, eastern Rajasthani, Braj and Khari boli. It represents not only eastern Hindi, but also western Hindi with reference to literary Apabhramsha. In *Prakrita-paingala* some old 'sup' and 'ting' formations have been preserved, and therefore, it may be said that the spoken forms used in illustrations are samples of the language as it developed between the eleventh and the fourteenth centuries.

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D.S.

PRANAMYA DEVATA (Maithili) is a collection of eleven short stories by Hari Mohan Jha. It appeared first in 1945 and has since been reprinted several times. In these stories the author has criticised those persons who are ironically called Pranamaya devata (The adorable gods). These characters have been described as creating awkward and ridiculous situations by their antiquated thoughts and actions. The stories reveal the conflicts and contradictions so common in those days of the changing Maithil society. The author has drawn his characters from varied walks of life, such as 'Vikat pahun', 'Gharjamay', 'Jyotishacharya', 'Panditji', and 'Kaviji'. He beats with the same stick both the obnoxous orthodoxy of the fundamentalists (pandits) and the ridiculous ultra-modernism of the English agents (Angarejia babus). The stories, thus, aim at reforming society without being didactic. The most attractive feature of this collection is the element of wit, as also humour, in which the author is unparalleled in Maithili literature. It is, perhaps, the first collection of short stories which heralded modernism in Maithili literature and society.

Mo.B.

PRASAD, JAI SHANKAR (Hindi; b. 1890, d. 1937) was an eminent Hindi poet and dramatist. Born in Varanasi in the rich family of Sunghani Sahu, known for its tobacco business, philanthropy, patronage of art and scholarship, 'Prasad' joined Queen's College, Banaras, but could not continue his studies because of the untimely death of his parents, heavy loss in business and family feuds. However, he studied at home and his unquenching thirst for knowledge, both ancient and modern, led him to a deep study of the classics, scriptures and philosophy.

Endowed with insight and genius which flowered in different creative directions, Prasad made an humble start. His first compositions in verse were in the form of 'samasya-purti'. Though a resident of Banaras, he chose Brajbhasha as a vehicle of expression and wrote under the pen-name of 'Kaladhar'. Most of his early writings were traditional in theme and craft, and were published in the monthly *Indu* which he himself later edited. His first work is *Chitradhar*, a collection of poems, short stories, plays and essays, followed by *Kanan-kusam*, *Prem-pathik* and *Karunalaya* (lyrical dramas). Then he turned to Khari boli and gave a new direction to Hindi poetry. The publication of *Jharna* (1918) augurs romantic poetry, and with it dawns the 'chhayavad-yug' in Hindi literature. These poems are marked by subjectivity, romantic imagination, intensity of emotion and lyricism. *Ansu* (1925) is the

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expression of the poet's personal grief transmuted to sublimity. *Lahar* (1933) is a collection of lyrics on love and nature, followed by powerful poems on historical themes in blank verse. His magnum opus, *Kamayani* (1935), has been conceived and planned on a grand design with a lofty theme. It depicts the psychic journey of man through time and space. The poet has given a new interpretation to the allegory. Here Manu is the primordial human mind perpetually in quest of peace. Prasad suggests that the goal can be achieved only through a synthesis of emotion (Shraddha) and intellect (Ida), faith and reality. An epic of enduring value, its theme is of universal relevance.

In his dramas we find Prasad to be a man of romantic temper with a rich cultural background. Most of the plays are historical but they present either the problems of our own society or delve deep into basic universal problems pertaining to human nature. If his *Dhruvaswamini* raises the problem of subjugation of woman and her right to divorce, other plays delineate the conflict between love and duty, personal ambition and larger interests of society and country. The heroes and heroines of these plays symbolize the spirit of sacrifice, valour, dedication to higher values, and patriotism. As all classics, they belong to the present age as also to all times.

Some critics have viewed Prasad's plays as 'closet dramas', having no relevance to stage. As a matter of fact Prasad rebelled against the commercial melodramas of the Parsi theatre and the vulgar language used in them. His dramas with certain alterations and adaptations can be and have been successfully staged. Of his twelve plays, *Chandragupta*, *Skandgupta*, *Ajatshatru* and *Dhruvaswamini* occupy a pride of place in the history of Hindi drama. Their language is richly poetic, laden with romantic imagery and picturesque expressions. *Dhruvaswamini*, however, approaches in a way the problem plays of Ibsen.

In contrast with his dramas, his two novels *Kankal* and *Titli*, and several collections of short stories are realistic in tone. His realism, however, is fundamentally different from the scientific naturalism of Zola, who studied man and woman as beings determined by the influences of their environment. Prasad, on the one hand, presents the structure of Indian society with all its weaknesses—exploitation of the weak, hypocrisy and sham, false idealism, etc. On the other, he advocates a composite outlook and a synthetic approach to the problems of man and society with positive moral postulates.

As a literary theorist too he shows a combination of romantic idealism and revolutionary reformism. A keen student of Western aesthetics, he has his own ideas about art, beauty and poetry. He looks upon poetry as an experience of the soul. Discussing the Indian approach to the problems of art, its nature, function and value, he tries to analyse both the normative and the descriptive questions. As a critic he was bold enough to refute Acharya Ramchandra Shukla's views on 'chhayavad' and 'rahayavad' in his book *Kavya aur kala tatha anya bibandha*. He asserted that the two streams were not an imitation of an alien and exotic movement, but had their roots in the soil. He tried to trace the stream of Indian philosophical thought and asserted that the manifestation of consciousness in the so-called inanimate world or the mystical perception of Reality in the universe is not an alien thought. It is purely Indian and can be traced to the Vedas, the Upanishads and the poetry of Siddhas and Mirabai. Another essay 'Yatharthvad aur chhayavad' also shows his profound insight and impassioned convictions.

Prasad was endowed with the rich creative genius of a trail-blazer. Disinterested in literary controversies, spurning the limelight of publicity, averse to both criticism and approbation, he devoted himself totally to the service of the muses. His contribution to Hindi literature is, indeed, monumental.

S.S.G.

PRASANNA-RAGHAVA (Sanskrit). After Bhavabhuti the quality of dramatic writing shows signs of steady decline. Drama loses its invigorating contact with both the life and the idiom of the masses, and the absence of inspiration is compensated by a thick crust of scholarship on the surface. The kavya-manner spreads on to drama. The old caution pronounced by Bharata that drama above all is a visually and plastically represented production is forgotten. It sprawls to enormous lengths, and the dramatists take pride in the bulk of their production as also in the preponderance of the lyrical element. This decadent phase of Sanskrit drama is, however, fortunate in having a number of plays based on the *Ramayana* story. Of such plays, the works that deserve special mention are *Anargha-Raghava* of Murari, *Bala-Ramayana* of Rajashekhara and *Prasanna-Raghava* of Jayadeva.

This sign of decline is obvious in *Prasanna-Raghava*, a drama in seven Acts, in which the logician Jayadeva of the 13th century, son of Mahadeva and Sumitra of Kundina in Berar, endeavours to tell again the story of Rama. Jayadeva makes certain changes, but the new incidents which he incorporates mar the beauty of the dramatic composition. In Act I a disciple of Yajnavalkya appears and reports certain incidents: Bana, the Asura, is to rival Ravana for the hand of Sita. Two bards appear to describe the suitors, but they are insulted by a rough character, who turns out to be Ravana with his ten heads. Bana appears, tries in vain to bend the bow, insults Ravana and retires. In Act II there is a peculiar scene in which Rama watches Sita and her friend and there is a shy whisper of love. In Act III Vishvamitra bids Rama to bend the bow of Lord Shiva. The bow is broken, there is a great rejoicing, and the marriage is celebrated. Act IV depicts the arrival of angry Parashurama and his fight with Rama. Rama wins but falls at the feet of his rival and asks for his

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blessings. In Act V the rivers Yamuna, Ganga, Sarayu, Godavari and Tungabhadra along with the Sagar (ocean) appear as characters and report the abduction of Sita, the death of Jatayu, the falling of Sita's jewels, the slaying of Valin by Rama and his alliance with Sugriva and Hanuman. Act VI presents Rama driven to madness by sorrow. Two Vidyadharas by their magic art show him the events in Lanka. Sita's love is tested. It is known that in spite of repeated persuasions, Sita rejects Ravana. When Ravana wants to kill her with a sword, Hanuman suddenly appears and obstructs the motion of the sword. Sita is desperate and tries to burn herself on a funeral pyre, but the coal is changed to pearl, and Hanuman consoles her with the news of Rama's fidelity. Act VII describes the invasion of the city of Lanka and the fierce fight, and the final departure of Rama, Sita, Lakshmana and others by the aerial car to Ayodhya.

The preponderance of the lyrical element in the play is clear. In the last Act, Rama, Sita and Lakshmana along with other characters assemble for a poetry contest, and each describes in turn the beauty of the setting sun, the charming places passed by during the aerial flight, and the rise of the sun at day-break. Apart from the lyrical element, the supernatural too intrudes upon the play.

Being born in an age of decadence, Jayadeva was not able to demonstrate his dramatic talents to the full, but his *Prasanna-Raghava* is certainly one of the best of the Rama plays that cropped up in imitation of the *Ramayana* story.

R.M.

PRASHANT, DHARAMCHAND (Dogri; b. 1915) was born in Jammu, and is a graduate of the Punjab University. He has been associated with the Dogri literary movement from its very inception, having been one of the founder members of the Dogri Sanstha, the representative organ of this movement, and also its President and General Secretary. He has also been associated with the Sanstha's quarterly magazine, *Nami chetana*. Besides Dogri, he has been active in other organisations like the Nagari Pracharini Sabha, Jammu, working for Hindi.

His contribution to Dogri literature includes two collections of short stories, some stray articles and one-act plays, and a collection of research papers published by the Dogri Research Institute, Jammu. *Deva ka janam* (1966) has the distinction of being the first published Dogri play. It was first published in *Nami chetana* in 1935 and is based on a puranic theme. The title of his second play is *Gulab Singh*, published in 1977. The two collections of his short stories are entitled *Uchiyan dharan* (1964) and *Gajre* (1969). The stories included in the collections are based on romantic events and suspense, woven carefully with strands drawn from legend, fancy and semi-historical data. Prashant edited a literary journal, *Rekha*, which was started in 1963 and had a short life. However, it played an important role in enriching Dogri prose and literary criticism. Three instalments of Prashant's novel *Rukmini* (1977), which first appeared in this journal, were very well received and evoked a lot of interest in its central character, a young widow. After the closure of the journal, the novel was completed and published subsequently.

Prashant was a member of the Sahitya Akademi's Advisory Board for Dogri from 1983 to 1987, and edited an anthology of Dogri short stories for the Akademi.

Ram. S.

PRASHASTAPADA (Sanskrit), variously known as Prashastadeva, Prashastacharya, Prashastamati, Prashastakara, is one of the earliest commentators of *Kanadasutra*, also called *Vaisheshikasutra*. Prashastapada's commentary is called *Padartha-dharmasamgraha*, also known as *Prashastapada-bhashya*. Though there were commentaries earlier than those by Prashastapada and a few immediately following him, *Prashastapadabhashya* is the earliest commentary available to us at present. The earlier commentaries like *Ravana-bhashya* and *Bharadvaja-vritti* have been lost.

This system of philosophy is called Vaisheshika-darshana because it insists on vishesha or particularity—that the imperceptible souls and atoms are the basic source of the world. It is a philosophy of realism and pluralism. In other words, the world is not conceptual but real, and the ultimate reality is not one but many which exist in the form of atom.

The system seems to be of much greater antiquity than Nyaya. It, perhaps, preceded Buddhism and Jainism. Kanada, known as Kanabhuka and Akshapada also, gave the thought a systematic exposition in about 3rd century BC. This is known as *Kanadasutra* which was commented upon, as mentioned above, by a few scholars before Prashastapada. We do not know their views. The commentary by Prashastapada is the only work extant which explains the fundamental doctrines of the system by introducing many new concepts.

Prashastapada's bhashya is not so much a commentary on *Kanadasutra* as an important independent work. As an eminent scholar has observed: "Almost all the peculiar doctrines that distinguished the later Vaisheshikas from the Naiyayikas and other schools are to be found in Prashastapada's work, and are conspicuously absent in *Kanadasutra*. The doctrines about 'dvitva', 'pakajotpatti', 'vibhagaja-vibhaga' and several others, which are regarded as peculiarities of Vaisheshika system are not even touched upon in Kanada's aphorism, although they are pretty fairly discussed in Prashastapada's bhashya."

Evidently Prashastapada, as a follower of the Vaisheshika system of philosophy, was obliged to put the system on an unassailable plane, secure from attacks by Buddhist logicians. He also wanted to maintain its basic

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doctrine distinguishable from that of other systems. There was a time-gap of nearly seven hundred years, if not more, between Kanada's exposition and Prashastapada's 'bhashya' of the doctrine. He came after the famous Buddhist logician Dinnaga (4th c. AD) and Vatsyayana, the commentator on Gautam's sutra, whose work is known as *Vatsyayana-bhashya* (2nd c. AD). He, however, preceded the Buddhist logicians Paramartha (AD 499-569) and Dharmapala (AD 539-70) who refuted certain views of Prashastapada. Thus Prashastapada may be placed in the late fourth century. During this intervening period many new doctrines were propounded with logic and vigour by different schools, and Prashastapada took notice of all that he refuted. Thus it was Prashastapada who put the Vaisheshika system of philosophy on a formidable ground.

Prashastapada admits six categories (padartha), such as substance (dravya), quality (guna), action (karma), the universal or generic (samanya), the particular (vishesha), and inherence (samavaya). His account of twenty-four qualities, the theory of the creation and destruction of the world, the statement of fallacies and the nature of inference are distinct addition to Kanada's work.

Prashastapada, while trying to give a coherent account of the creation and destruction of the world, says that the external world is objectively real and also ultimately real. It is real not because we conceive objects. Objects are there and they are the products of a complex structure comprising their immediate parts. And when matter is divided into parts and the process is continued, it ultimately comes to a final stop. At this stage the ultimate particle of matter, called 'paramanu' (atom), remains, which is not further divisible and cannot be pierced through. These are many in number and they vary in their intrinsic quality.

In the process of the creation of the world it is held that two atoms combine and produce a dyad (dyanuka), and when three such dyanukas combine the first grossness is produced. While the atom is imperceptible, the gross element produced by the combination of atoms is perceptible. Here Prashastapada enunciated the theory of 'avayava' (part) and 'avayavin' (whole) and their being related through the relation of inherence. The new entity produced by the combination of parts is not a conglomeration of them, but a completely new thing that has emerged out of the parts. This doctrine upheld by Prashastapada has been severely criticised by the Buddhist logicians. Prashastapada refuted all the arguments of the earlier Buddhist logicians like Dinnaga and others. However, nowhere it is stated why two atoms combine and why the next combination is of three dyads and not of two. Such questions are left unanswered.

In short, *Prashastapadabhashya* systematised precisely the Vaisheshika doctrines; this bhashya seems to be the first pure Vaisheshika work after the *Vaisheshika-sutra*. All the subsequent works on the system have been influenced by the Nyaya system, and around the tenth century the two systems were integrated into one.

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B.S.

PRASHNOPANISHAD (Sanskrit). Though *Prashnopanishad* is evidently a later Upanishad, it is, unlike other Upanishads, a preconceived systematic unit of philosophy and belongs to the *Atharva Veda*. Each of the six sages who go to Pippalada to seek wisdom asks him a question. The order of their questions is such that a system of philosophy is educed from it. Pippalada's is a synthetic form of philosophy developed out of the six psycho-metaphysical questions put to him by the six seers, namely Sukesha Bharadvaja, Shaibya Satyakama, Sauryayani Gargya, Kaushalya Ashvalayana, Bhargava Vaidarbhi and Kabandhi Katyayana. According to the instructions of the teacher, they lived a life of penance, celibacy and faith for one year.

Kabandhi Katyayana approached the teacher and asked: "How, revered sir, is this 'praja' produced?". The teacher answered: "The Creator cherished a desire for praja and practised penance and produced a couple of 'rayi' and 'prana' so that they could produce different varieties of praja. All the movements of the perceptible existence are under the control of the Time-wheel. But the human soul yearns to go beyond this wheel. Those who live a life of penance, celibacy and faith can go beyond the Time-wheel."

Bhargava Vaidarbhi asked the second question: "What powers sustain the human body? Which of them illumines the body, and which is the superior?" Pippalada answered, "Prana is the controller of all things in the three worlds."

Kaushalya asked the third question, "From what is the prana produced? How does it enter the body, and how does it stay there and pervade?" Pippalada answered, "Prana is produced from the Atman. As the shadow accompanies the body, prana accompanies the Atman. It enters the body because of the 'purvakarma' performed by the mind."

Sauryayani Gargya asked the fourth question: "Revered sir, which of the sense organs sleeps in the body? Which remains awake? Which god sees the dreams? Who experiences happiness?"

The teacher said: "At the time of sleep all sense organs merge in the superior organ (mind) with their objects. This state is called 'sushupti'. The five vital airs remain awake. It is the mind which sees the dreams. As the birds perch together on the sheltering tree, so do all the five gross and subtle elements and their objects merge in the Atman and rest themselves." The ordinary man cannot pass beyond the three states of 'jagrat', 'svapna' and 'sushupti'. One who goes beyond these states knows the Atman.

Shaibya Satyakama asked the fifth question: "Re-

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vered sir, what world is attained by a person who meditates on 'pranava' till death?" The teacher answered: "The Pranavabrahman is both 'para' and 'apara'. The meditator goes to the Brahman he meditates upon. One who meditates on the 'Omkara' of three syllables gets his heart stabilised, secures knowledge and goes to the Brahmaloka." What Pippalada wants to emphasise here is that 'a', 'u' and 'ma' are the three 'matras' and are symbolic of the perceptible world, the psychical world, and the 'hiranyagarbha' respectively. Those who meditate on them separately cannot achieve permanent bliss. But he who meditates on them together becomes 'Atmajna'.

The last question was asked by Sukesha Bharadvaja: "Where does the 'purusha' comprising sixteen 'kalas' stay?" Pippalada answered: "This purusha stays inside the human body. The sixteen kalas tend to merge in him." It can be explained as follows: The spiritual power which causes all movements and activities in human life is also instrumental and causal to all universal dealings. One who can experience the identity of the two is Atmajnanin. One must meditate, therefore, on that 'Atmashakti' and get liberated.

The concepts of 'rayi' and 'prana' are further elucidated by Pippalada in answering the question of Kabandhi Katyayana: "Where from do these lives come into being?" The teacher says: "Aditya' is prana and 'Chandramah' is rayi. 'Shuklapaksha' is prana and 'Krishna paksha' is rayi. 'Ahar' is prana and 'Ratri' is rayi. In conclusion it can be said that 'anna' is Prajapati, and all the praja is born of him. Those who observe this 'Prajapativrata' with penance, celibacy and truth, and are free from deceit, falsehood and treachery, can achieve the 'Brahmaloka'."

In answer to the second question of Bhargava Vaidarbhi, Pippalada emphasises the importance of the 'Varishtha Prana': "As the bees fly and follow closely their flying king, the sense organs and the mind follow closely the varishtha prana."

In reply to the third question the teacher says: "As the emperor appoints the various officials to different posts, the chief prana appoints the other pranas to different posts in the body."

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V.G.R.

PRASTAVANA (Sanskrit) is a technical term associated with Sanskrit dramaturgy. According to standard lexicons, it ordinarily means beginning, commencement, preface, introduction, exordium, praise or sounding forth (e.g. 'Prastavan iyam kapatanatakasya' or 'Arya valacharita prastavana dindimah). It is an introductory dialogue (prologue or prelude) at the beginning of a drama between the stagemanager and one of the actors. It gives an account of the dramatist, including a general assessment of his merits, and then introduces the spectators to the principal incidents of the drama. This is also known as 'Amukha'.

Vishvanatha says in *Sahityadarpana:* "Nati vidushako ba, pi pariparshvika eva va/Sutradharena sahitah samlapam yatra kurvate chitrairvakyaih svakaryotthaih prastutakshepibhirmithah/Amukham tattu vijneyam namna prastavana'pi sa."

Bharata's *Natyashastra* had earlier prescribed an elaborate series of preliminary formalities to be performed before the commencement of the actual drama (Purvaranga). After the observance of Nandi (benediction) at a pre-determined moment, the sutradhara (stage-manager) recites two verses consecutively, to be followed by a 'trigata' (discussion). Immediately afterwards, the content of the drama is announced and the sutradhara leaves the stage along with two attendants. It marks the end of a phase. According to *Natyashastra,* this is the ideal moment for the 'Sthapaka' or introducer to enter the stage and introduce the play to the spectators. He resembles the sutradhara in appearance and qualities, and it is expected that the nature of the drama would be indicated by his costume. Actually the sthapaka opens the prologue of the play in giving to the spectators the name of the author and the title of the play with the description of the season. Immediately before his entrance had been greeted by an appropriate song, he dances, utters praises and puts the spectators in good humour with verses alluding to the theme of the play. This process of declaration is known as prastavana or amukha or sthapana of a play. However, it may be noted that one could differentiate even between prastavana and sthapana *(Rasarnavasudhakava).*

The essential feature of the prologue is said to be an address by the stage manager in directly hinting at the contents of the play to an attendant actress or jester. There are five rhetorical devices by which the prologue leads on to the play itself, though Bharata and Dhananjaya speak of only three; (a) The 'Kathodghata' makes a character enter from behind the curtain and apply the words of the stage-manager (or producer or director) to himself; (b) The 'Pravarittaka' shows the stage-manager (or producer or director) mention some appropriate action in the play with reference to a character, and presently the character enters; (c) 'Prayogatishaya' is the moment when the stage-manager introduces a character announcing simply his approach. Vishvanatha, however, treats this device as an instance of 'avalagita' which leads to the play with parallelism (or continuance) of action between the stage-manager and the character.

Another device called 'Udghatyaka' has also been recognised when the words of the stage-manager are overheard and misunderstood by a character and the latter feels provoked and enters the stage at once to act accordingly. Vishvanatha calls it an abrupt dialogue and

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accepts it as a means leading to the play proper. For example, in *Mudrarakshasa*, the stage-manager alludes to the Demon of Eclipse (Rahu) as eager to vanquish Chandra (moon). Just at that moment Chanakya calls out from the greenroom, connecting Chandra to Chandragupta Maurya.

It seems that the formalism related to the prologues in the Sanskrit dramas evolved through a slow but continuous process aiming at conciseness. That is why the elaborate procedure of introducing a play was gradually felt to be irrelevant and unnecessary; hence the 'prastavana' of an earlier drama is somewhat more circumlocutive than that of the later ones. It is quite significant that *Dasharupaka* and *Sahityadarpana* do not give detailed accounts of the preliminaries immediately preceding the prelude. On the other hand, *Natyashastra* indicates that though there is a complete and elaborate form of purvaranga, there may also have been both abbreviated and extended forms with additional ceremonial details. One cannot but note the possibility of an obvious overlapping between the purvaranga and the remaining part of the ceremony which includes the prologue, because the last element of the purvaranga known as 'prarochana' is fashioned for informing the spectators of the content of the play which essentially belongs to the prologue proper. Bhasa's dramas mark the departure from such norms as the name of the author of the drama is not mentioned in the prologue. It may be assumed that the practice of transferring the substance of the 'prarochana' from the purvaranga started after Bhasa's time, perhaps because he knew that it was only a renewal of convention and no integral part of his play. But as Sanskrit drama got progressively conventionalised, the borderline between creativity and craftsmanship became faint and the element of the preliminaries was gradually absorbed in the dramatist's own work.

Vishvanatha tells us significantly that the preliminary details were always not properly performed in his time; besides, the stage manager performed the whole of the work theoretically assigned to him and the sthapaka. It is evident that the sthapaka was eclipsed by the sutradhara and consequently the role of the former was usurped by the latter. It is, however, difficult to say as to when the process exactly started. We can only say that the sthapaka is found in various connections in Prahladana's *Parthaparakrama*, and Vatsaraja's *Kiratarjuniya*, *Rukminiharana*, and *Samudramanthana*. But *Rasarnavasudhakara* ignores him, and Shivarama's commentary on *Nagananda* shows that great doubts existed at that time regarding both the preliminaries and the role of the sutradhara and sthapaka. However, Rajashekhara's *Karpurmanjari* and Madhava's *Subhadraharana* mention only the sutradhara. Pischel suggested that Bhasa was responsible for banishing the sthapaka, since Bana referred to the fact that his dramas were introduced by the sutradhara. *Dasharupaka* expressly advises the activities of the sthapaka but goes on to call him sutradhara as it has of course been agreed that he is to have the attributes of the sutradhara so that the use of the title is justified.

Thus the evolution of the conception of 'prastavana' and the elementary details related to it is quite interesting. Bhasa's art has unquestionably primitive traits as in his dramas the prologue is described as sthapana and not as prastavana. It is exceptionally simple: after a Nandi (which is not preserved) is pronounced, probably in the greenroom, the stage manager enters and delivers a benediction. Immediately after that he prepares to make an announcement but is interrupted by a sound that eventually leads to the actual drama. We have already noted that the name of the dramatist or of the title of his play does not feature in the prologue which seems to have been already included in the preliminaries performed in the greenroom beyond the eyes of the spectators. In the works of Kalidasa, however, the first verse is Nandi, and immediately afterwards the sutradhara begins the play with a dialogue. The prologue of *Mrichchhakatika* shows Shudraka's innovative departure from the established dramatic tradition as the stage manager switches over from Sanskrit to Prakrit. In its immediate source of inspiration, as in the *Charudatta* of Bhasa, however, the stagemanager speaks only in Prakrit, since he has to play the role of the Vidushaka.

Harsha wrote his dramas in the true copybook fashion, and his *Ratnavali* has found particular favour with the authors of dramaturgy. Mahendravikramavarman, almost his contemporary, wrote *Mattavilasa*, a prahasana, and followed Bhasa's dramatic technique to a considerable extent. Hence the play is introduced by the stage manager at the close of Nandi (which is not preserved), and the prologue is called sthapana and not the usual prastavana. But there is an important point of difference from Bhasa, for Mahendravikramavarman has taken great care in the prologue to elaborate the merits of the author and of the title of the play.

In the eighth century Bhavabhuti confined himself to the established dramatic legacy in composing his three dramas. Vishakhadatta's *Mudrarakshasa* also does not show any inclination towards novelty. The same may be said about Bhattanarayana's *Venisamhara*, Murari's *Anargharaghava*, Kshemishvara's *Chandakaushika*, Krishnamishra's *Prabodhachandrodaya*, and Jayadeva's *Prasannaraghava*, etc.

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Ta. B.

PRATAPA REDDI, SURAVARAMU (Telugu; b. 1896, d. 1955). Born in an upper middle class family in Gadwal State, formerly a princely domain of Hyderabad (De-

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ccan), Reddy spent his boyhood in a rural setting. He studied at Hyderabad and Madras. He also studied Sanskrit and thereby came into contact with Indian poetics, grammar and classical literature. While he was still a student, he wrote the play *Uchchhala vishadam* (The sorrow of Uchchhala, 1916).

Pratapa Reddi read the western tragedians in general and Bhasa, the Sanskrit dramatist, in particular and under these influences, he was inspired to write plays and develop new techniques in drama. His next play *Tukaramu* (1923) is in five acts. Both the plays are appealing because of their characterization, music, racy prose and simple stage techinques. They became very popular and were staged several times.

Pratapa Reddi obtained his law degree in 1924 and practised as advocate in Hyderabad for over eight years. He learnt a few more languages, including Persian. His house became a centre of cultural activity. Those were the days when winds of change swept the country. Pratapa Reddi started *Golkonda patrika*, a bi-weekly magazine, to give vent to people's grievances. After some time it became a daily, and Pratapa Reddi with his fearless editorials, inspired the people to rise and assert themselves. After his retirement he settled down at Itikalapadu, a hamlet, and concentrated on research.

Though he was elected in 1948 to the State Legislative Assembly, his heart was in literature and he did not evince much interest in politics. He wrote stories, literary essays, plays, poetry, research articles and fables more than three hundred in number. *Andhrula sanghika charitra* (The social history of Andhras, 1929-49), *Hinduvula pandagalu* (Hindu festivals, 1931), *Haindava dharma virulu* (Heroes of Hindu virtue, 1940), *Ramayana visheshalu* (The highlights of *Ramayana*, 1942), *Prajadhikaramulu* (Powers of people, 1947), *Yuvajana vijnanamu* (Knowledge for the youth, 1950) and *Mogalayi kathalu* (Stories of the Mughals, 1952) are worthy of special mention.

In his writing, Pratapa Reddi was objective in approach and informative in content. He wrote in his preface to *Andhrula sanghika charitra* that it was not difficult to write the history of kings and their kingdom, but it is very difficult to attempt writing social history, because it will have few props. In poems like 'Pranayini' (The love, 1926) his romantic imagination reached a new height. In his plays his stagecraft went closer to the masses. His character delineation is powerful owing to his penetrating study of human nature. In his essays logic dominates the narrative pattern. He was, indeed, a force in early Telengana Renaissance.

S.M.K.

PRATAPARUDRIYAMU (Telugu) is a historical play written by Vedam Venkataraya Sastry, one of the early stalwarts responsible for providing an indigenous base to modern Telugu drama. Written in 1897, the main incident of the play is based on a historical event in the life of Prataparudra II of Orugallu who was caught and imprisoned by Muslim soldiers and released, as secretively as he was caught, by his Prime Minister, Yugandhara. The play's strength is not so much in its historicity as in Vedam's exceedingly convicing portrayal of characters and his mastery of delicate humour, both situational and verbal.

The play, originally intended for a two-night performance, has a complex structure. King Prataparudra Deva of Orugallu was imprisoned by Vali Khan, the Chief Commander of the Delhi Sultanate, who, pretending to have come to this land to seek the king's help in thwarting the designs of Afghan rulers, captured the king at a time when the Prime Minister, Yugandhara, was on a pilgrimage to Rameshwaram. When the Muslim soldiers were crossing the Godavari with the captured king, Vidyanatha, an aesthetician-poet saw the ship, suspected some danger, and pretending that he was drowning, sought the help of the people in the ship. When saved, he identified the king and went away with a message to the Prime Minister. He later informed Yugandhara of the king's captivity and the way he was taken to Delhi. The rest of the play deals with Yugandhara's attempts to get the king released in the guise of a mad man. Yugandhara moved freely in the streets of Delhi, pretending to be insane, all the time trying to imprison the Sultan and release his king. Finally, the Sultan, who was fond of diamonds, was lured into a ship to buy them from businessmen. He took along with him the imprisoned king, requesting him to make the proper selection of diamonds. When all of them were aboard, the ship started with the Sultan caught unawares as captive.

Two other aspects of the play serve as minor sub-plots. One is the rivalry between Vali Khan and his subordinate army officer, Khusru, in competing with each other to come closer to the Sultan and outweigh the other in intrigue. The second episode is the amusing court scene where Perigadu, the king's washerman, who resembles the king, was tentatively put on the throne to give a facade that the king was not captured by the Muslims. Finally, the king was restored to his country and the throne by the wise moves of Yugandhara, who was properly rewarded at the end of the play.

The play follows the traditional Sanskrit rules of composition, with the 'nati' and the 'sutradhara' initiating the action after a short discussion on the merits of the author and the play. The play is a 'nataka' in the traditional meaning of the term, with the acts, each act again divided into 'sthalas' (places). The characters are drawn with great dexterity; Prataparudra's nobility and his unwavering nature even against excruciating circumstances, Yugandhara's wise counsel and firm devotion to his duty and his king, and his different guises, risking his own life in order to get the release of his king, the royal women, delicate yet firm, the foolish washerman attached

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to his wife, their romance and his amusing prattle when he is guised as a king—all these are described in the true native spirit and with a perfect blending of the ideal and the real.

Though critics have found fault with the author for a fanciful creation of history in the play, it rightfully brings out the spirit of a historic past and through it a sense of nationalism. An important aspect of the play is the use of the speech-rhythms which exploit almost all the variations found in Telugu dialects.

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M.N.S.

PRATIBHA (Sanskrit) is 'Imagination' or 'creative faculty' belonging to the artist, which lies behind the genesis of poetic art. It represents the first and foremost equipment necessary for the poet; without it poetry is not produced at all, and if produced per force makes the creation an object of ridicule. Most of the writers on Sanskrit poetics lay down that apart from pratibha, the other two factors necessary for the creation of poetry are culture (vyutpatti) and constant practice (abhyasa) under the guidance of literary artists and critics. Thus Dandin says: "Natural creative faculty, shining scholarship and hard practice, these three conjointly go to constitute the causal factor of poetic creation." (*Kavyadarsha*). Bhamaha maintains: "Poetry emanates from the pen of an artist, gifted with strong creative faculty; it is necessary for him to comprehend the nature of expression and content and to get himself acquainted with compositions of master artists." (*Kavyalamkara*). Rudrata also proclaims that the three equipments of the literary artist are represented by creative faculty, culture and repeated practice (*Kavyalamkara*). Mammata too holds this view and asserts that imagination and culture springing from an acquaintance with the ways of the world and the creations of master artists, and constant practice under the guidance of experts in the art of poetry constitute together the cause of poetry (*Kavyaprakasha*).

In the domain of Sanskrit poetics there are some critics who consider pratibha or imagination as the sole factor necessary for the creation of poetry. One such critic is the great Rajashekhara, who affirms that pratibha represents the only equipment necessary for the literary artist. Voicing the same opinion, Vagbhata in his *Alamkarashastra* says that pratibha is the sole cause of poetry, and that culture and constant practice go only to sharpen the creative faculty of the poet, who is required to find suitable words and meanings in his endeavour to write poetry. In his *Rasagangadhara* Jagannatha supports the views of Mammata in regard to the cause of poetry, and affirms that poetic art is brought into life through creative faculty belonging to the artist, and that while some, inducted by the blessings of God and great men, are born with the ceative faculty, in others it is infused through culture and constant practice.

Sanskrit poetics takes great care to dilate the nature of poetry and determine its role in the creation of poetic art. Bhattatauta in his *Kavyakautuka* describes pratibha as the faculty which presents ever-new coruscations of ideas and enables the poet to express them in artistic shapes and forms. Pratibha is that power whereby the poet sees the subject of his poem as steeped in beauty and gives his readers in apt language a vivid picture of the beauty he has seen. It is a power whereby the poet not only calls up in his reader's heart and mind the impressions of faded experiences, but whereby he presents also new, wonderful and charming combinations and relations of things never before experienced or conceived by ordinary men. In describing this faculty Abhinavagupta says that it enables the poet, when overpowered with emotion, to create splendidly charming paintings in the language of poetry. This faculty, it is asserted, enables him to create new images, which are in a position to retain their freshness even for the time to come.

Bhattatauta is of the opinion that the creative faculty has two gifts for the artist: it enables him first to discover new meanings in old ideas and locate ever-fresh and charming truths; secondly, it presents suitable words and meanings, diction and figures necessary for composing appropriate poems competent to give expression to the enchanting flash of truth. Jagannatha emphasises the second gift, and asserts that pratibha offers words and meanings suitable for presenting paintings in verse, competent to give expression to the intensity of his feeling. The most well-known definition of pratibha is that given by Bhattatauta: Pratibha is a faculty which enables the artist to see ideas and truths that are likely to emerge in future and to present ever-new flashes of the currents of thought (prajna navanavonmeshashalini pratibha mata).

It may be interesting to discuss in this connection the distinction between Smriti, Mati and Prajna, as drawn by Rajashekhara. Intellect, Rajashekhara asserts, is of three types: Recollection (smriti), comprehension (mati), and vision (prajna). Smriti effects knowledge of a thing cognised in the past; mati generates comprehension of a thing or idea already present; prajna causes understanding of a thing or idea which is to emerge in future (*Kavyamimamsa*). While discussing the role of pratibha Rajashekhara classifies this faculty into two types: Creative (or Karayatri) which belongs to the literary artist, and appreciative (or Bhavayatri) which belongs to the connoisseur of poetic art. Creative faculty, it is asserted, presents words and meanings, metres and figures, techniques and dictions suitable for composition of poetry. The apprecia-

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tive, on the other hand, enables the connoisseur to share the experience of the artist. If the poetical painting is the external symbol of the artist's profundity of emotion, the creative faculty presents to the poet expressions and meanings, style and embellishments necessary to carve out that image. The appreciative faculty translates the symbol back into experience in the mind of the appreciative reader.

Sanskrit poetics gives an exalted status to pratibha. Anandavardhana describes the literary artist as a creator in a world which creates endless poetry, and asserts that the universe acquires its form what he is pleased to bestow. If the artist is full of emotion, the whole world appears immersed in ambrosia; if, on the other hand, he is without attachment and sympathy, the whole world appears dry and ugly (*Dhvanyaloka*). Mahimabhatta employs equally sublime language to describe pratibha: This faculty, it is asserted, consists in the intellect of the poet that is absorbed in selecting words and meanings; when his vision touches for a moment the highest spirit, it blossoms forth into pratibha. Continuing this hyperbolic statement Mahimabhatta says that pratibha represents the third eye of Shiva, with which the poet perceives the shape of things, the past, present and future (*Vyaktiviveka*).

In regard to pratibha, P.V. Kane makes the following observation: "It is usual to translate pratibha by 'Imagination'. It is better to translate pratibha as 'inborn creative faculty'. I.A. Richards defines 'Imagination', basing his remarks on Coleridge, as follows: 'That synthetic and magic power which reveals itself in the balance or reconciliation of opposite or discordant qualities, the sense of novelty and freshness with old and familiar objects, a more than usual state of emotion with more than usual order.' Coleridge made a distinction between 'Imagination' and 'Fancy'. Others do not make that distinction."

R.M.

PRATIHARENDURAJA (Sanskrit) was the commentator on *Alamkarasarasamgraha* of Udbhata. His commentary is called *Laghuvritti*. Udbhata happens to be the foremost representative of the Alamkara School, which believes that literary embellishments are essential for poetic art. Since the doctrines of Udbhata are incapable of being easily comprehended, Pratiharenduraja is held in high esteem as one of the great exponents of the Alamkara School.

In presenting the doctrines of Udbhata, Pratiharenduraja makes the following observations:

(a) Paranomasia (Shlesha) is of two kinds, 'Shabdashlesha' and 'Arthashlesha', and both are ideational figures. Paranomasia (Shlesha) is stronger than other figures. Where other figures join it, the apprehension of this figure dispels the apprehension of others, and it emerges as the principal figure.

(b) Meaning is of two kinds: the first gives knowledge when comprehended; the second, being implicit, causes charm.

(c) Rasas are capable of being expressed through the employment of expressions which have this significance like Shringara, Karuna, etc.

Though at least on one occasion Pratiharenduraja shows faithful adherence to the doctrines of Udbhata, he expresses a view which appears as the precursor of the grand doctrine of Dhvani propounded by Anandavardhana. In a verse he states that rasa constitutes the soul of poetic art. This view has been wrongly ascribed to Udbhata, leading thereby to a lot of confusion, because, according to the pronounced doctrine of Udbhata, literary embellishments, and not the rasa, constitute the salient trait of poetic art.

Pratiharenduraja, whose views are marked by new flashes of insight, is regarded obviously as one of the greatest commentators in Sanskrit poetics. He tells us that he was the pupil of Mukula, the famous author of a number of treatises on poetics. The last verse of Pratiharenduraja's commentary bestows high praise on Mukula, who is said to have been deeply versed in Mimamsa and Nyaya as also in literature and the science of language. In that verse the commentator introduces himself as Shrinduraja and as an inhabitant of Konkan. Since Mukulabhatta flourished about AD 900-925, Pratiharenduraja belonged to the tenth century.

Abhinavagupta, the grand commentator of Anandavardhana, mentions one Bhattenduraja, a great teacher under whose guidance he had the privilege of learning many subjects. This Bhattenduraja seems to have been a poet as well as a literary critic. Abhinavagupta mentions him in the same breath with Valmiki, Vyasa and Kalidasa, implying that the compositions emanating from the pen of Bhattenduraja were of high order. The question whether Pratiharenduraja is identical with Bhattenduraja constitutes the subject of an animated controversy.

In his *Alamkarasarvasva* Samudrabandha identifies the two and remarks that Bhattenduraja wrote the famous commentary on Udbhata. K.C. Pandey, too, holds the same view.

The grounds for identifying the two as one are, however, extremely slender. Abhinavagupta mentions his teacher Bhattenduraja as belonging to Katyayana gotra, his father was Bhutiraja, his grandfather Sauchuka, and the personal history of Pratiharenduraja is nowhere mentioned. Moreover, while Pratiharenduraja happens to be an advocate of the Alamkara School, Bhattenduraja is a propounder of the doctrine of Dhvani. They are two distinct writers, though the literary career of both of them falls somewhere between AD 925 and 980

R.M.

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PRATIJNAYAUGANDHARAYANA (Sanskrit), i.e. the vows of Yaugandharayana, is a Sanskrit play in four Acts by Bhasa who probably belonged to the early years of the Christian era. In the play, Yaugandharayana, Minister of Udayana, the king of Kaushambi (Vatsa), takes two vows which are finally fulfilled.

This is the first of the two plays written by Bhasa on the legendary hero, Udayana. The other is *Svapnavasavadatta*.

Bhasa presents the dramatic story sometimes through action on the stage and sometimes through narration by some minor character like a soldier or a messenger. The play is action-packed. *Pratijnayaugandharayana* is regarded, on the whole, as a masculine play, since there are only two women characters who appear on the stage and these two are comparatively minor characters.

It is difficult to assign the play to any particular class. Keith and Winternitz have categorised it as a 'prakarana' and, indeed, the stage manager mentions the word 'prakaranam' in his introductory remarks. Others regard it as a 'natika', or as an 'inhamriga'.

BIBLIOGRAPHY: K.H. Dhruva, *Pratijnayaugandharayanam* (Ahmedabad, 1922); T. Ganapati Sastri, *Pratijnayaugandharayanam*, with commentary (Trivandrum, 1920).

K.R.P.

PRATIMA NATAKA (Sanskrit) is one of the thirteen plays ascribed to Bhasa, who is believed to have lived during the fourth century BC. It draws its plot from the *Ramayana*, and covers a rather long span of Rama's life, from his exile into the forest to his coronation.

Pratima nataka offers a skilful epitome of the major incidents of the *Ramayana*. The episode of Sita playfully adorning herself with a birch dress in the palace sets the tone of the play and forebodes the incidents that follow. The action moves in swift progression—Rama's exile into the forest accompanied by Sita and Lakshmana, Dasharatha's grief and subsequent death, and Bharata's learning about the incidents from the statue in the gallery. Bharata's attempt to persuade Rama fails and he is forced to return to the kingdom. Act V offers another major departure from the epic story when Ravana appears before Rama himself dressed as an ascetic. He quotes the scriptures and prompts Rama to perform the memorial rite for his deceased father by killing a golden deer that dwells in the Himalayas. While Rama sets out in its pursuit, the golden deer (the disguised Maricha) appears before him and he follows its trail. It is then that Ravana reveals his true form to Sita and abducts her. *Pratima* does not follow the rest of the story of Rama; the scene shifts to Ayodhya where Bharata is grief-stricken on hearing the news of Sita's abduction. When he reprimands Kaikeyi, his mother, for having brought suffering to Rama, Kaikeyi reveals that when she said she wanted fourteen years of exile for Rama, it was a slip of the tongue since she had meant to say fourteen days. Bhasa thus absolves Kaikeyi of her crime, and establishes it as a mistake. The last scene presents a victorious Rama after the slaying of Ravana, and the scene of re-union of the brothers at Ayodhya, followed by Rama's coronation.

Pratima nataka (Statue play) falls into the dramatic division of 'Nataka', having a renowned plot and a 'dhiroddhata' hero. It draws its title from the incident of Bharata learning about his father's death from a statue put up in the sculpture gallery, where usually the statues of dead kings are displayed. This incident is a major departure from the story in the epic, but as usual with his plays, Bhasa has taken liberty with his source material.

Su.G.

PRATINAYAKA (Sanskrit). In drama and other poetic compositions, usually a conflict is needed to develop the plot between the protagonist and the antagonist. The hero is supposed to be virtuous and possess all desirable qualities. Hence, the pratinayaka (antagonist) is almost always depicted as possessing bad qualities and also many defects. Dhananjaya states in the *Dasharupaka* that the villain is avaricious, haughty, arrogant, sinful and indulgent in bad habits like gambling (II. 9). Dhanika's commentary cites Ravana and Duryodhana as illustrations of pratinayaka.

Dandin states in his *Kavyadarsha* that the poet may describe the greatness of a hero and his exploits; alternatively, he may describe the traits of the villain and his outstanding qualities show that even such a person is slain by the hero. This also brings out the greatness of the hero himself indirectly (1.22.). This has been accepted by Vidyanatha also (*Prataparudriya* 1.67).

BIBLIOGRAPHY: Dhananjaya: *Dasharupaka* with Dhanika's commentary; Dandin: *Kavyadarsha;* Vidyanatha: *Prataparudriya* with the commentary *Ratnapana*.

H.V.N.R.

PRATIPADA (Maithili) is the first and the foremost work of Surendra Jha 'Suman' (b. 1910). It is a collection of lyrical poems, first published in 1948. Its second edition appeared in 1951 with an elaborate introduction. 'Pratipada' means the first day of the lunar fortnight whence a new aspect of the moon starts. The name thus suggests a new start, a new direction in Maithili poetry. As a fortnight including the full-moon and the new moon covers sixteen days, the collection consists of sixteen lyrics, excluding the first and the last ones which are said to be introductory and dedicatory respectively. In these lyrics the poet shows great maturity. Taking inspiration from the past, the poet voices the struggle of the present and visualizes a

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promising future. Most of these poems were composed before independence and as such the poet feels suffocation under the foreign rule. 'Kavitak ahvan' is the first and perhaps the best poem of this collection full of poetic inspiration and patriotic fervour. 'Shamashan' is a philosophical reflection on the cremation ground. 'Ashadhasya', 'Prathama-divase', 'Yamuna', 'Asuryampashya' and 'Sharad —the favourite topics of Sanskrit poets—are treated with imagination in a new context. Similarly, the poet exalts the 'Haladhara' of today, considering him higher than Janak and Balaram, the ploughmen of Dvapara and Treta ages respectively. In 'Taru' he has anthropomorphised a tree as a sage and admired its service and dedication. 'Yuga navina' visualizes the future and 'Ukti-pratyukti' reaches out to the heart of the downtrodden. *Pratipada* is, indeed, a landmark in modern Maithili poetry.

Bh.J.

PRAVACHANASARA (Prakrit/Apabhramsha) or *Pavayanapahandasuttam* is a Saurseni Prakrit work on Jaina philosophy and monastic discipline, divided into three Books, consisting of 92, 108 and 75 verses respectively. It is written by Kundakunda (c. 1st - 4th century A.D.). Book I is devoted to the exposition of the doctrine of three upayogas (manifestations of consciousness) and the Jaina theory of omniscience. The soul makes possible the manifestation of consciousness which is in the form of knowledge or cognition and which flows in one of the three channels, inauspicious, auspicious, or pure. Pure manifestation of consciousness is not open to karmic influx. It leads to the annihilation of all miseries and is identical with the spiritual state of transcendental, self-born, supersensuous, infinite happiness and omniscience. The soul, being an embodiment of knowledge, is capable of knowing itself, objects other than itself and the combinatory products of the two. But this essential ability of the soul is obscured by the karmic matter. So when the karmic matter is completely dissociated, this inherent ability becomes fully manifested and the soul knows all individual substances with their individual modes directly and simultaneously. Omniscience is ubiquitous in its function and, therefore, the omniscient is called omnipresent. The external objectivity does not affect the omniscient soul, though it sees and knows everything completely. The development of omniscience is necessarily accompanied by perfect happiness.

Book II expounds substance, quality and mode, and their inter-relation, nature of the soul and the matter, atomism and atomic interlinking, syadvada (theory of non-absolutism), nayavada (theory of view-point), saptabhangi (theory of predication) and nature and function of the medium of motion (Dharma), medium of rest (Adharma), Space (Akasha) and Time (Kala). The primary atom is regarded as a an ultimate unit of space-measurement. And the period of time required for a primary atom to traverse one space-point is called samaya (ultimate unit of Time).

Book III describes ascetic conduct. It deals with internal and external insignia, primary virtues, necessity of vigilance, paraphernalia, study of scriptures, reverence for the meritorious, diet and touring, avoidance of the company of monks of inferior merit, observance of carefulness, vows and self-control, and cultivation of faith, knowledge and discipline.

In this work the author mainly deals with an important philosophical principle: knowledge and the object of knowledge. The whole text is based on epistemology. The main question is: what is knowledge? It is not the passivity of intellect or thought, nor is it the only form of reality. Knowledge is knowing, but we cannot understand it without the context. For an example, take 'light' to illustrate the nature of knowledge. Just as light reveals itself as well as other objects, Jnana reveals the 'tattvas'. Hence it would be quite inconsistent to interpret the relation between Jnana and Jneya (Knowledge and the object intimate to it). There can be no Jiva without Jnana for, without it, he would be achetana or non-living. There is no knowledge without Jiva. Thus Jnana and Jnanin, Knowledge and Self, are absolutely inseparable, though distinguishable by name. But the very Jnanin may also become Jneya.

The term Jneya (the object of knowledge) includes both the self and the non-self, mental facts as well as physical facts or knowledge as related to physical objects but, actually, knowledge is knowing the self. When physical objects are the objects of knowledge, the relation of knowledge to its object is not the same as the relation between the knowledge and the self as its object. The sense organs and the mind are not sufficient for knowledge to comprehend the true nature of reality. Knowledge is possible to achieve as immediate and direct experience without the use of the sense organs and the mind. This is 'pratyaksha', the supernormal experience.

Researches in extra-sensory perception show that the clairvoyant cognition may differ with different individuals in relation to intensity and durability of experience. It is said there are three types of supernormal perception:

(i) 'Samanya lakshana', in which we perceive the generality in the individual members of a class, as for instance, we perceive the universal 'potness' in the perception of individual pots; (ii) 'Jnana lakshana', in which we perceive an object which is in contact with the senses through previous knowledge; (iii) 'Yogaja pratayaksha', the intuitive apprehension of objects which are past, future and distant through some supernormal powers generated in the mind by spiritual concentration. In the words of Kundakunda, Jnana or knowledge is always direct, that is, not dependent on sense organs and physical

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objects. The soul in its pure form is pure consciousness and knowledge. It is omniscient. Unlimited perception and unlimited knowledge are, therefore, inseparable from the nature of Jiva. Whatever perceives its self, knows its self, knows its own subjective and objective nature, experiences its own immediate existence, and is identical with the very activity of perception, knowledge and conduct. Because the self perceives and understands all things without limit, it also enjoys infinite bliss. Perception, knowledge and conduct, when conditioned by things other than the self, may lead to bondage.

BIBLIOGRAPHY: A.N. Upadhye (ed.), *Pravachanasara*.

N.J.S.
D.S.

PRAVACHANASARODDHARA (Prakrit) is a Svetambara Jaina work on philosophy, ethics and ritual, divided into 276 sections (dvaras) and consisting of 1613 Prakrit verses, written by Nemichandra (11th c.) in the form of a compendium. The subjects are set as far as possible in the form of numerical apothegms. The main topics dealt with are: worship of and chanting to the Jina's image, avowal of past transgressions, renunciation of certain food items, postures of meditation, transgressions a layman is liable to commit, the Tirthankaras, liberated souls, paraphernalia of monks and nuns, qualities of a spiritual leader, constituents of monastic conduct, purity of food, special penance purifying the transgressor, contemplations fortifying the five great vows, ladder of karmic destruction, ladder of karmic subsidence, seven modes of partial expression of truth, twelve-year long ritual for death by fasting, ten marvels, varieties of speech, nature of universe, instincts, varieties of right faith, stages of renunciation for layman, forms of death, ascending and descending cycles of time, infernal beings, six types of beings (shadjivakaya), gods, assimilation of karmic matter (ahara), 363 heretics, divisions and sub-divisions of karmas, supernatural powers (labdhi), Arya and non-Arya countries, subtle body called aharaka and qualities of liberated souls. The lists of shravaka-gunas (good qualities of a Jaina layman), abhakshyas (items a layman should not eat) and anantakayas (vegetables which form the body of infinite living beings) are of considerable importance for the development of the shravakachara (rules of conduct for Jaina layman).

BIBLIOGRAPHY: Nemichandra, *Pravachanasaroddhara*, with Siddhasenasuri's Sanskrit commentary (Bombay); M.D. Desai, *Jaina sahityano sankshipta ithihasa* (Bombay, 1933).

N.J.S.

PRAVASI KE GIT (Hindi) is a collection of poems by Narendra Sharma, published in 1939. It is one of the representative volumes of short lyrical poems characteristic of Hindi poetry in late thirties. Being a direct expression of experience, the poems are free from ornamentation and have a certain spontaneity of expression. The popularity of *Pravasi ke git* lies in the expression of joys and sorrows of life without any wavering or ambiguity inherent in much chhayavadi poetry. The basic philosophy of these poems is individualism, which is neither spiritual nor materialistic but springs from a revolt against convention. Sometimes we see a streak of pessimism and nihilism also, but because the poems are rooted in personal experience their larger base is humanistic.

The lyrics, which are untitled, can be divided into two categories: (1) songs of secular love, and (2) songs originating from a subtler emotion of love. In the songs of the first category the separated lover lives on the strength of memories of the past. He also draws sustenance from a philosophy of love which is influenced by sufi ideology. In the songs of the second category the lover accepts separation as a fact of life and frees himself from despair. Here he regards love as an extension of life beyond time. Here we find, perhaps, an extension of the 'Riti-mukta' tradition of Ghananand of the later medieval age.

The lyrics of *Pravasi ke git* form a bridge between idealistic and materialistic thoughts. Setting aside social and political compulsions of the times, the poet moves towards romanticism, and his ego bruised by the denial and privations of life draws solace from the world of imagination. The language of these lyrics is unembellished and communicative in its total simplicity.

K.P.

PREM NEI (Bengali), a novel, is a significant achievement of Gourkishore Ghosh (b. 1923). It is, among other things, the most penetrating study of Bengali Muslims in a rural environment and their ethos during the early decades of this century. Originally conceived as the second part of an ambitious trilogy dealing with the social, political and cultural upheavals in Bengal during the three decades preceding India's independence, the work has a central unity of its own and stands in its own right as a work of outstanding merit. In terms of a comprehensive historical vision and personal honesty and authenticity, it occupies an important place in the corpus of Bengali literature. The other works in this genre which immediately come to mind are Tarashankar Banerjee's *Gana debata*, Atin Banerjee's *Nilkantha pakhir khonje* and Sunil Gangopadhay's *Sei Samai*.

Prem nei (There is no love, 1981) is divided into three parts. The first part 'Aurat-e-hasina' (The beautiful woman) deals with the background, struggles and marriage of the central character, Shafikul Molla, *alias* Fotik Mia. The focus in this part is also on the fate of women in a rural, largely illiterate Muslim community. Fotik hails from a traditionally conservative Muslim family of Jhi-

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naidaha (Jessore). His father, Sajjad Molla, is a very poor peasant. Both his parents, like the rest of the peasant families in the locality, have to slog like the beasts of burden to earn their subsistence. Fotik, solely with his personal endeavour and tenacity, educates himself and becomes a dedicated teacher. However, he gets embittered when he faces discrimination from a predominantly Hindu management who supports the promotion of a corrupt and incompetent teacher merely because he is a Hindu. Fotik goes to Calcutta and, with utmost perseverance, starts training himself for a lawyer so that he can earn his living without servility. After taking a degree in law he comes back to his village to meet his wife Bilkis whom he married three years ago but has not so far seen. Meanwhile Bilkis has grown up to a charming woman full of common sense. Right from childhood, she developes a feeling of awe for her future married life and the unknown man, whoever he happens to be, who would be her husband. But when she actually meets her husband, she finds her heart a better guide than the dogmatic scriptural injunctions which merely hinder the spontaneous communications between husband and wife. Another story, that of Dawood and Futki, runs parallel to the main story. Dawood becomes a representative of the full-blooded village youth with an instinctive response to the pain and pleasure of life unhindered by any religious or ethical considerations. Like Tom Jones, Dawood is unable to resist a woman who offers herself to him but, nevertheless, he retains some of his innocence and goodness of heart. The Christlike figure, Cherag Fakir, is the only character in the novel who has been able to harmonise in himself the best in both the Hindu and the Muslim traditions.

The second part is entitled 'Madhdhikhane char' (The shoal in between). True to the title, this part deals with alienation and disintegration at different levels. Fotik's higher education and comprehensive vision have alienated him from his parents and his community. He does not see eye to eye on many crucial issues with them and can contribute precious little to ameliorate their grievances. In his legal practice he faces keen opposition from Khondkar Bazlur Rahman, the Muslim landlord, because of his calculated policy to suppress all members of the working classes and maintain his position of supremacy in his own community. The attempt to control the disadvantages of birth and poverty and to be able to lead a life of respectability seem increasingly difficult to Fotik. His personal fate is also inextricably mixed up with the larger questions of social injustice, the inhuman exploitation of the peasants by the zamindars and the slow but inevitable process of communal polarisation of the Muslim and the Hindu communities. The country has been in great ferment following the Government of India Act of 1935. Fotik's father, along with some other peasants, becomes the focal point of the movement against exploitation by the landlords. Meanwhile Bilkis is pregnant. Fotik, psychologically unhinged by contradictory pulls, is now unable to take proper precaution for Bilkis and sends her to her parents.

The third part is 'Digante kalbaishakhi' (A tempest on the horizon). This part is linked to the central narratives, and now takes up with the forthcoming election deciding the fate of the peasants. The competition is between the Muslim candidate, Khondkar, and the Krishak Praja Party candidate, Moulvi Abu Talib. The Praja Party has a comprehensive programme for the betterment of the peasants, while the League merely harps on trivial communal issues, calculated to divert the attention of the people from the teething economic problems. Both parties close ranks and the League candidate, after a series of dubious tactics, wins the election. The power equation for the Provincial Assembly among the League, the Congress and the Praja Party is seriously debated by different parties. Fotik does not share the new-found enthusiasm for a Muslim revival. He is unable to see everything through the image of a Hindu-Muslim equation because he himself was encouraged and assisted by several of his Hindu teachers, well-wishers and friends in his educational and career endeavours. The social and political vision presented by the novel is essentially depressing inasmuch as the voice of the essential sanity has constantly been choked by parochial and communal considerations. The events clearly foreshadow the divisive tendencies which took their final and ugliest form at the time of Independence. As for the narrative, it is significant that Bilkis suffers a fatal fall and, after a prolonged and traumatic experience of child-birth, delivers a dead baby which becomes an apt metaphor for whatever the leaders have achieved after their vicious struggle.

The novelist has made competent and extensive use of the dialect spoken around Jessore which adds weight to the immediacy and authenticity of the experiences delineated in the book. The technique of narration uses the traditional third person with interspersed thoughts in the stream of consciousness and brings out brilliantly the mental crises in the lives of the central characters.

Mo. A.

PREM, PREMJI (Rajasthani; b. 1943) comes of a Jain family. He graduated with Commerce from Rajasthan University and started his career as Accounts Assistant in 1964. Later, he did his M.A. in Hindi, English, and History. His first collection of poems is *Chamcho* (The spoon, 1973), presenting some good satires on contemporary affairs. His second book *Seli chaon khajur ki* (1975) is a powerful novel on human relations and is the first novel in the Hadauti dialect of Rajasthani language. His third and fourth books, *Ramachandra ki Ramakatha* (Collection of stories) and *Sanwalo sanch* (Collection of ghazals), were published in 1976. His fifth book *Sarvar suraj ar sanjyha*

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(The pond, the sun and the evening, 1979) is a collection of lyrics mostly on nature, and received the Rajasthani Sahitya Academy Award for 1980-81. He edited *Satarangi Chamal* (The seven-coloured Chambal), a bi-lingual magazine, from 1974 to 1976. He also edited *Bindhagya jyo moti* (1975), a collection of stories by 12 writers; *Banagi* a collection of poems and prose; and *Aj ri Rajasthani kahaniyan* (1984), contemporary Rajasthani stories.

His work is symbolic, yet it depicts different spheres of life in south-east Rajasthan.

K.L.S.

PREM SINGH HOTI BAWA (Punjabi)
see under BAWA, PREM SINGH HOTI

PREMA-PANCHAMRITA (Oriya), an eighteenth century kavya, is a significant composition by Bhupati Pandit (17th-18th c.). The poet, who also wrote a number of 'chautisa' and 'chaupadi', originally came from Uttar Pradesh on a pilgrimage to Puri and settled in the Cuttack district under the patronage of King Dibya Singh Dev. The references to the king in his poetry leave no doubt that he wrote his celebrated work *Prema-panchamrita* in the reign of Kapilendra Dev, and his contemporaries were Dinakrushna Das and Upendra Bhanja.

Prema-panchamrita deals with the Krishna-Gopi theme and occupies an important place in the Krishnalila tradition of Oriya poetry. The poet was a Vaishnavite and a follower of Jagannath Das. The Vaishnav cult expounded by Chaitanya had for its base the 'Bhaktibada' of Jagannath Das and the 'Rasabada' of Ray Ramananda, coalesced in what is called 'Prema-bhaktibada' (i.e. devotional-love cult). This Prema-bhaktibada is depicted in *Prema-panchamrita*. The poet, Bhupati Pandit, was also a believer in Advaita philosophy, and was equally influenced by the literary style of 'Riti' poets. The primary aim in this work is the narration of the sport of love and the union of Krishna and gopis—the union of the divine and devotional love.

The history of Orissa as well as its literature and culture is related to its great deity, Lord Jagannath. In the development of Oriya cultural history the Vaishnavite movement of Chaitanya played a highly influential role, which reflected itself in the writings of this period. As a result both Lord Jagannath and the 'reganuraga bhakti' of Sri Chaitanya left their mark on the poet of *Prema-panchamrita* also.

Like the poet of *Rasakallola*, Bhupati Pandit described the supernatural and human activities of Krishna in Gokula, known as lila. The poet's description of the different moods of the gopis does not deserve specific mention, but his depiction of the different types of gopis and their desire for union with Krishna is unique. He divided the gopis into four types: Veda kanya, Deba kanya, Muni kanya and Gopi kanya, and Krishna assured them all that he would meet them again and again for their love. The work is, therefore, essentially a Vaishnava treatise in a literary form. In the description of characters the poet gives a fine philosophical and religious touch.

The Rāsa dance or group dance of the gopis with Krishna as described in Jagannath's *Bhagabat*, which was the central motif of the Vaishnava cult, has been impressively presented. The poet has also shown the ideal and devotional nature of lila in the Rasa dance. The love of Krishna for the gopis and *vice versa* is symbolic of the harmonization of the individual soul with the universal. The poet of *Prema-panchamrita* concentrated only on the Gopa lila. It differs from the works of the medieval poets, omitting the description of the Mathura lila and the reunion of Krishna with the gopis.

The entire kavya was written in 'nabakshari brutta' (nine-letter metre) in a simple style and in a language that comes so naturally to him. It was written at a crucial period when the Oriya language was on a decline. Most of the kings had no respect for the local language and believed that the poets should use their imagination within the limits of the Alankara shastra and follow the Sanskrit tradition. Many poets did not write in local language, and in order to meet such a challenge made their work heavily ornamented. Bhupati Pandit, however, used the language with great ease and felicity and his *Prema-panchamrita* has ever since been held in high esteem.

P.C.P.

PREMANANDA (Gujarati; b. 1779, d. 1845) was a follower of Swaminarayan sect and a distinguished poet. He has composed enchanting love songs addressed to Krishna as well as Sahajananda, the founder of the sect, as if they were his lovers and he their beloved, calling himself 'Prem sakhi' (a female friend). His love songs are highly emotional and K.M. Munshi rightly says about them: "If in anybody after Narsingh Mehta we see a flash of pure devotion, it is in Premananda." He is at his best in the description of the pangs of separation in Sahjananda's death and also of the plight of the miserable Gopis on Krishna's leaving for Mathura. His other notable works are *Jnanmanjiri Narayan charitra*, *Viveksar*, *Shriharicharitamrut*, *Tulsi vivah* and *Gopi virah*. He composed padas, akhyanas and garbis. He had a melodious voice, and when he recited his song, he kept the audience spell-bound.

C.M.

PREMCHAND (Hindi/Urdu; b. 1880, d. 1936), real name Dhanpatrai Srivastava, Hindi and Urdu novelist and short story writer, had a chequred graph of life. Receiving his early education at a village school, he had to shift from one educational institution to another till he passed his

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B.A. examination in 1919 at the age of forty. He started his career as an asistant teacher on a meagre salary of Rs. 18/- per mensem, rose to the coveted post of a Sub-Deputy Inspector of schools but resigned at the call of Gandhi. For his livelihood he took, by fits and starts, to journalism and creative writing. He also wrote scenarios for the film companies and set up a printing press. But all his efforts did not come to much and he died a broken-hearted man.

Initially he wrote in Urdu. Besides writing short stories and novels, he contributed a popular monthly column 'Raftar-i-zamana' to a Urdu journal. It was in 1916 that on the advice of Mannan Dwivedi he concentrated on writing in Hindi. The brightest moment in his life was when he presided over the annual session of the Indian Progressive Writers Association in 1936 at Lucknow, just six months before his death.

The advent of Premchand on the literary scene marks the dawn of a new era in the history of the Hindi novel. Fiction writers before him entertained their readers either with romances or with the adventures and heroic deeds of the protagonists. The world painted by them was not real but one of make-believe. In contrast, Premchand portrayed life as he saw it, and what he saw was marked by a catholic vision. Therefore, we see a broad spectrum of life in his fiction. His treatment of various problems of socio-political, economic and community life is so complete that his novels may be called a living document of his age. *Savasadan* deals with the problem of moral degradation of prostitutes and the sufferings of a middle class family. *Nirmala* takes up the question of social inequity, dowry-system and the agonies of a young woman married to a dotard. *Premasharam* is a portrayal of rural India and the struggle between the peasant and the landlord. *Godan* exposes the hypocrisy and sham of the middle-class young men, *Kayakalpa* tries to explain that communalism is the result of the divide and rule policy of the foreign rulers. The two epic novels *Rangabhumi* and *Godan* present the complete social and political spectrum of Indian society in the thirities of this century. The characters drawn from all classes of society, professions, castes and creeds, with their varying habits and temperaments, and belonging to both rural and urban settings, present a wide panorama of Indian life. His themes centring round the problems of day-to-day life, his men and women and their milieu—all belong to a real and familiar world. All this makes him a realist. But when we look at the influence of the Aryasamaj and of Mahatma Gandhi on him and consider his reformist zeal, the pre-ordained structure of his plots the development in his characters and their sudden change of heart, and his faith in institutions and reform-centres, we discover an idealistic pattern in his mind. In his earlier works this idealism is superimposed and therefore too obvious, while in his later and maturer works its evolves out of the theme and is woven into the texture of the work.

The most striking aspect of his personality is his concern for society. He has unbounded sympathy for all, specially the downtrodden; the exploited and the weaker sections of society—the illiterate farmer, the labourer who has no right except compulsion to work, women suffering in man-dominated society and untouchables leading a life of pariahs. His heart bleeds for them, sometimes he sheds tears at their misfortune, sometimes exhorts them to revolt against the privileged class—a zamindar or an industrialist, a heartless beauracrat or a police officer. However, when we find him involved in their sufferings whether resulting from a defective social order or a worn-out moral code or a cruel destiny, we at once recognize a humanist in him. He is above hatred and malice, and his humanism is governed by moral values. This humanism is sometimes construed as Gandhism, at other times as Marxism. In fact, it transcends labels since he is a writer with a conscience demanding the right for all to live a purposeful life.

His two monumental works, *Rangbhumi* and *Godan* are prose epics not only in their outer dimension, but also in their spirit. They present tragic characters, higher values of life and a full play of elemental passions. With the publication of *Godan,* the Hindi novel attained a height which is still a challenge to a novelist.

In all, Premchand wrote 273 short stories in Hindi. They may be assigned to three periods: (i) Experimental period (up to 1918); (ii) Period of development (1920-1929); and (iii) Period of maturity (1930-1936). The stories written in the last period have neither large plots nor numerous characters. A simple psychological truth or an instense human emotion is enough to constitute the plot of the story. The stories 'Kafan', 'Pus ki raat' and 'Nasha' testify to this. In construction of plot he no longer takes resort to coincidence, or manoeuvred incidents. The dialogues are interspread at proper places and help develop the plot as well as the characters.

Notwithstanding his struggle to find his identity as a writer, Premchand made a distinct contribution to Hindi fiction and occupies a pride of place in the history of the Indian novel.

S.S.G.

(URDU). Dhanpatrai, alias Nawabrai, alias Premchand was born at Lamahi near Banaras. His father, Ajaib Lal, was a Munshi in the local post office. He was named Dhanpatrai, but his uncle affectionately called him Nawabrai, and this name steadily gained currency both in the family circle and outside. When he began his literary career in 1903, he used the second name given by his uncle.

Premchand's entire life was one of struggle—struggle at home, struggle in career, struggle in life. A school master rising to the position of a Sub-Deputy Inspector of schools, indifferent health impelling him to leave govern-

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ment service, involvement in the freedom struggle, a stint at the press, a job with a film company, and the final decision to stick to creative writing—this was the odyssey of one of our greatest masters of fiction.

Before Premchand, Urdu fiction consisted of only mythical legends and highly fanciful adventure stories. He liberated the genre from this strait-jacket and made it the vehicle of expression of the sorrows and sufferings, happiness and privation of the common man.

Premchand's literary life may be divided into three periods: Beginnings (1903-10): This was the period of apprenticeship. Imbued with the idealism of Arya Samaj's programme of social transformation, he wrote a novel *Asrar-e-Mabid*, during the years 1903-05. This novel was published serially in *Awaz-e-khalq*, an obscure weekly magazine published from Banaras. After sometime, he published two other novels, *Kishna* and *Hum-khurma-o-hum-sawab* (1904). In all these works, one may find the usual faults of a beginner.

When he shifted to Kanpur in 1905, he became acquainted with Munshi Dayanarayan Nigam, the editor of *Zamana*. This chance acquaintance soon turned into friendship that lasted till the death of Premchand. Premchand's articles, reviews and short stories began to appear regularly in *Zamana*.

In June, 1908, his first collection of five stories, *Sooz-e-watan*, was published by the Zamana press. In these stories the readers were exhorted to shear off the chain of slavery and rise in patriotism. The District Collector came to know that the writer of this collection, the so-called Nawabrai, was in fact, a teacher in a government school and none other than Dhanpatrai. He was served notice and asked to explain and defend himself. However, he was forgiven after mild admonition. The unsold copies of the book were procured and destroyed. Of course, Premchand was made to take a pledge that he would not publish any of his writings without showing them to the chief of the District beforehand.

Henceforth, he began to write under assumed names. It was at this time that he, on the suggestion of Dayanarayan Nigam, adopted the pen-name of Premchand. Slowly this name gained currency and acquired wide reputation. In the mean time, his stories began to be published in Hindi also and that ensured a wider readership.

Second period (1910-18): The novels and short stories in this phase definitely mark a step forward towards the development of his ideas and style. During his stay at Hamirpur, he had the unique opportunity of travelling through the areas that once witnessed the valour of the Rajputs. Premchand wrote quite a few stories in which he recreated that period. In these stories also, he tried to make people aware of the humiliation of foreign slavery and warned them against fighting among themselves; he asked people to love their motherland and remain united.

Third Period (1918-36): Premchand's art reached its acme during this period. Concern with contemporary political realities and a profound sense of the social inequities permeate the very fibre of his works of this period. His extraordinarily fertile imagination came to grip with a variety of subjects all of which he treated in his own individual way.

The movement for Independence under the leadership of Gandhiji influenced Premchand profoundly. He was also greatly influenced by the Bolshevik Revolution of 1917 in Russia. In the novels, short stories and editorials of this period, the common leitmotif was liberation which received both intensive and extensive treatment. He wrote effectively against the exploitation of the poor and the downtrodden and was a champion of Gandhiji's ways and a believer in his philosophy of non-violence. Though he felt excited and thrilled by the Russian revolution, he believed that for India Gandhiji's political and economic thoughts had a greater relevance.

In all, twelve novels and fourteen collections of his stories were published in Urdu. (*Ruthi Rani* was a translation from Hindi and *Asrar-e-Mabid* was not published in book-form; that is why they have been excluded). The names of the important novels and collections of stories are: Short story collections: *Prem pachisi* (Kanpur, Vol.I, 1914, Vol. II, 1918); *Prem batisi*, Vol.I (Kanpur, 1920; Vol. II, Lahore, 1920); *Prem chalisi*, Vols. I & II (Lahore, 1930). Novels: *Gosha-e-aafiat* (Lahore, 1928); *Chaugan-e-hasti* (Lahore, 1927-28); *Maidan-e-amal* (New Delhi, 1935–36); *Godan* (New Delhi, 1939).

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G.K.M.

PREMCHAND GHAR MEIN (Hindi) is a collection of 88 memoirs written by Shivrani Devi, the wife of Premchand, first published in 1956. Shivrani was the motivating power behind Premchand's work and life, she had seen Premchand at work and knew his line of thinking from close quarters. Therefore, it is the most authentic record of the strength and foibles of the great writer. Shivrani Devi has clearly stated in the preface that she has published these memoirs not to eulogize her husband but to give glimpses of his domestic life and through them throw light on his character and work.

The author has recorded these reminiscences not in a strict chronological order, yet they present the life-sketch of Premchand in a systematic manner—his forefathers' ancestral home, early education, his arduous efforts to get higher education, his appointment as assistant master in a local school, his rise to the post of Sub-Deputy Inspector of schools, his resignation from the coveted

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government job, editing of weeklies and monthlies, his colossal failure as a publisher and proprietor of a press, his attempt to improve his financial position by going to the film industry at Bombay, his disillusionment and serious illness leading to death in 1936.

These sketches portray Premchand as a loving husband, a duty-conscious and affectionate father, a son cherishing the memories of mother whom he had lost early in life, his care not to displease and annoy his step-mother, a master who loved and cared for his servants and subordinates and helped them in their difficulties. A few memories reveal him as a man full of spirits and buoyancy, celebrating festivals with the gusto of a young boy.

The book also gives a picture of contemporary political scene, especially the active participation of the women folk in picketing at shops of liquor and foreign cloth, their demonstrations and arrests, etc. We also learn about a few literary activities of the age—galpa-sammelans, kavi-sammelans, literary symposia, annual sessions of various literary societies and the activities of the Hindustani Academy.

The book discloses various aspects of Premchand's personality hitherto unknown—his subdued disposition in respect of both his step-mother and his wife, his human weaknesses and frailties, his sense of duty towards the budding young writers, his tender feelings for the porter (Kazaki) in childhood, and his grief at the death of the Russian writer, Maxim Gorki. Premchand gave no respite to his pen, wrote day in and day out and worked hard even on death-bed preparing a speech or writing the pages of his last incomplete novel, *Mangal sutra*. Honesty, simplicity and self-respect were in his blood. He never accepted presents, washed his own clothes, did not accept the title of 'Rai Saheb', and left the film industry because he would not compromise with principles. He was several times duped by sychophants but never learnt a lesson. He was tolerant of others and respected all religions. He laughed and wept like a child and felt homesick when he had to be away from his family.

The book is marked by simplicity, clarity and sincerity. Shivrani Devi had a literary bent of mind; her style becomes elevated when she writes about serious and philosophical subjects; it becomes ornamental and emotional when she is in reflective moods or talks of the greatness and magnanimity of her husband.

The book helps the reader in understanding the life, character and works of Premchand. Undoubtedly, it is a landmark in biographical literature because of its authenticity, fidelity to facts, style and sincerity of feeling.

S.S.G.

PREMGHAN (Hindi; b. 1855, d. 1922). Badrinarayan Choudhary 'Premghan' is an important writer of the Bharatendu age who contributed to various forms of Hindi literature—drama, poetry, essay, criticism and journalism. Born in a well-to-do Brahmin family of Mirzapur (U.P.), he spent most of his life in the service of literature. He also wrote poems in Urdu under the pen-name of 'Abra'.

Premghan's literary career started with poetry. He was deeply attached to Braj bhasha and the 'kavitta-savaiyya' tradition, besides 'samasyapurti'. However, he also wrote poems in folk metres, such as Kajali, Holi, Lavani, etc. The collection of his Mirzapur style kajalis is entitled *Kajali kadambini*.

Of the few long epical poems written in the Bharatendu age, Premghan's *Jirna janapad* is very important. The life of the village folk, their problems and weaknesses have been very nicely presented here. He also attempted an epic, *Kansavadh*, which could not be completed owing to his sudden death. His well-known poetic works are *Anand arunoday*, *Hardika harshadharsh*, *Mayank mahima; Alaukik lila*, *Varshabindu*, etc. All of them are collected in the first volume of *Premghan sarvasva* published by Kashi Nagari Pracharini Sabha. Like Bharatendu, he also wrote poems on topical issues, such as police, taxes, unequal marriage, foreign rule. His Bhakti poems are found in *Lalitya lahari* and *Braja-chand panchak*. His amorous poems have intensity of emotion and elegance of expression. As in Bharatendu, in Premghan also we find the two mutually opposing trends of patriotism and loyalty towards the king, though the main drift is towards national awakening, social reform and protest against imperialism. For example, when Dadabhai Naoroji was called a 'black' Indian (though he was of white-complexion) in the British Parliament, Premghan reacted strongly:

> Acharaj hot tumahu sam gore bajat kare
> Tason kare 'kare' shabdahun par hoin bare.

In spite of his great love for Braj bhasha, he wrote *Anand arunoday* in Khari boli and gave expression to the political and social awakening of the people. His last work *Mayank mahima* is also in Khariboli.

Premghan was a very competent prose writer. He never liked hastiness in prose writing and complained to Bharatendu about his hastiness. Because of his lucid prose he received a good deal of applause for his plays. In 1886 he started writing social plays *Varangana rahasya* and *Vaishya vinod* but could not complete them. His play *Bharat saubhagya* deals with the post-Mutiny events up to the formation of the Indian National Congress. The characters in the play come from different provinces and speak different languages. His satirical and humorous plays were published in *Anand kadambini*.

As an essayist, he is an average writer without the grip and organisation of Bharatendu or Balkrishna Bhatt, but his contribution in the field of literary criticism is important. Ramchandra Shukla maintains that the tradition of analysing a work and bringing to light its plus and

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minus points begins with Premghan. Gadadhar Singh's translation of *Bang vijeta* and Lala Srinivasadas's *Sanyogita swayamvar* were reviewed by him in *Anand kadambini*. Scholarly and fearless assessment was the main quality of Premghan's criticism.

In Hindi journalism also Premghan's name is worth mentioning. He started the publication of *Anand kadambini* in 1881 from Mirzapur which caught the attention of a number of creative writers of his time. He also started the publication of a weekly, *Nagari nirad*, which was known for its feature articles and lucidity of language.

K.P.

PREMI, HARIKRISHNA (Hindi; b. 1908 d. 1974), an important playwright, was born in a patriotic family in Guna (Madhya Pradesh). His literary career started with journalism in *Tyagbhumi* with Makhanlal Chaturvedi. Later, he went to Lahore and worked as a journalist and took active part in the freedom movement. For some time he wrote for films also, but soon left and joined the All India Radio, Jalandhar.

Premi wrote poems and plays. His first work *Swarnavihan* (1930), full of patriotic feelings, is an opera. His first historical play, *Raksha bandhan* (1934), based on the theme of Hindu-Muslim unity, got immediate popularity. When Chittor was attacked by Bahadur Shah of Gujarat, Queen Karnavati of Chittor sent a 'rakhi' to Humayun, the Mughal emperor, who accepted it and vowed to go to her rescue. The mythological play *Patalvijay* (1936) takes up the subject of justice. His next play, *Shiva sadhana* (1937), is based on the story of Shiva and Aurangazeb. His third play, *Pratishodh* (1937), is also a historical play in which Chhatrasal Bundela opposes the tyranny of Aurangazeb. Another play, *Ahuti* (1940), deals with the sacrifice of Hammirdev, offering shelter to a person seeking his help and protection. *Swapna bhang* deals with the theme of secularism which receives a serious blow at the defeat of Dara Shikoh.

Premi's command of language and dialogue, apart from his treatment of themes, is important. His language is simple and communicative and makes his plays eminently suitable for stage production. Ramchandra Shukla considered him in this respect a more successful dramatist than Jaishankar Prasad.

Premi's plays are also noted for their modern ideas. The plays like *Mitra*, *Navin sarjna*, *Shataranj ke khilari* deal with the theme of friendship, while *Vish-pan* brings out a Mewar princess's patriotic fervour. *Uddhar*, *Bhagna-prachir*, *Prakash stambha*, *Kirti stambha*, *Vida* and *Sanpon ki srishti* are based on medieval Indian history. Among his social plays, *Bandhan* (1940) shows the influence of Gandhism and *Chhaya* (1941) is the pathetic story of the financial struggle of a writer.

Premi has also written one-act plays which reflect social and political problems. Among his important one-act plays mention may be made of 'Badalon ke paar', 'Ghar ho ya hotel', 'Vina mandir', 'Naya samaj', 'Yah bhi khel hai', 'Prem andha hai', and 'Matribhumi ka maan'.

Besides, Premi has also made an important contribution to poetic drama. 'Sohini Mahiwal', 'Sassi punnu', 'Hir Ranjha', 'Mirza Sahiba', 'Dullha Bhatti' are his experiments in this field. All of them are lyrical plays, based on the folk tales of Punjab, and were especially written for radio.

Premi's plays show the influence of the eminent Bengali playwright, Dwijendralal Roy. In spite of their communicative language and successful use of history which make them popular, they do not achieve, on the whole, any poetic or aesthetic excellence.

Premi's first collection of poems, *Ankhon mein* (1930), is imbued with romanticism and patriotism. Among his other works may be mentioned *Anant ke path par*, *Agnigan*, *Rup darshan*, *Pratibha*, *Rup rekha*, *Bahan ka vivah*, *Jharana hai sangram*, *Beti ki vida*, etc. His poems and plays both voice the desire for freedom and social reform.

K.P.

PRINCES, THE (English) is Manohar Malgonkar's third and most successful novel (1963). It was a Literary Guild selection in America and has been translated into a number of Indian and foreign languages. It is at once the record of the end of an epoch in Indian history and the story of a man's search for his roots in an age of upheaval and crisis. By choosing Abhayaraj, the last of the Bedar rulers, as the narrator-hero of his novel, Malgonkar succeeds in humanizing the authentic historical material and presenting it from the inside. Malgonkar's own personal involvement with the princes provided him with an insight into the human and cultural values symbolised by them, and his training as a historian enabled him to recognise, with detachment and objectivity, the anachronistic irrelevance of princely India as a political and social phenomenon. In Hiroji, the Maharaja of Begwad (an imaginary princely state located in central India), Malgonkar created an effective symbol of this duality of princely India and in Abhayaraj his son, a participant as well as a spectator, an ironic point of view which gives the novel its distance and value. There is a similar duality in the movement of the novel. As history, *The Princes* is a record of the disintegration of the princely state of Begwad from the early days of political unrest in 1938 to the merger in 1949. This is part of an inexorable historical movement which swept the whole of the nation and decided the fates of individuals—the heroic death of Hiroji, the surrender of the titles and privileges by Abhayraj, and the rise of Kanakchand, the cobbler boy, to political power. The other movement relates to the development of the protagonist from a state of personal and social alienation caused by emotional problems of

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childhood and adolescence through a maturing process which involves the experience of sex and war, to the fulfilment of personality in the realisation of authentic human relationships and the affirmation of traditional values. Malgonkar shows remarkable skill in the management of the dual movement which reaches its crisis with Abhay's decision to give up his role as ironic spectator and to stand by his father 'right or wrong'. Abhayraj is a reliable narrator, and though his perspective suffers from inevitable personal limitations as in the treatment of the Kanakchand episodes, it is generally true and clear. The story of the disintegration of the state of Begwad beginning with the cracking up of the absolute power of the Maharaja and ending in the final withering away of the state is full and factual. Similarly, Abhay's exploration of his own self is convincing and authentic. In the final sections of *The Princes*, however, the narrator and the novel both lose their objectivity because of Abhay's total identification with his father and full acceptance of his values.

Malgonkar's novel is the most ambitious fictional treatment of the then Indian princes, though there have been works of such outstanding merit on the same theme as J.R. Ackerley's *Hindoo Holiday* (1932), E.M.Forster's *The Hill of Devi* (1953), Mulk Raj Anand's *The Private Life of an Indian Prince* (1953) and Santha Rama Rau's *Remember the House* (1956). The magnificence of Malgonkar's conception of the vast historical and personal perspective gives *The Princes* a rare distinction among Indo-English novels.

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B.R.N.

PRINTING AND PUBLISHING (Assamese) began in Assam after the arrival of the American Baptist missionaries in 1836. These missionaries established their printing press at Sibsagar in 1841 and set out to spread education amongst the people. Prior to the advent of the Baptist missionaries, the Serampore Mission Press printed in 1813 the first Assamese translation of the *New Testament* under the title *Dharmapustak*, done by William Carey in collaboration with Atmaram Sarma, an erudite Assamese scholar. The same press printed the translation of the *Old Testament* under the same title *Dharmapustak* in 1833. The first Assamese grammar, *A Grammar of the Assamese Language*, by William Robinson was printed at the Serampore Press in 1839. The Samachar Chandrika Press of Calcutta printed *Asam buranji* written in Bengali by Holiram Dhekial Phukan, a renowned Assamese scholar, in 1819. Another book *Kamakhya yatra paddhati*, written in Sanskrit by the same author, was posthumously printed at the same press in 1834.

The American Baptist Mission Press rendered yeoman's service to the growth and development of the Assamese language by publishing in 1846 an Assamese newspaper-cum-magazine called *Arunoday*. It was a monthly paper devoted to religion, science and general intelligence. Subsequently, printing was mainly associated with the publication of various magazines and journals until the end of the 19th century.

The history of publishing books reveals that the missionaries were pioneers also in the field of publishing books in Assamese. Some private publishers came forward to publish books from the beginning of this century. However until 1947 the book publishing was in low key. The private publishing houses mainly ran their business on the profit they made by publishing school text books; they sparingly published general books. The publishing house published novels, collection of short stories and a few books of verse. The University of Gauhati began to publish the multi-volume monumental Assamese translation of the *Mahabharata* and the *Ramayana*, besides a number of research-based books of importance. The Universities of Gauhati and Dibrugarh have been publishing text books in all subjects in Assamese. The Government sponsored Assam Publication Board has been doing commendable work by publishing books on literature, philosophy and science. It has also undertaken the publication of ten volumes of *Asamiya Viswakosh* (Encyclopaedia). The Board has published the monumental work of the great oriental scholar Anandaram Barooah, besides publishing almost 100 titles until now. The private firms like Lawyer's Book Stall, Mitra Agency, Dutta Barua & Co., Assam Book Depot have also published many titles.

Ban.S.

PRINTING AND PUBLISHING (Bengali). The origin of the Bengali publication could be traced back to 1743 when Father Manoel da Assumpcao, a Portuguese missionary, published a precept entitled *Compendio dos mysterio da fe* in Lisbon. The book was in Portuguese with Bengali translation alongside. In the absence of Bengali type, the Bengali version was printed in the Roman script. The book is also known as *Cathecismo da doutrina Christa Ordenado por modo de dialogo em Idioma Bengalla e Portuguez* (or as it was written in the Roman script in Bengali, *Crepar Xaxtrer Orthbhed*, 1743). The early Roman Catholic missionaries made several attempts at translating the scriptures and other relevant books into Bengali but could not make much headway for want of Bengali types. Thus only Roman types could be used in books like *Vocabulario em idioma Bengalla e Portuguez dividido em de as partes* (A short list of Bengali vocabulary and an introduction to Bengali grammar, 1743) and *A Book of Prayer and Catechism*. The last two books were Bengali translations from Portuguese and

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published in London under the Bengali titles *Prarthanamala* and *Proshnottarmala (c. 1765)*. The first Bengali book using Bengali movable types and Roman letters was *A Grammar of the Bengali Language* by Nathaniel Brassey Halhed. This was published in 1778 from Hooghly where the first printing press was established in Bengal.

Halhed (b. 1751), was an erudite English scholar who came to India on the East India Company's assignment as a writer. In 1775, he joined the Supreme Court as an interpreter. Halhed, with the help and assistance of Warren Hastings, Governor General of Bengal, published *A Grammar of the Bengali Language* for which he used illustrations of Bengali letters and even few specimens of Bengali sentences. It is learnt that Halhed got Bengali types from Charles Wilkins, a civil servant of the company who undertook to make a set of Bengali types. The story goes that Panchanan Karmakar, a Bengali blacksmith, helped him in his project. To prepare a complete fount of Bengali type with six hundred individual letters was not an easy task. *The Grammar of the Bengali language* needed a full fount.

The first complete printed book in Bengali was *Regulations for the Administration of Justice in the Courts of Dewannee Adaulat*, popularly known as *Regulation Impey Code*. The book was published from the East India Company's Press.

During the last decade of the eighteenth century the Company's Press printed a number of Government publications in Bengali. They included a Bengali translation of *The Regulation for the Administration of Justice in the Fouzdarry or Criminal Courts of Bengal, Behar and Orissa*, a Bengali translation of *The Regulations for the Guidance of the Magistrate*, passed by the Governor General in Council in the Revenue Department on 18 May 1792 and a Bengali translation of Pitts Forster's *Cornwallis Code* in 1793.

In 1800 Serampore Mission was established with a view to propagating the Gospel among the natives. Carey, the leading luminary of the Mission and a great linguist of his time was looking for Bengali types for printing a series of books in Bengali which were mostly translations of the Gospel. By 1798 a type foundry was set up in Calcutta for preparing Bengali types under the supervision of Charles Wilkins. Bengali punches were cut by Panchanan along with his son-in-law, Manohar. Carey, after having persuaded Colebrook, another scholar, was able to hire Panchanan at Serampore for a few days. But the story goes that Carey detained Panchanan at Serampore where the latter greatly improved Bengali types as well as types in other eastern languages. The Serampore Mission and Press, established in 1800, published the first Bengali book entitled *Mangal samachar motyer rachita* (a 125-page book based on *The Old Testament)*. The book was edited jointly by Thomas Carey and Ramram Bose and printed in the types prepared by Panchanan.

Next year Carey published his own work *Kathopakathan* (Dialogue), an illustration of simple, lucid, colloquial Bengali spoken by the common people of that time. The first unabridged translation of the *Bible* into Bengali was published probably the same year. The book, *Dharmapustak*, did not mention the date of publication. Another book, *Pratapaditya charit*, written by Ramram Bose, was published by the author from the Serampore Mission.

Between 1802 and 1834 the Serampore Mission published *Hitopadesh* (1802), translated from the original Sanskrit by Golaknath Pandit; *Lipimala* (1802) by Ramram Bose; *Batrish sinhasan* (1802) by Mrityunjay Vidyalankar; *Tota itihas* (1805) by Chandicharan Munshi, which was a translation from the Persian, *Tutinama; Vedanta chandrika* (1817); *a Dictionary of Bengali Language* (1818, 1825) compiled by William Carey in two volumes; the *Ramayana* of Krittibash in five volumes; the *Mahabharata* of Kashiram Das in four volumes; *Maharaj Krishnachandra Rayosya charitram; Itihas mala*, a collection of 150 short stories; *Vidyaharaboli*, a concise Bengali encyclopaedia in Bengali and *Probodh chandrika* of Mritunjay Tarkalankar. 1817 saw the birth of the School Book Society, an institution founded with the objective of the propagation of literacy among the natives. David Hare had taken the initiative to set up this institution with the joint efforts of both Europeans and Indians. The Society opened a bookshop in the College Street area in 1826 to make their own publications available to the reading public. This was the beginning of the College Street publication centre, which is now one of the biggest bookshop complexes in India. Many historians have mentioned the name of Gangakishore Bhattacharya, an employee of the Serampore Press as the first publisher of Bengali books in Calcutta. Gangakishore, whose name is connected with the publication of the first Bengali newspaper, established a printing press in Calcutta from where his first publication, Bharatchandra's *Annadamangal* was published. He built up his own marketing team, stationed in different parts of Bengal, who used to visit shops regularly and promote his publications. The Bengali book publication trade flourished when it received the patronage of Pandit Iswarchandra Vidyasagar. Vidyasagar was one of the pioneers in Bengali publication. He set up a retail shop of books published by him in the neighbourhood of the Sanskrit College. This was the first bookshop set up by a private owner.

Between 1840 and 1870 a place called Bot-tala in the Chitpur area became the centre of publication of Bengali books. The books published from this area were priced low and were written in cheap popular style. But in spite of their little literary value, they no doubt could foster reading habit among the common people. Very soon books from Bot-tala flooded the book markets in small towns. The Basumati Sahitya Mandir, one of the renowned publication houses of Bengal and publisher of a renowned daily *Basumati*, sprang up from Bot-tola. The

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publishing house set up by Upendra Mukherjee in the later part of nineteenth century was a pioneer in the publishing of paperbacks. In 1876, another famous Bengali publishing house, Gurudas Chattopadhyay and Sons, was founded. From a small bookshop, a full-fledged publishing home emerged in 1885. All Bengali authors of that time were connected with this publishing house. Dev Sahitya Kutir, another famous publishing house, was founded in 1924. Baradaprasad Mazumdar had initiated the project with a small printing press in 1860. Other important publishing houses of the early twentieth century included the Asutosh Library set up by Brindaban Dhar, the Book Company set up by Girindranath Mitra, A. Mukherjee & Co., by Amiyaranjan Mukherjee, Nani Gopal Chattopadhya & Co. by Abani Chatterjee, Central Book Agency by Jatindranath Sen, Modern Book Agency by Upendrachandra Bhattacharya and Dhiren Ghosh, and the DM Library by Gopaldas Mazumdar. The Bengali publication business is now a flourishing trade and currently 3000 titles are published every year. The total number of publishers involved in the Bengali book trade is 1400. Alongwith them there are about 3000 book-sellers in West Bengal. The total turn-over of the trade amounted to Rs. 60 crores in 1986-87.

P.C.

BENGALI JOURNALS:

The history of Bengali journals started with the publication of *Digdarshan*, a monthly of the Serampore Mission Press, in April 1800. It was a socio-cultural periodical and contined till 1821. In 1818, the Serampore Mission Press published *Samachar darpan*, the first Bengali newspaper. It also serialised Dewan Chakraborty's *Babur upakhyan* (1821), Pramathnath Sharma's *Nabababu bilas* (1825), and Tekchand Thakur's *Alaler gharer dulal* (1858).

In 1821 Raja Rammohun Roy started publishing *Brahman sebadhi* in order to counter Serampore Mission's *Samachar darpan* and *Digdarshan*. He also published *Sambad kaumudi* in 1821. The Hindu Reform Movement began with the publication of these two periodicals. As a polemic to Rammohun's viewpoints, *Samachar chandrika* was published by Bhabanicharan Banerji to propagate the orthodox points of view.

In 1822 *Pashvabali*, the first illustrated Bengali scientific periodical devoted specially to ornithology, was published. *Bangadut*, a weekly, started printing in 1829 under the patronage of Raja Rammohun Roy and Dwijendranath Tagore. *Sambad prabhakar*, a weekly (daily in 1839), was published in 1831. *Tattvabodhini patrika*, a monthly, was pudblished in 1839 under the editorship of Devendranath Tagore. It covered a large variety of topics–literature, religion, philosophy, social reform, culture, and science. The Calcutta Vernacular Society published *Bibidhartha sangraha*, a monthly in 1851 dealing with archaeology, history, culture, art, literature and life-science under the editorship of Rajendralal Mitra. *Somaprakash*, a weekly, was published in 1857 under the patronage of Vidyasagar. It was the first organ of Indian nationalism in Bengal that raised its voice in public against British administration. *Bamabodhini* and the *Abala bandhab* were published in 1858 by the Brahmo Samaj for the propagation of the women's right in society. Keshavchandra Sen, leader of the Sadharan Brahmo Samaj, started publishing *Sulabh samachar*, a weekly, to fight against the oppression of the zamindars in Bengal. Under the leadership of Shivnath Shastri, the Sadharan Brahmo Samaj published *Tattvakamudi* in 1878, *Samadarshi* in 1874 and *Sanjibani* in 1883. The *Amrit Bazar Patrika*, a Bengali weekly, was published from a village in the Jessore District of present Bangladesh. In 1879 it became an English weekly, and from 1891 onwards it became an English daily, *Bangabasi*, a weekly, started publishing in 1881.

From 1872, with the publication of *Bangadarshan*, edited by Bankimchandra, a proper history of Bengali literary periodicals began. *Basantaka*, a weekly, was published in 1874. It was rich in sketches and cartoons. In 1877 *Bharati* was published from Jorasanko. It continued for fifty years and published writings by such writers as Dwijendranath Tagore, Rabindranath Tagore, Swarnakumari Debi, Manilal Gangopadhyay and Sourindramohan Tagore. *Jnanankur* was published in 1882, and *Bharat varsha*, a monthly, in 1885. *Sahitya kalpadruma*, later superseded as *Sahitya*, was published in 1889. The 1897 issue of *Sahitya* contained for the first time illustrations printed by the process of half-tone printing introduced by Upendrakishore Roychoudhury. Among its illustrious contributors were Rabindranath Tagore, Pramath Choudhury and Upendrakishore. *Hitabadi*, a weekly, was published in 1891. Rabindranath contributed to it. *Basumati*, a weekly, was published in 1896.

In 1896 the first electric rotary machine imported from England was used. In 1897 the most celebrated Bengali literary periodical, *Pradip* (a weekly), was published under the editorial supervision of Ramananda Chattopadhyay. For the first time a multi-colour block was printed in Bengal for this periodical. Rabindranath Tagore and Prabhatkumar Mukhopadhyay contributed to it. Ramananda also published *Prabasi* from Allahabad. Rabindranath and Abanindranath Tagore contributed to it. The Rabindraite periodical *Sabujpatra* was published in 1914. Rabindranath, Atuchandra Gupta, Dilipkumar Roy and Sudhindranath Dutta were among those who contributed to it. In the same year the anti-Rabindra forum published *Narayan* to which Bipinchandra Pal, Suresh Samajpati and Brajendranath Seal contributed. *Uttara* was published from Lucknow in 1925. Rabindranath, Mohitlal Majumdar, Kazi Nazrul Islam, Benoykumar Sarkar and Sailajananda Mukhopadhyay contributed to it. In the 1920s the celebrated Kallola era in Bengali literature was started with the publication of the *Kallola*.

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Bik.B.

PRINTING AND PUBLISHING (Dogri). Before the advent of printing presses in the Dogri-speaking area, handwritten books were produced, using handmade indigenous paper. This paper was manufactured in Jammu in accordance with the formula known as the Sialkoti technique. Some of the books produced were illustrated with miniature paintings and drawings with locally made ink and colours. Jammu was known for its colours and indelible and bright ink. These books were in demand in places like Lahore, Sialkot, Haridwar, etc. and found patrons among rajas and maharajas of the former Punjab Hill States. The first printed book in Dogri produced by William Carey of the Serampore Mission in Bengal was *Dharmapustak*, a translation of the *New Testament*, published in 1825. The *Gospel of Luke* was similarly published by them in 1826.

The first printing press for printing Dogri and Hindi books was established in Jammu in 1858. It was called Sri Saraswati Prakash Press and its first published work was *Valmiki Ramayana*. This was during the reign of Maharaja Ranbir Singh (1856-1885), who rendered great service to the cause of the Dogri language, alphabet, and printing and publishing in Duggar. During his reign, translations of books on religion, philosophy, mathematics, ayurveda, astrology, law, etc., were printed in Dogri script. The original 'Takari' script was then in use in Duggar, which the Maharaja got reformed by providing matras from Devanagari, and enforced Dogri in this script as the official language in Jammu so that it was used in the state currency, postage-stamps, notes, stamp papers, etc. Some books were printed by the litho process. Types were cast and the most voluminous book *Vyavaharagita* in Dogri was printed. During Maharaja Ranbir Singh's time, several printing presses were set up in Jammu. In 1860, Vidya Vilas Press was established, followed by Sri Raghunath Press, Jangi Press, Durbar Press and Council Press among others. Outside Jammu, Bharati Prakash Press was established at Uttarbahini, a place of pilgrimage. The first Dogri book published from one of these presses was *Bal bodh*, the first Dogri primer. In 1873, *Lilavati*, a Dogri translation of a book of mathematics, done by Jyotishi Vishveshwar, was published, and in 1876, *Karima*, a translation from Persian done by Mirza Sadiq Ali 'Dehlavi', was printed and published. In 1884, *Vyavaharagita*, a text book of 1230 pages written by Jyotishi Vishveshwar was published. All these were printed at Vidya Vilas Press. In 1904, a collection of title deeds (pattas) of Bhadrawah state was published from Ranbir Prakash Press. The first extant published poster was printed in 1907 during Maharaja Pratap Singh's reign. Thereafter, one comes across Santram Shastri's *Manoranjan bhajanmala* and Gauri Shankar's Dogri translation of *Srimad-bhagavadgita* printed and published from Lahore, and Hardutt Shastri's two volumes of *Dogri bhajanmala* published from Jammu in the 30's.

Creative literature really started getting printed and published from Jammu in the forties with Dinubhai Pant's three poetic works, *Guttulun*, *Vir Gulab* and *Mangu di chhabil* and B.P. Sathe's collection of short stories *Paihla phull*. All these were printed in Devanagari script. The Takari script or 'Dogre Akkhar' was given up in favour of Devanagari for various reasons, one of them being the non-availability of facilities for printing. In 1957, the average was one book a year, in 1977 five and in 1987 ten to twelve books. The total number of Dogri books published so far is well below a thousand.

Jammu and Kashmir Academy of Art, Culture and Languages occupies the most prominent position as publisher of Dogri books, translations and journals, followed by Dogri Sanstha, Jammu. The present state of printing and publishing in Dogri is that in the absence of commercial potential and dearth of readership, it is in doldrums.

Om.G.

PRINTING AND PUBLISHING (Gujarati) can be divided broadly into two periods: (i) from 1812 to 1918 and (ii) from 1919 onwards, commencing with Gandhiji's influence on the social, cultural and political life of Gujarat.

Fardoonjee Marzban, a Parsi, pioneered Gujarati publishing, having started the first printing press equipped with Gujarati types in 1812. In 1814, he brought out a Hindu 'panchang' (a calendar) which was well received by the people. His next publication in 1815, *Dabestan*, a Gujarati translation of a Persian work, also sold very well. He published some twenty books, mostly translations from Persian works, in 35 years, i.e., up to 1850. Being conversant with the Persian language, he found it convenient to translate and publish them all by himself. One of his books, *Goshitala* (a book on the disease of small-pox), attracted the attention of the government which purchased its copies in bulk for free distribution among the people.

Later, three noteworthy firms entered this field. In 1870, Mahadeo Ramchandra Jagushte, started trading in Gujarati books at Ahmedabad with the sole interest in religious literature. The Gujarati Printing Press and M/s. N.M. Tripathi (Bombay) entered the publishing field in 1884 and 1888 respectively. The latter was established keeping in view the publications of great classics like *Saraswatichandra*, authored by the publisher's brother Govardhanram Tripathi.

Ichchharam Suryaram Desai, proprietor of Gujarati

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Printing Press, started a weekly, *Gujarati*, in 1880 and set up a printing press in 1884. He wrote and published his first book, *Hind and Brittania* (India and Great Britain), which aroused a strong feeling in the country to the extent that it had to be referred to the Viceroy for necessary legal action, but he took a lenient view. Besides being a great scholar, Desai had a flair for publishing and marketing books. He touched almost every possible subject, publishing historical and social novels, biographies, scholarly research treatises, compilation of old poetic works, translations of Sanskrit classics, Ayurvedic medical books, etc. His notable publications which continued selling for a number of years, were three parts of *Chandrakant*, a spiritual novel, *Brihat kavya dohan* in nine volumes and the translation of the *Mahabharata* into Gujarati. It was a great achievement that, in spite of modest economic and literary resources, he established a big publishing house. His publishing and selling insight kept this institution alive against heavy odds.

There were people who considered a book an instrument of social reform. With a view to providing books for that noble cause at a lower price, Durgaram Mehtaji of Surat started an institution called 'Pustak Prasarak Mandali' (Society for promotion of books). He sought the government's permission for setting up a press in 1830, which was not accorded; he therefore, had to start it outside the city limits.

For a similar purpose, under the inspiration of Alexander Forbes, the Gujarat Vernacular Society was established in 1848. As a part of its various activities, it published 81 books in 30 years. They were mainly on social reforms, but also included other subjects like education, literature, health, medicine, poetry, etc. It also had a plan to publish a dictionary for a larger circulation. There was no systematic market for books, especially on these subjects and hence the society had to seek funds from the people. Its aim was to make available an adequate number of books for the spread of education at a modest price. In short, the Gujarat Vernacular Society developed publishing activity solely as service to society.

The publishers around 1900 took pains to procure medieval unpublished manuscripts, mostly those of poetry. By making them available in print, they rendered a great service to society. Gujarat Vernacular Society was the first to publish a compilation of poetry *Kavyadohan* (Poetry digest), more than 3000 copies of which were sold out within a short period. Following the same trend, the Gujarati Printing Press brought out nine big volumes of ancient and medieval poetry. Thereafter Hargovind Kantawala and Nathashankar Shastri edited and published some 30 volumes, each by a different poet, with financial assistance from the Maharaja of Baroda. This indicates that people had a taste for poetry as well as prose.

Owing to the non-availability of original manuscripts, the publishers, barring the Gujarati Printing Press, had to depend upon adaptations from the works in English language. These publications had little literary value as they were aimed at social reform.

By the end of the 19th century, Ratanjee Framjee Shethana conceived the idea of compiling and publishing the first ever encyclopaedia in Gujarati. The Gyan Prasarak Mandali, a society for propagation of knowledge, provided financial assistance to the project. He worked on this project, namely 'Gyanchakra', for nearly fifteen years, bringing out its first volume in 1897, and the ninth, the last volume, in 1912. These works have some 9850 entries, consisting of a variety of topics such as geography, music, mathematics, astronomy, astrology and dramatics.

As the publications of the Gujarati Printing Press were commercial, they were a bit highly priced. A saint, Bhikshu Akhandanadji, was shocked at the high price of the *Gita* quoted to him. He started a mission which would publish books at nominal price. In the year 1907, under the aegis of the Sastu Sahitya Vardhak Karyalaya, he brought out books of utility. They were mostly on subjects like religion, Ayurvedic medicine, biographies and translations; and all expenses, including the author's remuneration, were economised upon. 'Sastu Sahitya' launched a scheme to provide books on annual subscription basis under the name of 'Vividh Granthamala' and thereby sold more than 5000 copies of books even before they were published. Even today the publications of Sastu Sahitya enjoy people's respect.

Second phase: With a view to propagating his political and social views, Gandhiji started a weekly *Navajivan*, at Ahmedabad in 1919. Under the influence of this great leader, the younger generation took part in various activities launched by him. Those who had a flair for literature started propagating Gandhian literature and took to publishing as a profession. The Gandhi Sahitya Mandir at Surat came into existence in 1921 to publish Gandhiji's books in Gujarati, but later it specialised in literature for children and women. The Gujar Grantha Ratna Karyalaya, Navyug Sahitya Mandir, R.R. Sheth & Co., Prasthan Karyalaya and Bharati Sahitya Sangh too started disseminating Gandhian literature, but later took to publishing as a profession. Some of these publishers are still in existence, and have established themselves commercially, in spite of the testing times. Nevertheless, their survival is dependent on government grants.

For the promotion of Gandhian views and literature, Navajivan Sahitya Mandir entered the field in 1924. Its initial publications were Gandhiji's books, *Hind Swaraj* (Indian self-government) and *Dakshin Africa na satyagraha no itihas* (History of non-violent movement in South Africa); later, it brought out books on various other subjects such as education, national movement, social reforms, etc. It has today catalogued books written by noted personalities like Kishorlal Mashruwala, Kaka Kalelkar, Mahadeo Desai, Kedarnath, Acharya Kripalani, Morarji Desai, Pandit Jawaharlal Nehru. The out-

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standing traits of Navajivan publications are simplicity, good taste and quality production. It has been working on an ambitious project of publishing the collected works of Mahatma Gandhi in Gujarati since 1967, and by now out of ninety volumes, seventy have been published.

About this time, Gujarat Vidyapith was established to disseminate Gandhiji's views on education, and it started publishing books to fulfil its object. Its publications are much like those of Navajivan Sahitya Mandir. Many of them are on adult education, which was one of the main concerns of the Mahatma. Its other publications are on philosophy, religion and allied subjects.

Before Independence, Gujarat consisted of several states, which were later merged. The rulers of Bhavnagar, Limbdi, Baroda and Gondal were great patriots and had a flair for literature. The latter two contributed considerably to Gujarati publishing. Sayajirao Gaekwad, Maharaja of Baroda, was of the view that every village, irrespective of its location, should have a school, and in every school there should be a library. He was instrumental in the establishment of some two thousand libraries in the state; and this in turn increased the marketability of books. Over and above this, under the banner of Bayaji Sahitya Mala (a series of books for adults) and Sayaji Bal Sahitya Mala (a series of books for children), he tried to provide good reading material to the people. But this effort was not effective as it had to be implemented through the government machinery.

The most valuable and noteworthy contribution in this direction was the compilation of a monumental dictionary by Bhagawatsinhji of Gondal. Bhagwatsinhji, after the hard and sustained work of nearly thirty years, published nine big volumes of *Bhagwadgomandal.* The print-run was limited to only 500 copies. It was made available to the public at much below the cost-price. It was indeed, a valuable contribution to Gujarati literature and publishing. Notwithstanding some factual errors, it can be valued as an achievement—a fruit of hard labour. A similar ambitious attempt is being made by the Gujarat Vishvakosh Trust, involving a budget of over a crore of rupees.

Today two public trusts are engaged in catering to the needs of people and inculcating in them the reading habit and thirst for knowledge. Parichaya Trust has been regularly bringing out two booklets every month for the past thirty years. They are on a variety of subjects written by experts. Lokmilap Trust, again, is engaged in providing people rich literature almost at cost price.

The publishers like Gujarati Sahitya Parishad (Ahmedabad), Gujarat Sahitya Sabha (Ahmedabad), Gujarat Vidya Sabha (formerly Gujarat Vernacular Society, Ahmedabad), Forbes Gujarati Sabha (Bombay), B.J. Vidya Bhawan (Ahmedabad), Chunnilal Gandhi Vidya Bhawan (Surat) and all the five universities of Gujarat are engaged to bring out scholarly works. In the recent years the Gujarat Sahitya Academy has also started a similar activity.

The series of books, published by Sardar Vallabhbhai University, are worth mentioning. They are *Jnan gangotri*, running in 30 volumes, and *Vigyan ane yantravidya kosh*, a technical encyclopaedic dictionary in 10 volumes.

The University Grantha Nirman Board in Gujarat is also bringing out a good number of books at the university level. The Central Government is financially assisting such boards in each state to promote this activity. The project has proved quite fruitful in Gujarat.

Va. M.

PRINTING AND PUBLISHING (Hindi). Charless Wilkins can be considered the pioneer in the art of preparing types of the Devanagari and Bengali alphabets. He taught the art to an Indian blacksmith, Panchanan Karmakar, who in turn taught it to other Indian technicians. This is how the base for printing in Hindi originated.

Wilkins was born sometime during 1749-50. He came to Bengal in 1770 as a clerk in the service of the East India Company. He was the first Englishman to learn Sanskrit. He translated the *Bhagvadgita*, *Hitopadesha* and *Shakuntla* into English. It is stated by C.E. Buckland that he published a grammar of Sanskrit in 1779. In this book Sanskrit words were probably printed in Roman characters. The second edition of this book was published in 1808, and he prepared a fount of types of Devanagari characters for its printing.

Charles Wilkins had prepared types of Devanagari script as early as 1795. Prior to this Carey's grammar of Marathi had been published in 1805 and his grammar of Sanskrit in 1806, in both of which Devanagari types were used. We find that even before this, in 1802 Devanagari types were used for the printing of a thesis prepared by the students of the Serampore College, a copy of which is available in the National Library, Calcutta. There is also another book in this Library, *Grammar of the Hindustanee Language* by John Gilchrist, printed at the Chronicle Press in Calcutta in 1796, in which the Devanagari types were used. This is probably the earliest instance of Devanagari printing in India.

In Europe, printing in Devanagari script started much earlier. In the private collection of Sunitikumar Chatterjee there exists a book printed in Europe in 1743 in which the Devanagari letters were used. In the library of Santiniketan there is a book which was printed in Rome in 1771 in which Devanagari types were used. Another copy of the same book exists in the library of the Asiatic Society of Bombay.

In the beginning of 1803, the missionaries had made considerable progress in the preparation of a fount of Devanagari types. The Devanagari is known as the parent of alphabets of various Indian languages and according to mythological tradition, the special gift of the gods. Soon after the establishment of the press at Serampore, the

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native blacksmith Panchanan, who had been instructed in the art of punch cutting by Charles Wilkins, came to the missionaries in search of employment. Carey was then contemplating work on a Sanskrit grammar, for which it was necessary to obtain Devanagari types and Panchanan was engaged for the work.

It is interesting to see that Nana Fadanavis of Poona, a famous figure in Indian history, first conceived the idea of printing the *Bhagavadgita* by getting moulds of Marathi letters in Devanagari script prepared by a coppersmith student who was trained at a school of painting and sculpture which he had started with the cooperation of Charles Mallet, the then Resident. The practice of making copies of the *Bhagavadgita* in beautiful handwriting and offering them to Brahmins was at that time much in vogue. Nana Fadanavis had collected a number of such beautiful written manuscripts of the *Gita* from centres like Jaipur, Kashi and Mathura. He, therefore, started acquiring moulds of letters prepared by skilled technicians at Poona.

The art of printing entered India for the first time on 6 September 1556. Printing in the Devanagari character in Goa started in the second half of the nineteenth century. In 1853, the government press purchased Devanagari types from Bombay, for use in printing advertisements and other notices in the Government paper, *Bolentim doo Governo*. The first notice printed in Marathi characters appeared in this periodical on 27 May 1853. Some of the earliest books printed in Devanagari script in this press are: (i) *Codigo dos Usos e costumes dos habitantes das Novas Conquiostas* (Usages and customs of the inhabitants of the Novas Conquistas, 1854), (ii) *Abeccaario em Marata* (a Marathi Primer in Devanagari script, 1867). (iii) Issapa-Niti-catha (Aesop's Fables, 1867). Some scholars are of the opinion that the first book entitled *China Illustrated* appeared in 1675 in Devanagari in Europe and another in 1771 in Rome.

Udant martand is the first newspaper in Hindi which was started on 30 May 1826 in Calcutta. This was a patriotic venture giving news and views besides reflecting Indian culture. The editor and publisher of this newspaper was Pt. Yugal Kishore Shukul. *Bandoot* appeared in 1829 and *Samachar sudhavarshan* daily in 1854 from Calcutta. Thereafter, a number of newspapers and journals in Hindi emerged form various cities. *Banaras samachar, Martand, Jnandeep, Malwa samachar, Sudhakar, Buddhi prakash, Kavi vachan sudha,* etc. appeared before 1868. *Saraswati* was published in 1900. It was a period of literary journalism. Eminent writers were the editors of these magazines. Bharatendu Harishchandra was the editor of *Kavivachan sudha* and Mahavirprasad Dwivedi edited *Saraswati* for years together.

The publication of books was simultaneously done by various presses. In India some old publishers like Venkateshwar Press (Bombay), Naval Kishor Press, Laxminarayan Press (Muradabad), Khadag Vilas Press (Patna) published a number of books in Hindi in the nineteenth century.

Hindi is a major Indian language. It is claimed that over 40 crore people speak this language. However, books published in Hindi constitute hardly 14 per cent of the total books published in India. For every 10 lakh people, the world average is 124 books; it is 48 books in Asia; so far as Hindi is concerned, it is less than 9 books.

In spite of four decades and odd years of Independence and the huge area comprising six states—Himachal Pradesh, Haryana, Rajasthan, Uttar Pradesh, Madhya Pradesh, Bihar and the Union Territory of Delhi—where it is the State language, the premier status accorded to Hindi as a link language and all the lavish patronage showered upon it by the Union and the state governments, Hindi publishing remains almost where it was. It can hardly claim any headway over some of the more advanced regional languages in spite of the fact that we have twice as many books published in Hindi every year as, say, in Bengali.

It is a unique feature that most of the leading Hindi writers like Premchand, Maithilisharan Gupta, Ramdhari Singh 'Dinkar', Jainendra Kumar, Yashpal and Upendranath 'Ashk' had their own publishing houses.

Hardly any publisher in Hindi can claim to have built up any author. No scouting for talent. No building of images. No commissioning of manuscripts as such. Modern publishing may claim so but not earlier times.

Hindi publishing has, however, made considerable progress in mass audience books or low priced books in pocket book series brought out by whether Hindi Pocket Books, or Star Publications, or some other publishing organisations including Publications Division, Government of India's books for millions series. Hindi does have a massive readership born out of its sheer size. Inevitably, it has low taste that the paperbacks can famously pander to. Some of the titles in Hindi paperbacks have enjoyed massive print-runs up to 5 lakh copies.

At present there are 10,000 publishers in India. The Hindi publishing is a flourishing trade and now about three thousand titles are published every year. The total number of publishers engaged in Hindi book trade is around three thousand. There are 6000 book-sellers selling Hindi books with their other publications. The total turn over of the trade amounts to Rs. 6 crore as regards sale of general books in Hindi in 1989.

Now-a-days a large number of publishers are located in the capital - Rajpal & Sons, Atma Ram & Sons, Hind Pocket Books, Gobind Ram Hasanand, Raj Kamal, Kitab Ghar, Vivek Prakashan, National Publishing House, Radha Krishna, etc. Besides, there are a number of publishing organisations in public sector which bring out books in Hindi along with other Publications, viz. Sahitya Akademi, Publications Division, NCERT, NBT, Central Hindi Directorate, Hindi Sansthan, Granth Akademies in various states.

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A few leading publishers of general books in other cities are : Hindi Pracharak Sansthan, Varanasi and Allahabad; Hindi Granth Ratnakar, Bombay; Lok Bharti, Allahabad; Leader Press, Allahabad; Vaidik Yantralaya, Ajmer.

The modern printing technology has also made book publishing easy. Though the number of books is increasing it is nothing to boast of when we compare it with the international standards. The onslaught of electronic media, especially video and television, is cutting into the readership. A concerted effort is to be made to cultivate reading habit and to bring out good books at reasonable prices. Here the public sector has a vital role to play. In India both private and public sectors are playing complementary role. But in the area of book publishing the public sector has much more responsibility to shoulder.

Sh. S.S.

PRINTING AND PUBLISHING (Kannada) has a history of more than 150 years. The first book with movable types in Kannada was printed in 1817 at Serampore near Calcutta. As a part of publishing books in regional languages, William Carey, a missionary, printed a grammar entitled *A Grammar of the Curnate Language*. It contains grammatical principles in English with examples in Kannada script. Though there are inaccuracies in the form and shape of the letters, this is the first known instance of casting types in Kannada. William Carey, whose aim in founding a printing press was to publish material in regional languages which helped his missionary activities, began to accept printing works from other Christian Missions also.

The next book to be printed in Kannada was again another grammar, a bigger one, by William Meckerell. *A Grammar of the Karnatic Language*, was printed in 1820. William Reeve of the London Mission took up a gigantic task of publishing an *English-Kannada Dictionary* at the Fort St. George Press, Madras (1824). It contained nearly 3000 pages of demy quarto size. Kannada words are in lithograph. That within a period of seven years of the first printing in Kannada a voluminous dictionary saw the light of the day is not a small achievement. Slate slabs of Cuddapah were popular in litho printing. In the first phase, we find Bellary and Madras becoming centres of printing and publishing. Types of different sizes and founts evolved and the most popular was the one resembling the Telugu script. Books on religion, astronomy etc, and collections of ballads, songs and folk stories were usually brought out. Pioneers in the field at this time were Shivalingam Shetty and Koneri Shetty of Bellary. They used to get books printed in Madras, and then published and sold at different places in Karnataka. Books were cartloaded and taken from place to place; weekly shanties, car festivals and other social and religious congregations were places for selling books. In fact, the Shetty brothers fostered interest in reading in the early years of printing and publishing. Books were printed with a square type of letters at the famous Saraswati Ratnakara Press of Madras.

By 1863, a printing press was installed at Bellary. Almost at the same time, the Basel Mission Press of Bangalore started printing books. James Hands printed the first part of the *New Testament* in Kannada in the year 1870. This is the first Kannada book, printed and published in Karnataka. This marks the second phase in Kannada printing. The Department of Education took interest in this area. Thousands of copies of text books in languages, arithmetic and geography were printed. The British administration began to suspect the motive behind the hectic publication activity that was going on in the country and an act was passed in 1867 making it compulsory for every printing house to send two copies of the publication it printed, free of cost. This was called the 'Books and Registration Act'.

In Mangalore, the Bassel Mission Press brought out a few classics of Kannada like the *Jaimini Bharata, Dasara padagalu,* compilation of proverbs and *Hitopadesha*. Kittel published the *Kannada-English Dictionary*, the only standard dictionary even today. He published a grammar book also. Publications like *Prakkavya malike* are excellently printed. The Basel Press had a variety of types in Kannada. It is really unfortunate that these founts are not at all found today. The Karnataka Book Depot of Dharwar and the Kalanidhi Book Depot of Bangalore did a marvellous job in printing and publishing in Kannada. T.N. Krishnayya Shetty, Velandadu B.Subbayya and Vajapeya Govindayya are some of the prominent names in the field. *Chamarajokti vilasa Ramayana, Vanivilasa Bharata* and the *Bhagavata* were great both in volume and in quality printing. In Mysore, there were beautiful litho printing presses like Jaganmohana Shilayantra in addition to the Wesley Press. Books then printed in fine colours have been preserved even to this day at the Oriental Research Institute, Mysore. *Sri tatva nidhi* is one such work. *Gadugina Bharata*, Lakshmisha's *Jaimini Bharata*, the verses of Sarvajna and cantos of *Amarakosha* were printed. Much work was done by Venkata Rango Katti and Gangadhara Madivaleswara Turamari in the Bombay-Karnataka area. There were translators appointed by the Department of Education to translate and publish text books written by western scholars on geometry, geography and natural sciences. Text books of this period contain fine colour pictures and line drawings to illustrate the text. The language, the style, the get-up of the book—all these are worthy of being models even to this day.

There is more private sector involvement in the third phase of printing and publishing activity in Kannada. Many book clubs were started with the aim of taking good literature to readers. Karnataka Kavya Kalanidhi, Karnataka Kavya Manjari, Manohara Granthamala, Vahini Kai

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Hottage, Minchina Balli are some of these. Manohara Granthamala has just now celebrated its Golden Jubilee. Ondane Male of Bala Sahitya Sangha, Mangalore and Antaranga of Udupi need special mention. More than 200 booklets were published on various topics in the Ondane Male series.

Publishing houses like Kavyalaya, Satya Shodhana, Vidyanidhi, Standard Book Depot, Subodha Kusumanjali, Samaja Pustakalaya were started. Fiction, poetry, drama, biography, translations, children's literature, etc., became popular. Kavyalaya of K.Chidambaram brought many new authors to light and published books of almost all major authors in Kannada. Fine taste in selection, prompt dealings with authors and meticulous care in production brought a very good name to Kavyalaya.

Another important feature of this age is the growth of book sellers along with the growth of publishers. Many of them were only book sellers and not publishers and many publishers had no sales network of their own. Hence, both could thrive well.

Universities have also contributed their mite to the progress of printing and publishing. The University of Mysore was the first to start this. Organising lecture camps in rural areas and publishing the lectures and booklets was one of the major activities undertaken by the Teachers Association of the University. This won wide recognition, and was praised as the Mysore experiment. This was an important step taken in promoting adult education and at the same time this became the nucleus ('Prasaranga') for disseminating knowledge. The booklets were sold at two annas (twelve paisa). Gradually many more series were included. Critical editions and abridgements of classics, research and criticism, special lectures, text books and other types of books were published in hundreds. Today, the Prasaranga of Mysore has more than 1500 titles on its list. Mysore University is also in charge of the fourteen-volume *Kannada vishwakosha* (Kannada Encyclopaedia) project, of which twelve volumes have been published. It also provided an example to other universities, viz., Karnatak University and Bangalore University. They soon followed and established their own Prasarangas. Gulbarga University also has started the publication of books recently. The Agricultural University has not lagged behind. Already it has published more than 200 titles on agriculture and animal husbandry. Every university has planned different series covering a large range of subjects.

The Kannada Sahitya Parishat, under its 'Trai Varshika Male' and 'Belli Bitta Balli', National Book Trust under its 'Adan Pradan', 'Nehru Bala Pustakalaya' and 'Taruna Bharati', Sahitya Akademi under its 'Makers of Indian Literature' and other series are publishing quite a good number of books in Kannada.

The Rashtrothana Parishat of Bangalore brought out 510 booklets in the series Bharata-Bharati Pustaka Sampada, under the editorship of Professor L.S. Sheshagiri Rao to acquaint young readers with the great and radiant personalities of Indian mythology and history from the earliest times to recent epochs.

With regard to private participation, we find hundreds of publishers involved in the activity. To mention a few leading concerns, I.B.H. Prakashana, D.V.K. Murthy, Geetha Book House, Rajalakshmi Prakashana, Sarada Mandira, etc., have achieved heights in the field. IBH has variety and quality both in its content and in its production. Kannada Nadu Mattu Kannadigara Parampare, Echo Pustaka, Amara Chitra Kathe, Chimpu Pustaka, Krishi Vichara Male, Vritti Sikshana Male, Vijanana Nodu Kali are a few popular series of this concern. Particularly, in the field of children's literature, the role played by IBH Prakashana is remarkable.

Nava Karnataka has two wings of activities. One is the distribution of Soviet books in Kannada, and the other publishing their own series of books. 'Krantikidigalu' is a new series that introduces the heroic struggle of many freedom fighters of the country. 'Viswa katha kosa' is a major landmark in the history of publishing in Kannada. Twenty-five volumes of short stories collected from different lands of the world are compiled under the chief editorship of Niranjana. Mention must be made of *Jnana gangotri* (ed. Niranjana) and seven-volume junior encyclopaedia brought out by the Karnataka Sahakari Prakasana, Bangalore.

Samaja Pustakalaya has been doing laudable service in North Karnataka. It has a variety of books to its credit. The encouragement they give to new writers is commendable. Several religious institutions have publication projects of their own and they have contributed considerably to the world of Kannada books.

Printing has passed various stages of wooden types, litho printing, letter press composing and printing, monolino, and offset printing, and now we find photo-composing becoming more and more popular.

While lino type is widely used for newspapers, the monotype method has been popular among book publishers. The universities of Karnataka have brought out beautiful books printed in monotypes. The main centres of Kannada printing are Bangalore, Mysore, Mangalore and Dharwar. The story of printing from Carey's attempt to photo-setting at Manipal Power Press is very interesting. All methods of printing have been developed at different times. Though experiments have been made to evolve different types of letters, the widely used types are Roman and Brindavan. There is a great scope for innovation and experiment in the field of typography. Presses like the BBD Press of Bangalore and the Manipal Power Press of Manipal have secured national awards for excellence in printing a number of times from the DAVP.

During these 150 years, printing and publishing in Kannada has found steady growth, even though there is scope for innovation of different type faces and binding of books. We may say that in general there has been a steady

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development. The University of Mysore is publishing a *Descriptive Bibliography of Books Printed in Kannada*, a huge project covering the years from 1817 to 1967. Nine volumes covering about 30000 titles have been published so far. The project is now made a permanent one and annual supplements are being published. So far five such supplements have been published covering the field up to 1980. According to this significant publication, approximately 90,000 books have been published till 1967. There is another important source which could furnish data regarding book publication activity in Kannada. It is a journal devoted to book industry in Kannada and is very aptly called *Granthaloka* (started in 1977). According to the data given by this monthly magazine, on an average 1300 books are being published every year in Kannada.

R.L.A.R.

PRINTING AND PUBLISHING (Konkani). The first printing press in moveable types in India and the whole of the East was established in Goa in 1556 in rather fortuitous circumstances, for the machinery package sent as a gift to the legendary Christian king in the East, the 'Prester John' (Emperor of Abyssinia), by the King of Portugal, landed in Goa, the opulent seat of the then Portuguese Eastern empire, and could not be taken to its destination owing to the prevailing disturbed conditions. It was decided to instal it in Goa, which was done in the same year and the first books composed by the missionaries were printed in it. As a direct consequence of this event of great importance, Konkani was endowed with the first books that came out of the press along with books in Portuguese. The foreign missionaries of various nationalities and religious orders who had followed the Portuguese military and civil authorities after the conquest of Goa in 1510, had just been mastering the Konkani language so as to write in it the first catechisms and manuals of Christian doctrine, sermons and guides on parish work, and literary compositions in prose and poetry in the language they were fascinated with. Juan Bustamante, the Spanish printer of the Society of Jesus (the Jesuits) which set up the press, is recorded as having printed the first books that it brought out, among them being a *Doutrina Crista* (Christian doctrinal guide) in Konkani and *Conclusoes Philosophicas* inPortuguese. These are the first publications of that press in 1556 itself. This first printed Konkani work is reported to be a translation done by a neo-Christian Goan convert studying for priesthood in the Seminary of the Holy Faith in the city of Goa (now Old Goa), most probably Andre Vaz of Carambolim village on the outskirts of the city, later ordained as the first Goan Christian priest. He is reported to have prepared the first draft of Konkani grammar on the descriptive model to teach the language to the foreign priests, based on which the Jesuit Thomas Stephens wrote an elaborate version. It is the conclusive opinion of scholars based on letters of the Jesuit priests of that period that this Konkani book on Christian doctrine was already printed and in circulation in 1556 itself. Thus Konkani has the honour of having the first printed books in any Indian language, among them the first printed grammar. No trace is now availabe of that book.

Among the early printed books in Konkani which have been found are : the *Doutrina Crista* of Thomas Stephens published in 1622, the same author's *Konkani Grammar* on the descriptive model, as mentioned above, ultimately published in 1640 after his death in 1617; the *Acharievanta* or *Sant Antonichim Acharyam* of Antonio Saldanha, an original prose work; and *Sermons* of Miguel de Almeida. The *magnum opus* of that period of more than a hundred years of feverish endeavour of printing and publishing activity that produced grammars, dictionaries and works of prose and poetry, aimed at disseminating Christian teachings as well as using the language as a medium of literary expression, was the *Onivalleancho Mollo* (Garden of shepherds), a theological, metaphysical prose-poem of sublime proportions, in five voluminous tomes, published in 1658-59, on the lines of the *Summa Theologica* of St. Thomas Aquinas. Thomas Stephens's *Krista Purana* (1616), a poem of 11,018 strophes in Marathi-Konkani on his own declaration, or in hieratic Konkani, as Dr. Gerson da Cunha labels it, on the life of Christ, in the 'ovi' verse pattern, re-edited and printed and published subsequently in Rachol, Goa, Mangalore and Poona, in 1649,1654,1907 and 1956 respectively, the last printing being in Devanagari characters, is another outstanding specimen of the printed work of that golden period of copious output.

There was later a period of relative decline in the printing and publishing activity until the rise of journalism at the turn of the nineteenth century. However, the first five Konkani journals/newspapers saw the light of the day only in 1889, with *Udentechem Sallok* (Lotus of the east) being published from Poona, as a fortnightly, though the first newspaper in Goa, the *Gazeta de Goa* was in Portuguese, the language of the rulers, and was published in 1821. Many weeklies, fortnightlies and dailies followed suit, published mainly from Bombay and Poona, the areas of greatest concentration of Goan emigrants. Books too began to be published, the novel holding the pride of place, from 1889 onwards. Grammatical works and lexicograhic compilations in bilingual form were also published in Bombay and Goa.

Konkani books and periodicals have been printed in Roman, Devanagari, Kannada, Malayalam and even Perso-Arabic or Urdu characters, owing to the dispersal of the Konkani-speaking people mainly among the coastal belt, constituting the states of Maharashtra, Goa, Karnataka and Kerala, and their varied religious complexion which includes mainly Hindus, Christians and Muslims, in that order of numerical bulk. While the installation of a

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printing press in Roman types ushered in that script into Konkani in 1556, dislodging the old Kandevi script which was akin to old Kannada and in which most of the old Goan village commune records are found written, though no printed work has been found in it so far, Kannada script that was adopted by the Goan emigrants to Karnataka in the seventeenth century onwards came to be printed. The Kodiabail Press of the Jesuits in Mangalore established at the end of the nineteenth century gave a fillip to literary work in Konkani that was published after being printed in that press in Kannada characters. Flourishing literary work gets printed and published in that script in Mangalore and other towns of Karnataka and in Bombay too where there is a nucleus of emigrants from Mangalore, especially in the realm of the short-story and the novel, and in literary periodicals in profusion. Drama too gets printed and published as well as collections of poems but in much less quantity than the other two genres.

In Goa the printing activity in the latest phase has been overwhelmingly in the Roman script, consisting of books and periodicals, the former being mainly in the domain of the movel, with a sprinkling of biography, short-stories, poetry, drama, while the latter consists of the whole range from dailies, weeklies, fortnightlies to monthlies and even annuals of quarterlies. The two dailies at present in Roman script and Devanagari script are respectively *Goencho Avaz* and *Sunaparant*. There has also been a lot of fitful activity in this field, with many a periodical seeing the light of the day and being snuffed out soon. Printing activity in the Devanagari script also has picked up enough momentum to publish a number of books, occupying almost the central place in Konkani in recent years, in the realm of the short-story, poetry and drama, the other genres not meriting enough attention and all this is mainly done in Goa.

The printing work in Malayalam script centred in pockets like Cochin and Alleppey in Kerala in Konkani, to cater to the needs of that tiny minority in that State. There is a virtual wholesale switchover now to the Devanagari script among the Konkani writers there, and the latest books being printed and published are in that script. Very little of the Perso-Arabic script work has been printed and published, which was due to the contribution of Muslim Konkani-speaking people of the coastal areas of Bhatkal, Honnavar, etc. of the North Kanara (Uttar Kannada) district of Karnataka. A few periodicals get published in these scripts in Konkani.

There has been very little organised publishing in Konkani on a commercial scale. Reliance is placed on assistance in the form of purchase of books by Government, which is hard to come by easily. Publishing houses have been few and far between to take up publication on a regular basis. Whatever publishing activity takes place in the Konkani region, mainly in and around Goa and Mangalore, is propelled by individual initiative or at the instance of a daring individual publisher of small-time status, or at the author's own expense, or subsidised by friends, or sponsored by some benefactor. The publishers hardly compensate the writer for his labour of love in monetary terms.

Desk-top publishing systems have recently been introduced into the Konkani world of printing and publishing and its impact is expected to be quite impressive, given the nature of the quick work it can turn out. Offset printing completes the process of publication of a book in a much better shape than the normal printer. The effect on prices of books will have to be watched for these systems to come to fruition and success.

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O.G.

PRINTING AND PUBLISHING (Maithili). Mithila has its own script known as 'Tirhuta' or 'Mithilakshar'. When the British Government introduced modern education in this region, they adopted the Persian or the Nagari script. Consequently, no type was cast in the 'Tirhuta' script for a long time. Some local pandits, however, resorted to the lithographic duplication of their popular works in it. In about 1936, Acharya Ramlochan Sharan, the proprietor of the Vidyapati Press, Laheriasarai, got some books printed in the Tirhuta script. Again, the Maithili Sahitya Sammelan at Allahabad got some books, including the prestigious *Comprehensive Maithili-English Dictionary*, published in this script. These private efforts, however, could not revive the Maithili script and the Nagari letters were adopted. The first Maithili work in print appeared in 1885, namely *Krishna-janma* of Manabodh, edited by Grierson, but the script was Nagari. In spite of all odds, the effort to bring back Tirhuta continued. Almost all Maithili publications have their titles in Tirhuta. Recently the Maithili Sahitya Parishad, Darbhanga, has published a book in Tirhuta by offset process. Tantranath Jha too published two books of folk tales in Tirhuta through lithographic process.

Publishing has been a great problem for Maithili. Most of the books are published either by literary or by cultural organizations. Among them the Maithili Academy (Patna) is perhaps the most prestigious, having the largest number of publications to its credit.

Others deserving mention are Maithili Sahitya Samiti (Allahabad), Chetana Samiti (Patna), Maithili Prakashan

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Samiti (Calcutta), Akhil Bharatiya Mithila Sangha (Calcutta) and Maithili Sahitya Parishad (Darbhanga). Individual authors usually publish their books under the constraints of some publishing houses. Genuine commercial publishers are rare in Maithili as they find publication business not very lucrative. Yet some business conscious publishers do bring out Maithili books, the most notable among them being Raghubar Singh Book Sellers (Madhubani) and Bhavani Prakashan (Patna).

Go.J.

PRINTING AND PUBLISHING (Malayalam). Growth in literacy, advance in education, improvement in the technique of production, distribution of books and spread of libraries accelerated the development of print medium in Kerala. According to the *Malayalam granthasuchi* (Bibliography of Malayalam books) published by the Kerala Sahitya Akademi, 30243 titles have been published from the beginning of printing in Malayalam till 1975. Of these, 17832 titles are literary works. More than 1500 printing presses and about thirty publishing firms exist in the State and on an average 800 titles come out annually. The role of printing presses and publishers in the growth of Malayalam language and literature is very significant.

The first Malayalam script ever used and printed was in the book *Hortus Malabaricus*, published in Amsterdam in 1678. The first book printed in Malayalam script was, however, *Samkshepa vedartham* published in Rome in 1772. The first Malayalam book published in India was the *Bible* printed at Courier Press, Bombay, in 1811.

The C.M.S. Press established in 1921 at Kottayam by the Rev. Benjamin Bailey, a Protestant missionary, is the first printing press in Kerala. *Puthiya niyamam* (The *New Testament*, 1929), *A Dictionary of High and Colloquial Malayalam and English* (1846) and *A Concise Dictionary of English and Malayalam* (1848) were printed and published by this press. It also made remarkable contribution by printing and publishing the grammatical works of the Rev. George Mathan and some science books and the early Malayalam journals *Jnana nikshepam* and *Vidyasangraham*.

Swathi Tirunal Maharaja of Travancore established the Government Press at Trivandrum in 1834. The St. Joseph's Press at Munnanam was established in 1846 by the Catholic missionaries. The Government Press at Ernakulam was founded in 1847. The Basel Mission Society Press at Illikkunnu and the Minerva Press at Calicut also came up during the period. *Ashtangahridayam–Bhaskaram vyakhyanam*, a translation of the Sanskrit work by Uppottu Kannan, was published by the Minerva Press.

In 1853, Eswara Pilla Vicharippukar, who was a great lover of Kathakali, established the Kerala Vilasam Press at Trivandrum, with the express idea of publishing good literary works. Numerous 'attakathas' were published from here. It took the initiative in publishing the works of Thunchathu Ezhuttacchan, Kunchan Nambiar, Unnayi Warriar, Swathi Tirunal and Irayimman Thampi. *Bhasha charitram* (History of Malayalam language) of P. Govinda Pillai and *Shakuntalam* of Kerala Varma Valiakoyil Tampuran were serialised in the monthly, *Vidya vilasini*, which was run by this Press.

The Vidyavilasam Press started by Kalahasthiyappa Mudaliar in 1861 at Calicut, the St. Thomas Press established at Cochin in 1864, the Vidya Ratna Prabha Press started in 1879 at Kunnamkulam were among the prominent ones in the field of publication at that time. All of them depended mainly on the works of Ezhuttacchan, Nambiar and Unnayi Warriar for printing matter.

The second phase of book publishing in Malayalam was inaugurated by Kunhu Vareeth and S.T.Reddiar in 1866. The Keralakalpadrumam Press at Trichur was established at Cochin in 1864, and the Vidya Ratna Prabha became the manager and he ventured to take up the printing and publishing of some works of the poets like Kodungallur Kunhikuttan Tampuran, Chathukutty Mannadiar, Chathoth Krishna Menon, Kaviyoor Raman Nambiar and Ulloor S.Parameswara Iyer. Later, the press was purchased by the Yogakshemam Company and afterwards became the Mangalodayam Press. Kunhu Vareeth, who left Kerala Kalpadrumam, established his own press at Trichur in 1904 under the name Bharathavilasam and published several outstanding works such as *Amaram Parameswari, Kantharatharakam Nalacharitam vyakhyanam* and *Varaganitha prakashika.*

S.T. Reddiar, who started as a street book-seller, established the Vidyabhivardhini Press at Quilon in 1886. He managed to publish 57 *divasathe tullal kathakal* and 72 *divasathe attakathakal.* It is said that Reddiar got the manuscript of the *Tullal kathakal* with the help of tullal dancers who recited the poems for him to copy. He published many works of K.C. Kesava Pillai. It is to be remembered that Reddiar had introduced cheap editions of books years ago even before the idea was conceived by the western publishers. Classics like the *Ramayana*, the *Mahabharata* and the *Bhagavata* were sold by him at so low a price that copies of them were available in every household.

The Malayala Manorama Company founded by Kandathil Varghese Mappila in 1889 at Kottayam contributed much to the development of printing and publishing. It published several collections of essays, poems and novels. The Vidyavilasam Press at Trivandrum owned by Thomas Paul also published some good books. *Kerala bhasha pranayikal* (Lovers of Malayalam language—8 parts) and *Sahitya pranayikal* (Lovers of literature—5 parts) are important among them. Most of the books written by Kerala Varma, A.R. Rajaraja Varma, C.V. Raman Pillai and C.S. Subramanian Potti were published by B.V. Book Depot established at Trivandrum in 1902 by Kulakun-

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nathu Raman Menon. Vidya Vinodini Press at Trichur, Sree Ramavilasam Press at Quilon, Mathrubhumi Printing and Publishing Company, K.R. Brothers, P.K. Brothers, etc., at Calicut, Samastha Kerala Sahitya Parishad at Ernakulam, Vallathol Granthalayam at Cheruthuruthy, Mangalodayam at Trichur, Ulloor Publishers at Trivandrum, Balan Publication at Trivandrum and Sarada Book Depot at Thonnakkal also took publishing seriously during this period.

The founding of the Sahitya Pravarthaka Co-operative Society at Kottayam in 1945 marks the third phase of development in the publishing industry in Kerala. A cooperative of the writers, by the writers and for the writers, it has stood the test of time and now holds the first rank among publishers, producing one book a day. So far about 7000 titles have been published by this society. Among them are the *Vishwa vijnana kosham* (Malayalam Encyclopaedia) consisting of 10000 pages in ten volumes, the complete translation of *Vyasa Bharatam* and various kinds of dictionaries, classics and translations of masterpieces of world literature. India Press (the Printing Department) enables the Society to bring out publications, cheap and attractive and the several branches of the National Book Stall (the Sales Department) help to sell them profitably and in time. Prabhath Book House, Desabhimani Book House, Current Books, D.C. Books, etc., in the private sector and Kerala Sahitya Akademi, State Institute of Languages, State Institute of Encyclopaedic Publications, University of Kerala, etc., in the public sector have also made valuable contributions to the growth and development of the Malayalam language and literature.

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T.R.R.N.

PRINTING AND PUBLISHING (Oriya). The first printed Oriya book was 'New Testament' (First part). It was printed in 1807 and the translation was done with the help of Pandit Mrityunjaya Vidyalankar who belonged to Medinipur in West Bengal. The Oriya types were prepared by one Panchanan Karmakar who did his job under the supervision of William Carey, the then Principal of Fort William College, Calcutta. The book was printed outside Orissa, at Serampore near Calcutta, where the first press in eastern India was established by the missionaries in 1800. Till the first printing press, called the Orissa Mission Press, was established at Cuttack in 1836-37 under the supervision of Sutton, Oriya books continued to be printed from Serampore. These were mostly religious books (including the Bible) in translation though there were a few other books too, such as an Oriya to English dictionary (Vernacular Oriya and English) by Mohan Prasad Thakoor, and a book on Oriya grammar by M.S. Sutton, as well as a few school-text books. On a rough estimate, 21 books, most of which translations, were published during 1807-1837, under the sole patronage of the missionaries.

The Orissa Mission Press, in spite of its major motivation towards the propagation of Christianity, was yet an important incentive in the direction of Oriya printing and publishing, particularly in the area of school text-books, ranging from history and geography to arithmetic and language learning. Orissa's second printing press and the first secular press, called the Cuttack Printing Company, was established in 1866, the year of the Great Famine (Na-anka), with the efforts of Gaurisankar Ray and Bichitrananda Das, under funding from some benevolent feudatory kings of Orissa. The greatest contribution of the press was *Utkal dipika*, the first Oriya weekly, under the editorship of Gaurisankar Ray, that fearlesssly exposed the contemporary social distress and rose to defend the Oriya language from its detractors. The third printing press, called the Utkal Printing Company, was established at Baleswar by Fakir Mohan Senapati in 1868. Then in quick succession, presses came up all over Orissa, and by 1910 there were about 20 printing presses in places like Cuttack, Puri, Berhampur, Baleswar, Baripada, Bamanda, Parlakhemundi, Bauda, etc, including such well known presses as Orissa Patriot Press (1873), Mayurbhanja Press (1879), Jagannath Ballav Press (1885), Arunodaya Press (1893), Utkal Sahitya Press (1897), Mukura Press (1910), etc.

Between 1838 and 1866 were printed an estimated 70 books, most of which at one press, the Orissa Mission Press. But after 1866, the number of books published rapidly increased, so that by the end of the century it almost reached 1000, and they included mostly general books, that is books of literature related to both ancient and modern times.

By 1958 Orissa had 210 printing presses, out of which Cuttack district had 86, Ganjam district 36, Puri district 16, Baleswar district 12, Sambalpur district 18, and others 42. By 1984 the presses had increased to 700, a big increase when compared to seven presses in 1884. The press technology also improved. From the small hand press and manually operated treadle-machines the technology moved to automatic big rotary machines and offset presses.

The publication of Oriya books on a commercial level began more or less from the third decade of the present century. Prior to that books were published by the presses mentioned earlier by their own funding or at times with the help of rich men and feudatory kings. Thus the first important press of Orissa, that is the Cuttack Printing Company, was the first publisher. It published a number of Oriya books, mostly of ancient Oriya literature includ-

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ing kavya by Upendra Bhanja, Krishna Singh's translation of the *Mahabharata*, and probably the first antholgoy of ancient Oriya songs entitled *Sangita sagar* (The sea of songs) edited by Damodar Patnaik. Another important press which also published a number of books, particularly by modern authors, was Utkal Sahitya Press. It was founded by the famous litterateur Biswanath Kar, who along with publishing *Utkal sahitya*, the most important literary journal of the time, published novels of Fakirmohan Senapati and *belles lettres* of Gopal Chandra Praharaj. An enthusiastic individual publisher was Gobinda Rath (1848-1919), writer and social reformer, who on his own published about 200 books, including a large number of books by ancient Oriya poets. Today most of the publishing is done by full-time publishers on a commercial basis, and by a rough estimate, taking the last 70 years into consideration, their number has been about 120. These include a few publishers who have gone out of business, and a few more institutional publishers, such as National Book Trust, Sahitya Akademi and Orissa Sahitya Akademi.

If about 1000 Oriya books were published by 1900, another about 4000 books were published between 1900 and 1950. But since 1959, there has been a phenomenal rise in book publishing, and during the last 40 years (1950-1990) the total number of books published would be easily more than 20,000, at the rate of about 500 books annually. These include literature books like fiction, poetry, drama etc, as well as books that belong to other areas of knowledge and profession, excluding specifically text-books for schools and colleges which alone would be much more than 20,000. It is needless to point out that the Oriya printing and publishing scene today is substantially different from what it was 100 years ago—a much richer and much larger entity. It is expected to expand further with increase in literacy and education in the coming years.

Jo.M.

PRINTING AND PUBLISHING (Punjabi). The printing press in India came with the arrival of the Christian missionaries in 1550. With the establishment of Christian Mission at Serampore in 1799 began the printing in Indian languages. In the beginning of the nineteenth century, the type of scripts of about forty languages and dialects was prepared and many books were printed and published. The credit for this goes to William Carey, who wanted to present the *Bible* to the people of India in their own languages. For the publication of the Punjabi translation, the type of Gurmukhi script was prepared for the first time.

In 1834, when Lowrie took charge of the Mission School at Ludhiana, he felt the need for establishment of a printing press. Newton and Wilson brought a wooden printing press from Calcutta, which was the first press in Punjab. Gradually the Mission developed a press at Ludhiana, which published a good number of books in Punjabi. With this innovation, other religious missions considered the establishment of their own printing presses. The presses thus multiplied for propagation of religion as well as for commercial activity. Lithography remained prevalent for some time before the modern types for the press were developed. Newspapers, weeklies and monthlies were started and the publication of tracts, pamphlets and books of all types began in full swing. Several publishing houses were started at Lahore and Amritsar. With the expansion of education and widening of intellectual horizon, there were numerous publications of all kinds. Munshi Gulab Singh & Sons, Uttar Chand Kapur & sons, Lala Devi Das Janki Das, Lahore Book Shop (Lahore), Sikh Publishing House (Amritsar), Singh Brothers and several other publishing concerns held the field before Independence, some of which continue even today. With the attainment of Independence, more attention was focussed on the mother tongue of the child and on the promotion of the cause of the regional languages. The Universities in Punjab have established their publication bureaus and a large number of scholarly works including lexicons and encyclopaedias are being produced there. The Punjab Government created a Department of Languages, which has contributed much to publications. With the assistance of the Union Government, the Punjab Government has established at Chandigarh the Punjab State University Text-Book Board, which is publishing college and university books in all arts and science subjets. Punjabi Sahitya Academy (Ludhiana), Sahitya Akademi (New Delhi), National Book Trust (New Delhi), Navyug Publishers (Delhi), etc. have also several publications to their credit.

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S.S.K.

PRINTING AND PUBLISHING (Sindhi). There is hardly any evidence to prove that any printing of books was done in Sindh prior to the advent of the British rule in the region. No doubt, books in some languages, especially Arabic, Persian, Sindhi, Hindi, Urdu and Sanskrit were produced in manuscript form. It was only after the establishment of the British rule in 1843 that printing of books, literary periodicals and newspapers started in Sindh.

According to the information available, the first lithograph printing press was established in 1844 by Charles Napier in Karachi. After establishing the press, he started the same year a bi-weekly journal in English, entitled *Kurrachi Advertiser*. When Charles Napier left Sindh in 1847, Ardeshir Rustomjee, a Parsi civilian of

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Karachi, became proprietor of the press and the paper.

In 1854, Puchaji and Darabji, two Parsis of the same town, established another lithograph printing press in Karachi. They started the same year another bi-weekly newspaper in English entitled *Scindian*. After some time, its name was changed, first to *Beacon*, and then to *Sind Times*.

In 1855, Mirza Mukhlis Ali, at the instance of Bartle Frere, the then Commissioner in Sindh, established a lithograph printing press in Karachi, and started a weekly in Persian, entitled *Mofurrahul Kolub* (A delighter of hearts), the same year. It was during the same decade that Sindh Commissioner's printing press was established in Karachi, which published in lithograph most of the text books prepared by the Education Department and a bilingual literary weekly in Persian and Sindhi, *Fawaidul Akhbar* (Advantageous news). This was started in 1858. It is the first journal containing Sindhi section. After two years, Mirza Mukhlis Ali established another lithograph printing press at Sukkur and started *Mutala Khorsheed*, another literary bilingual journal containing Persian and Sindhi columns on each page. The first weekly entirely in the Sindhi language is *Sindh Sudhar* (Reforms of Sindh), which was started by the Education Department in 1866. Thus started the printing in Sindh, which was at first meant for bringing out journals and school textbooks.

By the end of the nineteenth century, a good number of lithograph printing presses were established in different towns of Sindh. They generally printed literary journals and newspapers. In course of time the publication of general literature in Sindhi was also started by these presses. The printing of Sindhi in the composed type started very late in Sindh, mostly during the last two decades of the 19th century. Of course, Sindhi books in the composed type (in Devanagari and Arabic Sindhi characters) were printed outside Sindh much earlier. For example, *Sindhi Grammar* (1849), *English-Sindhi Dictionary* (1849) and *Sindhi-English Dictionary* (1855), all compiled by George Stack, were published in Devanagari-Sindhi characters from Bombay. *Sindhi Reading Book* in Arabic and Devanagari characters, compiled by Ernest Trumpp, was printed in London in 1858. Similarly, Trumpp brought out *Shah jo Risalo* (1866) and *Grammar of Sindhi* (1872) from Germany in composed Arabic type, specially got prepared by him.

As there were very few lithograph printing presses in Sindh during the last century to meet the requirements of commercial publishers and writers of general Sindhi books, the bulk of such work was done by some printers in Bombay and Lahore. For instance, Hari Singh Dingomal of Sukkur and Pokardas Thanwardas of Shikarpur (both well-known publishers of general Sindhi literature who had started publications in 1885 and 1886 respectively), got their Sindhi books printed generally from Lahore. Similarly, Chhapkhana Muhammadi, Karimi Mutaba, Fateh-al-Karim, Mutaba Haidari and Mutaba Safdari were important lithograph presses of Bombay, where a good number of Sindhi books were printed during the last century.

Some of the major printing presses established in Sindh during the last century (except those mentioned already) are Mercantile Steam Press (Karachi), Sind Gazette and Commercial Printing Press (Karachi), Victoria Press (Karachi), Phoenix Press (Karachi), Vidya Vinod Chhapkhana (Karachi), Saraswati Press (Hyderabad), Kaisaria Press (Hyderabad), Premier Press (Hyderabad), Mutaba Mazharal-Ajaib (Larkana). Although a large number of Sindhi books was brought out in Arabic-Sindhi characters, the usage of which was recommended and encouraged by the government, there were a good number of Sindhi books (mostly pertaining to Hindu and Sikh religions) printed in Gurumukhi and Devanagari scripts. The number of Sindhi books printed in Hindu-Sindhi or Hataai characters (an indigenous ancient script of Sindh, akin to Devanagari but without a headline on letters) was very limited.

Since the beginning of the present century, due to various socio-cultural movements and national awakening throughout the Indian sub-continent, there was rapid growth in Sindhi journalism and production of general Sindhi literature. Till Independence, more than two hundred periodicals and newspapers in Sindhi were in existence. The publication of Sindhi books can be counted in thousands. This naturally gave impetus to the establishment of printing presses. The change in this field worth noting was gradual replacement of litho printing by composed type printing.

Along with Independence came the partition of the country which made Sindhi speakers the worst sufferers. This badly affected the production of Sindhi literature for a few years. But printing and literary activities started again with new force and enthusiasm in the Sindhi language in India as well as in Sindh. No doubt, the printing technology in Sindhi, nowadays, is far more advanced in Pakistan. The recent development in this field is an arrangement by phototype computerised setting system for Sindhi composing in the press of Sindhi Adabi Board, Hyderabad (Sindh) and Noble Printers Pvt. Ltd., Pune (India).

M.K.J.

PRINTING AND PUBLISHING (Tamil). Gutenberg, a German, invented the printing press in 1450. Within a hundred years, Christian prayers designed in Malabar were printed in Tamil in Goa. The printing was done on Chinese paper manufactured in Germany.

The missionaries of Tranquebar in Thanjavur district translated the *Bible* into Tamil, and importing Tamil (carved-on-metal) letters from Germany, printed a whole edition of the translation by 1713-1715. It is claimed that

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this is the earliest attempt at printing and publishing in India. Towards the end of the century, the Serampore Mission in Bengal tried experiments in printing and publishing.

An enlightened ruler of Thanjavur and a considerable renaissance figure on the Indian scene, Raja Serfoji carved letters on stone and laboriouly printed off primers in Chemistry, Physics, Botany, Zoology, etc., in an attempt to provide textbooks in the new sciences to various schools under his management. He thus led the way in publishing books. The Thanjavur Saraswathi Mahal catalogue also mentions various books printed at the Navavidyakalasala Press, one of which entitled *Kumarasambava champu* is still available. Pages from various primers were available in the twenties. Parts of the dismantled and now useless press as well as the letters carved in wood in reverse were in evidence till recently. This was perhaps the first planned attempt at educational publishing in India.

Most of the early published works in Tamil were Christian theological works, mostly prayer books, liturgy, and sermons in Tamil. By about the thirties of the nineteenth century, the publishing of books as well as periodicals was a known fact and a reading class, though small in number, had come up.

By the fifties, quite a few publishers in Tamil were in competition with one another, ushering in the literary renaissance in Tamil. Books were carried by itinerant sellers who participated in various festivals associated with various places. Srirangam, Kumbakonam, Chidambaram, Tiruvarur are among the well-known places of pilgrimage at festival times which attracted large crowds. Some of the people who attended these festivals could read. Folk ballads, historical tales in verse, prime favourites retelling stories from the *Mahabharata* and the *Ramayana* were sold in large numbers. One curious fact is that these books were not sold in numbers, but by weight.

The last years of the fifties were the years when various organised wholesale publishing houses began operating in Tamil. Of them, perhaps, B. Ratnanayakar and Sons was the premier one. Another was named Pumahal Vilasam. Both publishing houses continue to this day into the fifth generation of proprietorship, publishing their old favourites again and again, year after year. Their popularity has not decreased with the years.

Among the most favoured matter offered by these two publishing houses can be mentioned the ballads of history like Desingu Rajan, ballads made up of the *Mahabharata* episodes, *Draupadi kuram*, *Eniyetram*, *Pavalokkodi*, *Abimannan sundari* and others. Among the early prose tales that captured the imagination of the Tamils were stories like the Vikramaditya tales by a Muslim called Ibrahim Shah Rowther, *Madanakamarajan kathai* (author unknown), and sundry tales from the *Arabian Nights*. Of these the tales of Vikramaditya were among the most popular. Between 1858, when it first appeared, and 1958, more than sixty thousand maunds of books had been sold. Calculating at twenty copies a maund, it works out to something like twelve hundred thousand copies. The book is still a great favourite with its piquant Muslim colloquial prose style and the adventurous stories displaying often a sort of folk cleverness that delights generation after generation of people.

The Madras Education Society in the thirties of the last century encouraged the written records of oral traditions about the rulers of the south, which were later collected by Col. Mackenzie. These oral traditions have now been reduced to print. And for educational purposes, Tamil prose had to be created and Thandavaraya Mudaliar offered an adaptation of the *Panchatantra* tales from a Marathi original in graded prose which is ingenious, and a model, even now. Ashtavadganam Veerasamy Chettiar collected current tales about old poets and great men of the past and put them together into what he called *Vinodarasa manjari*. This appeared in print late in the century and was popular as were other literary attempts, some of them of importance. There was a considerable activity in the theatre but plays were not reduced into print till the last decades of the century. Another publishing event deserves mention. It stands out like the popularity of Ibrahmin Shah Rowther's *Vikramaditya*. This was the publication of Gopalakrishna Bharathiar's musical opera *Nandan charitram* in an edition of a hundred thousand copies by the Administrator of Karaikkal who was a French man. This edition at one anna (six paise) was sold out in three months and another edition of a hundred thousand copies was called for and printed.

By the end of the century, the number of published books was considerable and was augmented by daily, weekly, monthly and other periodical publishing. Novels appeared in serial form in magazines by 1890 and continue to do so. Now in the current decade novels appear in editions of sixty to seventy thousand reaching out in monthly completeness to a large circle of avid readers. Swaminatha Iyer's outstanding editions of literary works were published by scholarly subscriptions.

Subramania Bharati, the great poet, had ideas of publishing in great numbers and pricing his books at various rates, expensive for the affluent and cheap for the poor, but his plans came to nothing owing to financial pressures. He was also publisher and editor of various periodicals, mostly with a political and social slant. He was sub-editor during two periods in the first Tamil daily *Swadeshamitran*.

Nearly a hundred novels, if not more, mostly adapted from English minor writers, were published in the early decades of the present century. With monthly and periodical publications coming up in the twenties, the demand for published fiction in serial form and as books was increasing and several publishers took up the challenge.

Alliance Company, founded by V. Kuppuswamy Iyer

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in 1901 is still flourishing in its third generation of proprietorship; it was interested in publishing literary material as well as cultural. The South Indian Shaiva Siddhanta Publishing and Printing Works Limited came into existence for publishing texts for study in the second decade of the century and is known for its meticulous errorless publications. They have over two thousand books and editions to their credit. A third pioneer in Tamil publishing was Vai Govindan who tried to give quality books of information and knowledge, not concentrating on fiction; he was not able to survive.

Since the first wave of renaissance struck Tamil, there have been competition of an even kind between publishers of literary quality books and of books without any literary quality. The latter have been more successful in the current period, taking their cue on publishing from the popular periodicals. A host of publishers thrive on material reprinted from the pages of pulp magazines like *Kumudam*, a weekly with over six lakh copies sold a week to a somewhat lowbrow readership. Other weeklies might not be so popular, but they dictate to the publishers and readers of Tamilnadu.

There are also university publishers who keep the torch of scholarship burning. They are not commercially viable because of a tendency to be pedantic and being mostly scholarly without great insight. The university publishing is increasing in quantum, if not in quality.

Publications of dictionaries, lexicons and reference works including an adult as well as children's Encyclopaedia have been funded by government trusts or sponsored academically, and some of it is, indeed, pioneering work.

Seven or eight popular weeklies, a dozen dailies appealing to various tastes, and quite a lot of cine publishing are among the publishing activities of Tamilnadu. Quite a few publishers have thriven on publications, but few authors only have profited by all this publication activity. Most of them are not among the most worthwhile.

The government provides funds for the preparation and publishing of textbooks, especially for the school classes; they fund also the publication of translation of textbooks in the sciences but neither can be considered worthwhile publishing activity, though they serve immediate purposes.

K.N.S.

PRINTING AND PUBLISHING (Telugu). The earliest effort in printing started in Telugu when the Christian missionaries established a printing press at Serampore (near Calcutta) in 1800 and brought out books relating to their religion. In 1813, they printed a book of grammar in Telugu, and in 1816 came the *New Testament*, again in Telugu. *A Grammar of Telugu Language* by A.D. Campbell was printed in 1820 at the press of the College of Fort St. George, Madras.

Vaavilla Ramaswami Sastri established in 1854 the Audisaraswati Nilayam Press at Madras and brought out the first book in Telugu. Subsequently, he developed it into a great publishing house. His son, Vaavilla Venkateswara Sastry, named the Audisaraswati Nilayam Press as Vavilla Press and continued the great work started by his father. Unfortunately, the printing section was closed down about a decade ago.

The S.P.C.K. (Society for Promoting Christian Knowledge), the press of Madras, printed in 1885 the *Shabdaratnakaram* (A dictionary of the Telugu language) by Bahujanapalli Sitaramacharyulu. The Premier Press (Hoe & Co) was started in 1886 at Madras, and is still active. Thus the foundation for printing in Telugu was laid in the composite State of Madras. After the formation of Andhra Pradesh in 1956, books began to be printed from Andhra also.

The beginnings of book publishing in Telugu have to be traced from the earlier part of the nineteenth century when the Telugu speaking areas were in the composite Madras Province. More than a hundred years prior to that, in what were called 'Gujili' books, the story of the *Mahabharata* was brought out on rough (proof) paper in demy quarto size. *Vikramarka kathalu* (1819), *Panchatantra kathalu* (1834) and some other small books by Ravipati Gurumurty Sastry were published. Mannava Butchayya Pantulu wrote word-to-word meanings for the Vedas and the Upanishads, which were published by Rao Bahadur K. Veeresalingam Pantulu. Round about that period, Gattupalli Seshacharyulu wrote and published a commentary on *Valmiki Ramayana*.

During the early part of the twentieth century, R.Venkateswar & Co. (Ananda Press) of Madras brought out all the three great epics, the *Ramayana*, the *Mahabharata* and the *Bhagavata*, in Telugu prose. The Hindu Jana Samskaram Press was established in 1885 at Madras. Besides publishing a religious journal, they brought out in 1891 the lectures of Max Mueller in book-form and also sixteen volumes of religious books of intrinsic value.

The Andhra Pracharini Granthamala of Rajahmundry published a series of novels translated from Bengali by Venkataparvateeswara Kavulu. Tapi Dharma Rao published some valuable books from Berhampore (now in Orissa State) under the banner of Veguchukka Granthamala. Vijnana Chandrika Granthamala of Madras were the pioneers in bringing out in Telugu books on technical subjects like physiology, physics, chemistry, etc. The six volumes of *Arthashastra* by C.R. Reddy were also published. Komarraju Lakshmana Rao, the founder of this institution, took the lead in publishing books on technical subjects in Telugu.

Among the publishers of books in Telugu, the place of honour goes to the Vaavillas. The services rendered by the famous publishing house, Vaavilla Ramaswami Sastrulu and Sons, to the cause of Indian literature in general,

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and Telugu and Sanskrit literature in particular, is unique in many respects. The Vaavillas not only discovered a number of valuable manuscripts in Sanskrit and brought them to light, but they also published hundreds of books in Telugu, Tamil and English on different subjects. They were the pioneers in fixing up suitable sizes for books. The Vaavillas were the first to realise the value of getting introductions to their publications written by eminent scholars who were considered authorities on their respective subjects. These scholarly introductions really enhanced the value of the books.

The primary motto of the Vaavillas was to uphold and promote Hindu religion. They were the first to bring out in Telugu script many religious books already published in Devanagari script. It is a valuable service to the reader. They brought out in eighteen volumes the Sanskrit *Mahabharata* in Devanagari script. They published in Telugu script the *Valmiki Ramayana* and the famous kavyas of Kalidasa, Bharavi and Sriharsha, with the commentary of Mallinathasuri. They also took the lead in publishing anthologies and brought out neat volumes of shatakas, stotras and short stories. Their handy publication, *Ashtottarashatopanishadah* (1926), containing all the 108 Upanishads, is a valuable book.

Bal Gangadhar Tilak wrote *Gita rahasya*, a masterly commentary on the *Bhagavadgita*. The Vaavillas had it translated into Telugu by Nori Subrahmanya Sastry of the Sanskrit College, Tenali, and published it in 1918. The Vaavillas publications covered all subjects—the epics, puranas, kavyas, dictionaries, biographies, books on religion, philosophy, astrology, astronomy, ayurveda, literature, culture and books for children—not only in Sanskrit and Telugu but also in Tamil and English, though few in number.

After the Vaavillas there was a marked gap in publishing in Andhra Pradesh. Mention may, however, be made here of the Triveni Publishers of Machilipatnam. They have been publishing, since 1950, *Triveni*, a cultural journal in English, founded in 1928 by K. Ramakotiswara Rau at Madras. They also published many works in Telugu which are of high literary value. Some significant titles are *Valmiki Ramayana* in Telugu prose by Srinivasa Siromani in eight volumes, the *Bhagavata*, also in Telugu prose, by Y. Padmanabhaswami in three volumes and the commentary on the *Bhagavadgita* by Sant Jnaneshwar rendered into Telugu by D. Seshagiri Rao. They brought out three different editions (unabridged one by Veluri Sivarama Sastri, and two abridged ones by Katuri Venkateswara Rao) of Gandhiji's autobiography in Telugu.

Another eminent publishing company was the Andhra Pracharini Granthamala of Kakinada, which published the translations of famous novels from Bengali and other languages. They also published some outstanding poems like 'Ekanta seva' and 'Brindavanam'.

Saraswati Granthamala of Rajamundry brought out translations of Bengali novels rendered into Telugu by the gifted scholar Sivasankara Swami. Yuva Pracharanalu (Madras) and Desi publishers (Vijayawada) popularised the novels of Saratchandra Chattopadhyaya through translations. Aarsha Granthamala and Kavality publishers brought out translations of Hindi novels by Premchand, Ila Chandra Joshi and Jainendra Kumar. At present the publication of original fiction in Telugu is proving a source of good income to many publishing houses.

Since the first decade of this century there has functioned at Machilipatnam a one-man-firm of publishers under the name of Saraswati Niketanam. It was started by Kowta Sri Rama Sastri, a scholar in Telugu and Sanskrit and also in Bengali. Handicapped by scant resources, he published more than two dozen books, many his own, some of them translations from Bengali by illustrious authors. The subjects covered showed his wide range of knowledge. He started in 1922 a cultural monthly in Telugu name[illegible] published the early works of poets like Pingali Lakshmikantam, Viswanadha Satyanarayana and others. A year or two later Kasinadhuni Nageswara Rao Pantulu started *Bharati*, which because of its richer resources, drove the struggling *Sharada* out of existence.

The Andhra Pradesh Sahitya Akademi did remarkable work with the publication of about 400 books covering various subjects—prabandhas, literary criticism, anthologies of poetry, drama and short story, reference books, dictionaries, etc. It reprinted in five volumes the *Suryaraya Andhra nighantuvu*, which was first brought out under the aegis of the Maharaja of Pithapuram, a patron of Telugu literature. It rendered financial assistance to more than a thousand authors for publishing their own writings. Similar is the case with the Telugu Akademi which was started as an autonomous body with a grant of one crore of rupees from the Government of India. Its main aim is to bring out text books and reference books in Telugu for college and university courses. Particular mention should be made of the *English-Telugu Dictionary* under the supervision of able scholars and an Advisory Committee.

Authors who happen to be publishers of their own works are a rare success. Viswanatha Satyanarayana published on his own about 150 volumes of his writings in Telugu, Sanskrit and English, including *Srimadramayana kalpavrikshamu* which won him the prestigious Jnanpith Award. Similarly M. Venkatarangaiya, the renowned educationist, published on his own some of his works, notable among them being *Kuntilyuni arthashastramu* in Telugu and *Bharata swatantryodyama charita* in three volumes. Kalaprapurna Marupuru Kondandarama Reddi of Nellore also published nearly twenty of his own works including *Vachana Kamba Ramayanam*, *Vemana Yogi jivitacharita* and *Saraswatamurti Tikkana*, books of high literary merit.

Among publishers from Vijayawada, the Visalandhara Publishing House may be mentioned as the leading

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one, which has brought out many books of intrinsic literary value. There are publishing houses at Vijayawada like the Quality Publishers, Jayanti Publications, Navodaya Publishers and others which are doing fairly good business.

Mention has to be made of Emesco of Hyderabad who introduced for the first time the popular 'Pocket Book Series' in Telugu under the Home Library Scheme with the guidance and assistance of the Southern Languages Book Trust, founded by the Ford Foundation of America. They published quite a large number of novels and a few classics under the scheme. In the field of children's books, the Balala Akademi, sponsored by the Government of Andhra Pradesh, is doing distinguished service by publishing books for children and also by running a very good monthly, intended for children. The Andhra, Venkateswara and Osmania Universities have their own publication departments, which have brought out some valuable books.

Bh.N.R.

PRINTING AND PUBLISHING (Urdu). In Madras, a printing press was established in the early seventies of the 18th century, with moveable types of English and Tamil. In 1812, St. George College constituted an Advisory Board on the lines of Fort William College to impart education in local languages to the officers of the Company, and lawyers practising in local courts. For this purpose, the Board established in 1815 a printing press along with a sales depot for oriental publications. This press prepared and printed books in Telugu, Kannada and Tamil, and later on included Urdu in its programme. Encouraged by the Madras press, the Christian missionaries established printing presses at Mangalore, Bangalore, etc. to which Anant Acharya, a blacksmith of Mangalore, regularly provided moveable Kannada type, on demand. After the restrictions on the press were withdrawn by Charles Metcalf, a good number of cradle presses were set up at Madras by Indian traders. The first hand-pressed printing press was founded at Broadway by the American missionaries. But there is no trace of Urdu type in this press.

The first Urdu or Persian letter press is traceable at Hugli, where an employee of the East India Company, N.B. Halhed, translated and published a book of Kannada Laws in Persian script. By the end of 18th century, many presses were established at Calcutta, including the famous Honourable Company Press (1792) and Chronicle Press (1796). All these presses had Urdu/Persian moveable types which were moulded by Panchanan Karmakar, a Marathi migrant.

The Serampore Printing Press, established by William Carey in 1799, was responsible for creating a revolution in the sphere of printing in north India. The press not only had moveable types of all the northern languages including Urdu, but had also established its own foundry headed by a young native Manohar, who worked in this press for forty years. The Serampore Press was also responsible for manufacturing printing paper in India for the first time, which was imported earlier from China and Europe.

In the year 1816, the American Missionary Press was established at Bombay by two American missionaries, who alongwith their three other companions, were refused permission to stay at Calcutta in the year 1812. Consequently three missionaries left for Europe, while the other two landed at Bombay and established their press. This press was responsible for a revolutionary change in printing activities in India. Before the American Press, the presses established in South-Western regions were either monolingual or bi-lingual, or at the most tri-lingual. The American Press was the first multi-lingual printing press in this part of the sub-continent, and had arrangements for Marathi, English, Gujarati, Sanskrit and Persian (Urdu) printing. This press had its own foundry to mould moveable types of various languages. These missionaries had been to Europe before coming to India and were familiar with litho-printing, a new technological process of printing, which was not only cheaper, but also simpler than the process of letter press. They were understood to have arranged a few pieces of stone required for litho-printing. So they were able to start the first litho press. In 1824, a stone having physio-chemical properties similar to those of the European stone, was discovered at Kurnool; and with that sprang up the litho printing industry, and a considerable number of litho-presses were established in almost all the major cities of India; and by the end of the 19th century, litho press had established itself solidly at Bombay, Bangalore, Pune, Ahmedabad, Hyderabad, Madras, Bhopal, Varanasi, Allahabad, Kanpur, Lucknow, Patna, Calcutta, Meerut, Deoband, Delhi, Karachi, Ambala, Jalandhar, Lahore, etc. As litho-printing process was invented to print delicate strings of music and Urdu too had similar delicacy and refinement on account of its Nastaliq script of calligraphy, Urdu printing and litho-printing became almost synonymous. The reason for the success of litho-printing process and failure of letter-press process for Urdu printing may be attributed to the fact that Urdu letter press could not claim the attention of Indian masses on three major counts. First, the moulds of Persian language, which were used for Urdu also, were in Naskh and did not satisfy the sharp aesthetic sense of the general public used to Nastaliq style. Secondly, the moveable Urdu type, in point-wise measure, was much smaller than the calligraphed measure. Further, the joints of moveable Urdu type were ugly looking. Thirdly, the moveable types, used for printing of Urdu, were either of Arabic alphabet or Persian alphabet. And thus, the aspirated Indian sounds of Kha, Gha, Chha, Jha, Tha, Dha, Rdha, Bha, Pha and retroflex sounds of Tey, Dal and Rdhey were not available for the printing of Urdu. So

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the available moveable type was not adequate for Urdu and consequently for the Urdu printing. But as soon as lithography came in vogue, these deficiencies were removed and the Urdu printing presses sprang up. Another useful aspect of lithography was that the Urdu printing, which had been in the hands of either the missionaries or the Government, de-monopolised itself and became a profession of the people; and with that a good number of daily newspapers and a considerable number of periodicals came into being. All these newspapers, periodicals and books continued to be published on flat-bed litho machine till 1912, the year in which the Rotary offset was invented. Anyhow, the main features of Urdu printing, i.e. the art of calligraphy, remained intact and is so even today.

Calligraphy, appropriately termed khus-naweesi in Urdu, which means beautiful engraving, writing, designing, comes from two elements, 'kalos' and 'grapho'. The former means beautiful or 'khus', and the latter means to engrave, to write or to design. The art of calligraphy, which the human mind derived from the fine lines drawn upon the stones by the hands of nature, is a precious treasure of our civilisation over the last 20,000 years.

The progress of Urdu printing and consequently Urdu publishing received a heavy set-back with the partition of India in 1947. Most of the Urdu calligraphists, litho-printers and Urdu publishers migrated to Pakistan. The litho-machines which were then imported from Europe, gathered rust. As by that time, through a printing innovation, offset had established itself as a source of printing for periodicals, books and newspapers in many Indian languages, so even the Urdu newspaper industry, which migrated to Jalandhar and Delhi from Lahore, too, adopted the same process and that continues till date.

Publishing is a commercial profession and it commenced with the invention of the cradle printing press. Urdu publishing commences with the publication of Benjamin Scheltiz's Urdu translation of the *Bible* printed in London in 1748 for free distribution. In the real sense, Urdu publishing profession starts with the printing of N.B. Hallhead's Urdu translation of *Kannad Laws* in 1791, the first priced book in the language. Honourable Company Press (1792), Chronicle Press (1796) and Serampore Printing Press (1799) also published Urdu books in the last decade of the 18th century. But the regular Urdu publication profession on scientific lines is traceable from 4 May 1800 with the opening of Fort William College, Calcutta, which is credited with the preparation and publishing of Urdu books including *Baagho bahar* (1801). *Gulshan-e-Hind* (1801), *Tota kahani* (1804), *Dastan-e-Ameer Hamza* (1804), *Gul bakaoli* (1804), *Aarish-e-mehfil* (1805), *Betaal pacheesi* (1805), *Shakuntala natak* (1805), *Singharshan bateesi* (1812). Besides these books, the college published a considerable number of Urdu books written and translated by eminent Urdu writers. The college also published books written by European scholars, e.g. Taylor, William Hunter, Gladewen, Gilchrist, etc.

Though outside the realm of Fort William College, there were scores of eminent Urdu writers and poets like Syed Insha, Mirza Qateel, etc. and books on various subjects like science, medicine, history and religious philosophy were written or translated, but seldom published due to non-availability of printing facilities in the region. Delhi College, established by the British for imbibing western education to the Indians, did a splendid job in the preparation and publishing of Urdu books in different faculties. Besides the European, the Indian teachers engaged for teaching were luminaries of their time. They did yeoman's service to Urdu by writing in the language or by translating books from other languages.

The Vernacular Translation Society, formed in this college in 1842, solely devoted itself to translation work and produced 125 publications on subjects like agriculture, astronomy, administration, algebra, chemistry, physics, mathematics, mineralogy, geography, silk, steam engine, cultivation of tea, etc.

Scientific Society founded by Syed Ahmad, translated and published 15 books of western scientists and mathematicians, translated 457 books into Urdu, out of which 395 books comprising humanities, economics, engineering, law, geology, medicine, etc. were published by 1947.

With the advent of litho printing at Bombay in 1816 and the discovery of Kurnool stone in 1824, the litho printing presses and Urdu publishing industry spread to every nook and corner of the sub-continent. But the major publication centres were Calcutta, Patna, Lucknow, Agra, Bhopal, Hyderabad, Bombay, Deoband, Azamgarh, Delhi and Lahore. Munshi Naval Kishore published hundreds of Urdu books per annum till 1947. In 1969, the Government of India established a Bureau for promotion of Urdu at Delhi. Now it is the biggest publishing house of Urdu in the country and has published more than six hundred titles covering almost all the faculties pertaining to humanities and sciences. Other publishers of relevance are National Book Trust, New Delhi, Publications Divisions, New Delhi, Sahitya Akademi, New Delhi. The National Council of Educational Research and Training, New Delhi, is the major publisher of model text books. State Urdu Academies of Delhi, Uttar Pradesh and Madhya Pradesh also publish a good number of Urdu books. In the private sector Maktaba Jamia, New Delhi, and Educational Publishing House, Aligarh, are the leading Urdu publishers.

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B.S.M.

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PRITAM (Gujarati; b. 1720, d. 1798) was a monk and a 'Vedantin', who through his poems explained the doctrine of non-dualism in a forceful manner. In his philosophical poems he used the prevalent form of 'Mahina' (Months) and depicted the evolution of soul to godhood month by month. In his long poem, *Jnangita* he explained in detail the various theories of the relationship of the individual soul (Atma) with the Universal soul (Brahman) and with illusion (Maya). The poem is in the form of a dialogue between the teacher and the pupil. He gives ample illustrations to explain such complex concepts to a layman.

In his lyrics, he has depicted the early life of Krishna and his love for the 'gopis'. He has in his *Sarasgita* described the plight of Radha and gopis after Krishna had left for Mathura, and has shown how Uddhava, an emissary of Krishna who went to them was humbled by the superiority of devotion of the gopis. Though a Vedantin, he was not cut off from his surroundings, and in his poem, *Prempatra* (a letter to God) he requests Him to rid the people of the miseries of drought (1791). His lyric 'The path of God is for the brave, not for the coward' is very popular.

C.M.

PRITAM, AMRITA (Punjabi; b. 1919) is an eminent Punjabi poet. Trained to write verse under the watchful and scholarly eye of a deeply religious father, the young Amrita realised early in life the nature of the dialectical link between her life and her muse. However, it is not surprising that the first two volumes, *Thandian kiranan* (The cold rays, 1935) and *Amrit lahran* (The ambrosial waves, 1936), written in her teens, were homiletic in theme and tone, revealing a conformist ethics and traditional metrics. Even the next few volumes such as *Jeonda jiwan* (The life exultant, 1939), *Trel dhote phul* (The dew-washed flowers, 1941), *O gitan waliya* (O, master of songs, 1942), *Badlan de palle wich* (In the lap of the clouds, 1943), *Sanjh di lali* (The twilight, 1943), *Nikki jehi sugat* (A small gift, 1944) and *Lok peer* (The people's anguish, 1944), though progressively more authentic in feeling and sentiment and rooted in social consciousness, somehow lacked a compulsive quality. The contemporary Marxian thought and idiom affected the tenor of her verse and altered her sensibility in a radical manner, but Marxism as a complete and unified philosophy of life did not quite possess her poetic imagination. Nevertheless, its humanist appeal got subsumed into her feminist politics and poetics during this period. With *Patthar gite* (Gravel stones, 1946), we begin to hear those sharp accents of self-pity and protest which were to give Amrita's poetry her distinctive voice, her 'signature tune', so to speak. In her subsequent volumes, *Lamian vatan* (The long journeys, 1948), *Main twarikh han Hind di* (I am India's history, 1949), *Sarghi vela* (The hour of dawn, 1952), *Sunehure* (Messages, 1955) for which she was given the Sahitya Akademi Award in 1956, *Ashoka-cheti* (1957), *Kasturi* (The musk, 1959), *Nagmani* (The snakestone, 1964) and *Kagaz te kanvas* (The paper and the canvas, 1973), it is the woman's lyric cry against her existential fate and societal abuse which, in one form or the other, breaks out in poems of rare charm and vitality. The story of her own spousal despair and of her smothered, fractured and achieved loves lends a deeply personal note to her poetry. The tragedy of Partition which, among other indignities and humiliations, involved a traumatic violation of womankind on a horrendous scale, furnished the objective correlative for her feminine concerns in these poems. *Waris Shah*, a small lyric, brought to focus the misery of a woman since her creation. As Amrita grows rich in pain, the inconsolable imperatives of the heart and social compulsions begin to weave a most skilful web of verse. The themes of baulked love, separation and agonising wait are now rendered in folk-motifs and metrics. A new intensity is born. Fables of romantic love ending in harrowing tragedies often underpin the developing imagery of emptiness and grief. With *Sunehure*, in particular, a certain complexity of thought and expression is achieved. A certain kind of density is effected. In her later poetry, nature assumes a phenomenological significance; it is progressively integrated with her interior or psychic landscape. Also, a new major theme, the solicitations of the imagination *qua* imagination, appears on the scene as something of an aesthetic imperative to meet the assault of reality. Alongside, Amrita Pritam develops a kind of dramatic lyric, and learns to employ dexterously the snatches of verse from Farid and Guru Nanak, from Waris, Bulleh Shah and Shah Hussain, among others, to authenticate the archetypal nature of human reality. However, she has no real sense of history; nor is she a philosophical poet interested in the dynamics of ideas. Her use of the past is chiefly a poetic ploy. This is evident from the fact that she now builds up a warm nest of personal memories to soften the blows and terrors of advancing age. It is her 'winter of discontent', and the verse takes on the quality of a wistful dirge. She becomes ever more daring and confessional. She is able to fashion complex metaphors to orchestrate the multiple agonies of a woman, a wife and a lover. In a later poem called 'Amrita Pritam', she brings out the dynamics of her verse thus:

> The pain that possessed me
> Was the cigarette I drew
> in silent rage;
> And the gathered ashes
> were the poems I flicked off
> one by one!

In addition to eighteen volumes of verse, Amrita Pritam has to her credit twenty-four novels, fifteen collections of short stories and twenty-three volumes of prose. This is an unmatched record in the annals of Punjabi literature. Her autobiography, *Rasidi ticket* (Re-

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venue stamp, 1976) was an instant success because of her candour and intellectual integrity. Her works have been widely translated, and she is one of the best-known Indian writers in East European Socialist countries. She has won many a national and international award during her distinguished career. Her other distinctions include the award of 'Padma Shri' in 1969, and the conferment of the D.Litt. degree (*honoris causa*) by the University of Delhi in 1973. She received the Jnanpith Award in 1982 for her *Kagaz te kanvas.*

D.S.M.

PRITHVICHANDRACHARITRA (Gujarati) is a religious tale, full of miraculous happenings and wonderful episodes, dealing with the exploits of a fabulous character, King Prithvichandra. It was composed by Manikyasundarsuri, a disciple of Merutungsuri of Anchalgadh in 142[illegible]. The tale exemplifies the exquisite form of the medieval Gujarati prose. Among the outstanding characteristic[illegible] this prose composition, are beautiful descriptions, [illegible]nious prose passages, apt figures of speech a[illegible] dynamic story element, as a consequence of which [illegible] tale is called 'Vagvilas'.

The story of this compositi[illegible] is divided into five parts. In the first part, King P[illegible]vichandra of Paithanpur city dreams of a 'Swayam[illegible]' (ceremony of marriage by choice) in which he is [illegible]arlanded by a beautiful princess, thereby selecting him as her husband. In the morning when he goes [illegible] attend the royal court he finds tha[illegible] a courier has [illegible]rrived from the city of Ayodhya, carrying invitation from King Somdeva to attend the swa[illegible] his daughter, princess Ratnamanjari. In [illegible] father the courier narrates a miraculous [illegible]nths, the king, taken place in Ayodhya. [illegible] daughter, goes to the

It so happened tha[illegible] from it To his surprise, he who had gone f[illegible] from the flower. Filled with im[illegible]nse during [illegible]ges [illegible]mvar. [illegible]ight, the king makes arrangements for her sw[illegible] tend the King Prithvichandra sets out with his army t[illegible] a stranger swayamvar. As they pass through a fo[illegible] Prithvichan- comes running, seeking protection. H[illegible] by the people of dra about the danger of his being arr[illegible] him to come to his the nearby town, and fervently im[illegible]rithvichandra does not rescue. Responding to his app[illegible]arketu, the ruler of the hand over the stranger t[illegible] into a war. Facing defeat in nearby town, and this [illegible]vichandra is on the point of the war, the army [illegible] a mighty warrior descends from retreat, when su[illegible] the army of Samarketu. In the third heavens, and [illegible]arrates his life-history in the form of a part, the str[illegible]vokes a feeling of aversion to worldly story, w[illegible]rithvichandra empowers his minister, pleas[illegible] Paramhans, to take care of administration while he himself proceeds to attend the swayamvar at Ayodhya, where Ratnamanjari selects him as her bridegroom. In the fourth part, a king named Dhumketu, who had come to attend the swayamvar, kidnaps Ratnamanjari [illegible] spreading a magic cloud of darkness in the court. [illegible]re is yet another miracle, when a woman sitting [illegible] a throne emerges from the earth and restores [illegible] princess. The whole episode thus happily culm[illegible]s in the marriage of [illegible]. One day Somdeva and Prithvichandra and Ratnam[illegible] of the arrival of Dharmanath Prithvichandra hear the[illegible] part, both the kings go to attend Tirthankar. In the [illegible] Dharmanath Tirthankar, where[illegible] the 'Samvasar[illegible]em the story of their forme[illegible]e. Pri[illegible] Tirthanka[illegible]y of their doubts. Then, the[illegible] answe[illegible]ents which [illegible] to take [illegible] to Paithanpur and [illegible]ndra and Ratnamanjari co[illegible] Mahidhar.

[illegible]e blessed with a son, name[illegible]inhketu of Kannada [illegible]esh

After a long time, Kin[illegible]a who prepares his a[illegible] and comes to fight Prithvicha[illegible]dversary. On the way [illegible]owever, marches on to meet h[illegible]rt and realises the futil[illegible] of worldly he has a change of [illegible]gnizes the necessity to overcome [illegible] life. He also r[illegible]emy inside rather than [illegible] the [illegible]ahidhar, destroy the [illegible]ally leads him to [illegible] wanderings. This ev[illegible]ally leads him to [illegible]meration of man[illegible]ough obei[illegible]ce to the king [illegible] obeis[illegible]ce to the [illegible]vided into five [illegible] [illegible]ding over the [illegible] the pace of the original tale. It is [illegible]rithvich[illegible] observe that the episode of war is located [illegible]hy so as to invoke in the king the spirit of renunciation and aversion to temporal pleasures.

Manikyasundarsuri selected a fable from traditional sources like Prakrit or at best from a source like *Kathasaritsagar*, and then transformed it to suit his own purpose in lucid prose embellished with apt figures of speech and delightful descriptions. For all these reasons *Prithvichandracharitra* has been considered a landmark in medieval prose literature.

B.J.

PRITHVIRAJ RASO (Hindi) is regarded as an epic of growth in Hindi. Its author Chandbardai was a court poet of Prithviraj Chauhan. Some scholars are of the opinion that 'Chand' was the poet's title and not the name of a particular individual and that *Prithviraj raso* was the work of a number of charans. Because of his valour and defiance of foreign invaders, Prithviraj became a national warrior of his times and the poem written in his praise became the property of all charans who sang it in various courts to earn their living. They kept on adding new episodes to it to make it more interesting. Consequently,

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the original work underwent a number of changes in plot and language. By the seventeenth century it was a voluminous epic. In the early seventeenth century Rana [illegible]arsingh got it organised in the form of a book. Today we ha[illegible] number of versions which suggest that it is a work of va[illegible] hands.

According [illegible] Chand, when Muhammad Ghori arrested Prithviraj and him to Ghazani, he too went with him, handing over the [illegible]uscript to his son Jalhan: "Putthak Jalhan hatth dei, [illegible] Gajjan nrip kaj."

[illegible]fore, it is said that the po[illegible] was continued by *raso*, is later by other bards. [illegible]ersy, which still centre[illegible] twelfth-centu[illegible] *Prithviraj-*[illegible]eventeenth-centu[illegible] or a [illegible]historicity and regard [illegible]. Most of the scholar[illegible] doubt [illegible] [illegible]ortant from the lite[illegible] vents as imaginary. But [illegible] point of view is that it is [illegible] epic of growth like *the Ra*[illegible] *Iliad* [illegible] *the Odyssey*. Fou[illegible] *ana, the Mahabharata, the* available. The first has 64 to[illegible]ecensions of *Raso* are seventeen thousand verses. The seco[illegible] cantos with about some twelve thousand verses. The third [illegible] has 47 cantos with 3500 verses. The fourth is not divided into [illegible] 19 cantos with fre[illegible]1300 verses. [illegible]tos and has started [illegible] been usually regarded as Prit[illegible]iraj's [illegible] it was [illegible] adviser. Since the work of a c[illegible] authentic than [illegible] the Royal Asiatic Society undertaken along this line [illegible]ssumption. Some part literary study of *Raso* was neg[illegible] many versions, is a good piece of litera[illegible] fragment of of 'charita kavya'. As an epic it is impressive[illegible]ly more valiant hero of great stature and an absorbing plot[illegible] dexterous use of creative imagination in the treatment o[illegible] plots and descriptions. The plot has a number of motifs and thematic conventions in the Indian tradition. The poem is worked out as a dialogue between Shuk and Shuki (male and female parrots) in various metres with the predominance of 'chhappay'. The overwhelming 'rasa' is the heroic sentiment, though the erotic element is no less important.

Prithviraj raso is genuine heroic poetry against the backdrop of a feudal age of war and chivalry. The main plot centres on Prithviraj, but the poem, as a whole, reflects the socio-political life of the twelfth and thirteenth century northern India. In its vast canvas it is often compared with the *Mahabharata* which was the main influence on the poem, though it was also influenced by the tradition of charita kavyas in Sanskrit, Prakrit and Apabhramsha.

Prithviraj raso is an epic of growth. There is naturalness in its poetry and no artifice. The narrative has intensity and its language is a mixture of so many compounds—Sanskrit, Prakrit, Apabhramsha, Dingal and Pingal. Its creative use of language, the liveliness of its narrative skill, the use of metres in harmony with situations, the use of figures according to varying emotions—all these qualities make it a work of great literary value.

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K.P.

PRIYA PRAVAS (Hindi) is the first epic in Khariboli, Hindi. Its author Ayodhyasingh Upadhyaya 'Hariaudh' has given a fresh interpretation to the story of Radha-Krishna, told times without number since the fifteenth century. Though listed among the story-based epics of the Dwivedi age, its story element is scanty. Some critics even [illegible] it too flimsy to sustain the weight of an epic. The poet [illegible]im, however, is not to narrate a story but to delve deep in[illegible] the human psyche and portray the depth and intensity o[illegible]otions. For this purpose he has concentrated only on s[illegible] selected episodes from Krishna's life.

Influenced by th[illegible]ew and rational ideas of his age, the poet concentrates o[illegible]he treatment of basic social problems and preaches ide[illegible] of social service and universal brotherhood. He eschew[illegible]he supernatural from the story or transforms it so that it [illegible]onvinces even a sceptic. With the help of an idiom he gives a plausible turn to Krishna's superhuman feat of lifting the Goverdhan hill on the tip of his shortest finger.

In the epic, Radha and Krishna are neither celestial va[illegible] incarnations of divinity nor ordinary lovers, but [illegible]dancing w[illegible]ired by noble ideals of social service and in[illegible]lligent, sharp-w[illegible] not self-centred. Their love for anx[illegible]s to save people from tyra[illegible] but enlightened by moral poor a[illegible] the victims of injustice, Radha [illegible] flute playing and called th[illegible] is an the Lamp[illegible]odern Florence Nightingale or the 'Lady wi[illegible]

As the t[illegible] separation suff[illegible] the book suggests, its theme is pangs of gopis of Braja, o[illegible]y Radha and others, particularly the unlike other poets, [illegible]hna's departure for Mathura. But attention on the pang[illegible]audh does not focus all his maidens, but he suggest[illegible]paration suffered by young sufferings of a mother for he[illegible] the first time, that the [illegible] are too deep for tears. Though written in Khariboli[illegible] diction lends classical melody to th[illegible] highly Sanskritized discreet enough to adjust his language [illegible] Yet the poet is context, the emotions and the metre. It [illegible]le to suit the narrative to the pictorial as the occasion de[illegible] from the [illegible] though

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the use of Sanskrit compounds makes the task difficult.

Another special feature of the epic is the use of Sanskrit metres. This gives a remarkable novelty of form to the work.

The spirit of nationalism is not confined to a treatment of contemporary social, political and economic problems; it is essentially concerned with the realisation of the aspirations of the nation. It inspires poets to examine the old values and norms in the context of the new conditions of life. Hariaudh achieves this objective in his magnum opus *Priya pravas* and therefore occupies a place of honour in the poetry of our cultural renaissance. He has invested this class of poetry with epic grandeur. For chiselling a new diamond drawn out of the recesses of the *Srimadbhagavat*, he was honoured with the Mangalaprasad award of Hindi Sahitya Sammelan, Prayag.

S.S.G.

PRIYADARSHIKA (Sanskrit) is a drama, in four acts, of the 'natika' type, by Harshavardhana, king of Thaneshwar and Kanauj, also known as Shriharsha (7th c. AD). The source of the theme of the drama must have been Gunadhya's *Brihatkatha* (1st c. AD). *Priyadarshika* is clearly modelled on Kalidasa's *Malavikagnimitra*, a court comedy ending in a cheerful note. The theme of the play is a love affair of King Udayana of Vatsa with Priyadarshika, daughter of King Dridhavarman. The king fell in love with a pretty maiden whose antecedents were not known till the very end of the play. The chief queen, Vasavadatta, sensed the king's amorous inclination towards Priyadarshika and tried her level best to prevent the lovers from meeting, but all her efforts failed since friends of both the king and the heroine cleverly bring about their union. Finally it transpires that the heroine is a princess whose parents had sent her as a bride to this king and owing to a battle she had been separated from her escort. She lived in the harem as a female attendant of the chief queen Vasavadatta *incognito* under the assumed name, Aranyika, and fell in love with the king, and when her identity was known the queen gave her in marriage to her husband.

Shriharsha must be credited for effectively devising the plot. He adopts the theme of love intrigue on the same line as his great predecessor had done and embellishes it further by harmonizing the parts of the plot. The action of the drama moves smoothly and there is noticeable ingenuity. The double comedy in the play is a happy thought and the intrigue in Act IV is neatly conducted. The chief emotion (rasa) in the play is love (shringara) and the hero is noble and cheerful (dhiralalita).

Priyadarshika as a natika is not first-rate when compared with *Malavikagnimitra* of Kalidasa but must be regarded as one of the important second rank dramas in Sanskrit. However, the author has shown in *Priyadarshika* his abilities as a poet (Shriharshonipunah kavih) by using a charmingly lucid language, sonorous long metres and suitable figures of speech.

S.M.

PRIYAMBADA DEVI (Bengali)
see under DEVI, PRIYAMBADA

PRIYOLAKAR, ANANT KAKABA (Marathi; b. 1895, d. 1973) was an eminent research scholar, literary historian and linguist. He took his B.A. from Bombay University in 1923. Early in life he wrote many poems under the pseudonym 'Arunodaya B.A.', but this urge for creative writing gradually subsided and he directed his energies to academic and scholarly pursuits. The most significant outcome of it was the publication of the critical edition of *Damayanti svayamvaram* by Raghunatha Pandit, which was awarded the Tarkhadkar Prize. It was followed by several other publications, including *Dadoba Panduranga: atmacharitra ani charitra* (Autobiography and biography of Dadoba Panduranga, 1947). A Goan by origin, he was well aware of the impact of the Portuguese dominance in the eastern coastal region. This made him turn his attention to the collection of rare printed editions and manuscripts of texts in Marathi and Konkani written by the missionaries. He unearthed the hitherto unknown works of the missionaries and brought out well-documented critical editions. He was closely associated with the Marathi Samshodhan Mandal (Marathi Research Centre), first as Reader, and then as Director. In 1951, he became President of Maharashtra Sahitya Sammelan held at Karwar. His other works include *The Printing Press in India* (1958), *The Goa Inquisition* (1961), *Goa-Fact Versus Fiction* (1962), *Goa Rediscovered* (1967). Autobiography: *Priya ani apriya* (Desirable and undesirable, 1965).

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J.B.P.

PROGRESSIVE LITERATURE (Assamese).The Progressive Movement in Assamese literature was launched in the forties of this century in the pages of *Jayanti* when the editorship of this monthly magazine was taken over from Ragunath Chaudhary by two young writers, Kamal Narayan Dev and Chakreswar Bhattacharya. Bhabananda Dutta, a brilliant young intellectual, joined them and, by contributing regularly to the magazine, helped shape the movement. Writings showing progressive characteristics had, however, started appearing in Assamese literature from the nineteen-thirties, and they were mostly from the pen of Lakshmidhar Sarma, a short story writer of talent.

In Lakshmidhar Sarma's stories like 'Chiraj' and 'Bidrohini' (The rebel woman) included in his collection *Byarthatar dan* (Gift of frustration, 1930), sympathy for

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the exploited and the oppressed does not remain merely at the emotional level as it does in the case of many fiction writers of the decade. He hints in a subtle way the cause at the root of exploitation and oppression. While giving expression to the false pride of the upper caste Hindus and attacking their narrow conservatism, Sarma highlights the broad-mindedness of the peasantry. His 'Parajay' (Defeat), a story published in *Awahon* (1933), is a critique of capitalism. Lakshmidhar Sarma was thus the precursor of progressivism in Assamese literature.

About a decade later when the Progressive Movement was launched in an organized manner, many other writers joined the three young intellectuals mentioned above. Kamal Narayan Dev's article, 'Pragativadi kavitar technique' (The technique of progressive poetry), which was treated by many as the manifesto of the Progressive Movement in Assamese literature, was published in *Jayanti* (1944). It has its value even today as an essay on the nature and art of progressive literature. Bhabananda Dutta's critique, *Assamiya kavitar kahini* (The story of Assamese poetry), first serialized in *Awahon* during 1954-1955, was another critical work of significance. It evaluates Assamese romantic poetry with a progressive outlook, placing it against the background of society, economics and politics. It was later published as a book under the same title in 1969.

As for poetry, Bhabananda Dutta's poem, *Rajpath*, written under the pseudonym 'Nachiketa', published in the first issue of *Jayanti* under the joint editorship of the two young progressivists, must first be mentioned. The street (Rajpath) here is looked upon as a witness to indolence and wasteful luxury of the rich in palatial multi-storeyed buildings when beggars, reduced to skeletons, beg about on the pavement. Amulya Barua's 'Kukur' (Dogs) published in a different issue of the same magazine is another important poem in which street dogs by the garbage heaps in the city keep biting at bones and, deprived even of the left-overs of cereal food, become a metaphor for the deprived classes. Consciousness of class-difference is very strong in these poems. Hem Barua was another poet writing progressive poetry in the same vein for this magazine as well as for *Pachowa*, edited by himself, and other magazines such as *Ramdhenu*. Poems by these poets became models later for a host of young poets who made this school of Assamese poetry richer. Subsequently, Amulya Barua's poems came out in a collection called *Achina* (The stranger, 1964), edited by Nanda Talukdar, while Hem Barua's poems appeared in two collections, *Balichanda* (Sand mica, 1962) and *Manmayuri* (The peahen of the mind, 1967). Jyotiprasad Agarwalla was another writer who wrote not only poems and songs but also plays. His drama, *Karengar ligiri* (The palace maid, 1930) is one of the best plays in Assamese, and is rich both in art and in progressive ideas. In many of Jyotiprasad's reflective prose writings, too, we find his sympathy for the downtrodden and an urge for social equality. Bishnu Prasad Rava was another progressive writer. He wrote some very good progressive poems and songs which have a deep appeal. His prose works also reveal the urge towards revolution for a better, classless society. Hemanga Biswas was another writer belonging to the same school. Chakreswar Bhattacharyya, besides his editorial writings in *Jayanti*, wrote many poems in sympathy with the downtrodden and quite a few essays in which he evaluated with a progressive outlook the writers and thinkers of Assam and beyond. He generally wrote creative pieces like poems and short stories under the pseudonyms, 'Devanam priya', 'Jnanada Chaudhury' and 'Utpal Chaudhury'. His short stories were later collected under the title *Riksahwalla*, while his prose-poems were collected after his death under the title, *Rajpathar sil* (Stones of the street, 1971),

Of the later generation of progressive writers who established themselves in the fifties, mention must be made of Amalendu Guha, Keshav Mahanta and Ram Gogoi. Amalendu Guha, in the main a social scientist, writes both in English and in Assamese. He is also a poet in Assamese. As a social scientist, he has interpreted certain periods and movements in Assamese history in the light of the Marxist ideology. Keshav Mahanta who is a lyricist, has a special gift of giving expression to feelings in a very simple, yet succinct language. In his poems he shows a special sympathy with the simple folk of the lower rung. Ram Gogoi's poems register a protest against injustice society does to peasants and workers.

In the case of the progressive writers who established themselves in the sixties, Hiren Gohain's name must come first. He is mainly a literary and social critic but has also written some good poems and short stories. As a critic his major contributions are to be found in his *Sahityar satya* (Truth of literature, 1970), *Samaj aru samalochana* (Society and criticism, 1971), *Sahitya aru chetana* (Literature and consciousness, 1976). Gohain occupies a high position as a critic not only among the progressive writers but also among the whole group of Assamese authors.

Shivanath Barman established himself as a reflective prose writer of special importance in the early seventies. He studied human civilizations of the past, rites and rituals of various races in the world, and the works of philosophers and religious preachers of the world from a Marxist standpoint. His essays are collected under the titles *Na manusyat* (None greater than man, 1982), *Loka kristir utsa* (Source of folk culture, 1982) and *Anvesa* (Quest, 1984).

Coming to poetry, we see in this period poets with social awareness, such as Rabindra Sarkar and Bijan Lal Chaudhury. Sarkar wants a new era in history when there would be no social disparity and injustice, while Chaudhury expresses his sympathy for the lowly and the downtrodden. Amongst the still younger poets who protest against social injustice, mention may be made of

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Sananta Tati. Then there is Ranjit Dev Goswami, a young critic, with socio-economic awareness.

In the field of novels and short stories written during the seventies and eighties, Shilabhadra comes first. In his *Sainik* (Soldier) he portrays through the life of a semi-urban dweller the transformation of a forest to an arable land and then to an industrial belt, discussing the changes from a Marxist point of view. His other novel, *Bir* (Hero), portrays the poverty of the peasantry in an interior village. Anil Raychoudhary is another successful novelist with Marxist ideas. In his *Kandari* (Helmsman, 1979), he takes the actual event of the All India Railway Workers strike (1974) as the subject of his novelette. His novelette *Satru* (Enemy, 1980) also shows how the policies and actions of a bourgeois government can create hell in the life of an individual. This book is set against the India-China armed conflict of the early sixties. Both Shilabhadra and Raychaudhary have written some very good short stories too. Mukut Bhattacharyya is another novelist of this group who has written quite a few short stories and novelettes with the Marxist ideology. A novelist and short story writer of the fifties, Nirupama Borgohain began to write with a progressive bias in the seventies. Her best novel with this trend is *Iparar ghar, Siparar ghar* (House this side and house that side, 1979). Amongst the young who deserve mention is Bipul Khataniar who writes with a Marxist ideal.

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Go.S.

PROGRESSIVE LITERATURE (Bengali). The concept of progressive literature in India was first defined in the manifesto of the Progressive Writers' Association: 'We believe that the new literature of India must deal with the basic problems of our existence to-day, the problems of hunger and poverty, social backwardness and political subjection. All that drags us down to passivity, inaction and unreason we reject as reactionary. All that arouses in us the critical spirit, which examines institutions and customs in the light of reason, which helps us to act, to organise ourselves, to transform, we accept as progressive.' Though inspired by the International Association of Writers for the Defence of Culture against Fascism, PWA in India, thus, formulated literary principles suitable for a backward subject-people *vis-a-vis* the global threat of fascism. As Ahmed Ali once pointed out, the word 'progressive' in Indian context, then, meant 'banishment of mysticism' and 'acceptance of realism', something that Western literature had long since achieved. The word acquired an increasingly Marxist overtone in the '40s, and is now almost synonymous with the left or the revolutionary according to the specific political contexts.

As elsewhere in India, progressive literature in Bengal owes its origin to PWA, and its steady growth to a number of organisations such as Youth Cultural Institute (1940), Anti-Fascist Writers and Artists Union (1942) and finally to the Indian People's Theatre Association (1943). Y.C.I., essentially a student organisation, led by Jyoti Basu, Nikhil Chakrabarti, Jolly Mohan Kaul, Chinmohan Sehanabis, made a bold attempt to explore the possibilities of a radical theatre through such plays as *Kerani* (The clerks) by Sunil Chatterjee, and an adaptation of the short story 'Fossil' by Subodh Ghose, called *Anjangar*. The major breakthrough in Bengali theatre occurred, however, with *Nabanna* (The new harvest) written by Bijan Bhattacharya, and produced by I.P.T.A. (1944). More than any other play, e.g. *Laboratory* by Benoy Ghose (1943), *Homeopathy* by Manoranjan Bhattacharya (1944), *Agun* and *Jabanbandi* by Bijon Bhattacharya himself (1943-44), *Nabanna* succeeded in establishing a new idiom that would dominate the Bengali progressive theatre for a very long time. Though the success of *Nabanna* was due more to the new technique of production than to the play, it proved that Bengali dramatists could catch up with the novelists in dealing with contemporary issues realistically. In fact, social realism with a message became more and more strident in the numerous plays that followed *Nabanna*, and lacked the creative touch of Digindra Chandra Banerjee or Bijan Bhattacharya. One of the factors leading to the split in the I.P.T.A. was the urge felt by some like Shambhu Mitra to escape the constricting style of propagandist left-wing theatre. But the Nabanatya (New drama) inspired by him did not produce a dramatist of comparable stature. The dramatist who would hold the stage for the longest period of time is Utpal Dutta who claims to have extended the range and appeal of peoples' theatre, as evidenced by his prolific career as a dramatist (*Angar, Kollol, Ferari Fouj, Manusher adhikare, Barricade, Tiner Taroal*, etc.). Since the '50s, particularly in mid '60s and '70s, a freer spirit of experimentation was noticeable in the theatre of social commitment in the works of Mohit Chatterjee, Badal Sarkar and Monoj Mitra. The Brecht fever in the '70s introduced a new technique of production, but could not lead to any corresponding creative upsurge in drama as literature. The most remarkable play in this period was *Jagannath* by Arun Mukherjee, the story of a coward who courts death to defeat his rival in heroism. It should be emphasized that I.P.T.A., despite the failure of its attempt to take the theatre to the people, at least succeeded in giving the moribund traditional drama a new lease of life in terms of both content and form. The same claim cannot be made in the field of poetry and fiction where there had already been a very rich living tradition of both artistic creativity and social consciousness. Leftist

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poets and novelists of the late '30s and '40s can at best claim to have added to it a new socio-political outlook and consequent radicalization of language. Probably because of the comparatively high level of artistic consciousness in the poetry of Tagore and Kollol group (Premendra Mitra, Buddhadev Bose and others) and a spontaneous overflow of nationalist feelings in the works of Nazrul, poets like Bishnu De, Samar Sen, Subhas Mukherjee, unlike the so-called progressive dramatists, felt an inner compulsion to evolve their own modes of expression and imagery which would be of far-reaching consequence in the committed poetry of the following generations (Gopal Bhowmick, Mongola Charan Chatterjee, Ram Basu, etc.). But the most popular poet to date is Sukanta Bhattacharya because of his charming simplicity. Biren Chatterjee who started writing in the '40s moved towards a simpler, more concentrated utterance in the '70s, a decade that witnessed something like a revival of the spirit of the '40s in literature under the impact of the Naxalite movement. The Communist Party of India, which played a pivotal role in the dissemination of progressive ideas and culture in India, brought about a radical transformation of many Bengali writers, but the most remarkable example is Manik Banerjee, a major novelist of the '30s who moved from his earlier critical realism to a Marxist aesthetics which, according to some like Buddhadeva Bose, killed the artist in him, and according to the Marxist apologists, can be compared only with Gorky's transformation. But it is not difficult to see that the impact of Marxism has proved more creative in short stories than in the novels, e.g., short stories by Manik Banerjee, Samaresh Bose, Narayan Ganguly and others.

Perhaps, the most enduring achievement of the progressive writers in Bengali lies in the field of polemical essays about the relation between literature and ideology, writer and society, tradition and individual talent. Initiated by D.P. Mukherjee in the '30s, the Marxist approach to the problems of literature and society became increasingly popular in the '40s, thanks to the works of Bhupen Dutta, Hiren Mukherjee, Saroj Acharya, Swarna Kamal Bhattacharya, Gopal Haldar, Hiran Sanyal, Binay Ghose, Saroj Dutta and others. From the very inception of the Progressive Writers' Movement in Bengal, battle lines were drawn for the moderates and the extremists within the Marxist school, and the battle, as everywhere in the world, still continues. But it is interesting to watch a hard-liner mellow over the years or a moderate growing more and more extremist with the passage of time.

The changing policy of the C.P.I., its split and internal conflict, have been responsible for the changing pattern of literary criticism or a sudden shift in the attitude of the critic or the social historian. For example, Rabindranath Tagore who was dubbed a reactionary in the '40s would be rehabilitated later, but would suffer a similar stricture in the '70s, when Naxalites dismissed the whole tradition of the middle class Bengali literature. To the S.U.C. supporters Nazrul and Saratchandra are more important than Sukanta Bhattacharya and Manik Banerjee. There is, however, a group of critics who still strive to be less partisan and dogmatic and more conscious of the dialectics of the historical change of Marxist evaluation itself. Such an attitude is encouraged by Little magazines, not by party papers. As a matter of fact, it is in the Little magazines that the spirit of debate has been kept alive, while the party papers repeat only the predictable judgments on writers. It is a continuation of the tradition of the intellectual dissent established in the '40s when *Agrani, Arani, Parichay, Sahityapatra* and *Marxbadi* were all for the fray. Naxalite movement may have by now petered out politically in West Bengal, but its impact can still be felt in the Little magazines that challenge the present left establishment (e.g., *Anik* and *Anustup*). A significant role was played by Samar Sen in fostering intellectual resistance against the decadence of leftism through his English weekly *Frontier*.

Today the word 'progressive' has lost its earlier meaning to a knowledgeable Bengali reader. A fight for liberal democratic values is now considered a relic of the past. The word 'progressive' is now almost synonymous with 'Marxist' in West Bengal. With the increasing political power of all leftist parties there has paradoxically been a more populist and a less doctrinal approach to literature. Even Gour Kishore Ghose and Sunil Ganguly, writers of the *Ananda Bazar* group of papers, have been honoured by the Left Front Government in spite of their well-known anti-Marxist leanings. But the Marxist jargon still dominates literary reviews in the left magazines and party papers where the word 'progressive' appears shorn of its erstwhile inclusiveness. The growing gap between the theory and practice of the Marxist litterateurs has again brought to the fore the old debate centring round the question of art and ideology. I.P.T.A. is still castigated for its petty-bourgeois lapses, but no alternative has yet emerged to bridge the cultural gap between the village and the city. Meanwhile, people in general are as usual innocent of the 'progressive literature' or its polemics.

D.C.

PROGRESSIVE LITERATURE (Dogri). Dogri literature has had no such thing as a distinct progressive movement, nor is any Dogri writer progressive in the strict sense of the term. There is, however, a streak of progressivism running like a red thread throughout the literary activity in Dogri which started in mid-forties with the birth of 'Dogri Sanstha'. Many of the leading Dogri writers like Dinu Bhai 'Pant' and Vedpal 'Deep' were familiar with the progressive movement in Urdu and Hindi literatures and its preoccupation with a particular type of writing which was critical of everything old and traditional and put emphasis on a certain leftist-socialistic ideology, giving expression to protest against poverty, exploitation and

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social disparities. All these found their expression in some fiery poems of protest and short stories. This type of progressive writing in Dogri can be distinguished from the conventional, traditional and romantic writings. All these trends are being followed simultaneously and, strangely enough, sometimes by the same authors. Many examples of this type of writing can be found in Dogri poetry, short story and play.

Dinu Bhai 'Pant' and Vedpal 'Deep' are, perhaps, the most prominent progressive poets in Dogri; the bulk of their work denotes a protest against social injustice, poverty and exploitation, and pleads for the creation of a social awakening and a new age. At the same time, Dinu Bhai has also written *Vir Gulab,* a ballad eulogising the martial prowess of Maharaja Gulab Singh, and Vedpal has written some fine poems and ghazals of romantic fervour. Yash Sharma, a purely romantic singer, wrote about the farmers and the plight of the workers.

Padma Sachdev struck a progressive note in her *Raje diyan mandiyan,* in which she voiced the feelings of rebellion of a poor, old woman against exploitation by the privileged. Shambhunath Sharma, the author of *Dogri Ramayana,* wrote about the grinding poverty of clerks and poor villagers. Even Kehari Singh 'Madhukar' wrote about man's exploitation and the need for social change and rewriting of history. But in these and other poets of the forties and fifties, who wrote about farmers and workers, social inequities, poverty and exploitation, the element of progressivism is insignificant. Not so in Dinu Bhai 'Pant' and Vedpal 'Deep', who are committed to a political philosophy and insist upon bringing about a change.

Dinu Bhai stokes socialist fires in poems like 'Kam kara te rutti deb' (Give me work and give me bread) and 'Uttha majura! Uttha Kasannao! Tera bela aya ol' (Rise, O worker! Rise farmer! your time has arrived!). In poem after poem, he hammers for social change and unity of workers so that a new Duggar, Dogra land of the common man, becomes possible. His longish narrative poem 'Mangu di chhabil' is also the story of exploitation in rural Duggar and revolt against it.

Vedpal 'Deep', perhaps the only card-holding Dogri delicate [illegible] imaginative and sophisticated in weaving colours, he calls upon the [illegible] and leftist philosophy into the fine, to shower colours, and cajoles Holi to [illegible] poem 'Holi', the festival of laughter to the common man. [illegible] and sunlight

In another earlier poem on 'New freedom', he calls upon freedom to move in the fields of humble farmers, in the dark lanes of hungry workers, and light lamps in the hovels of the poor. In his later poems, he talks of a new He visualises the coming [illegible] to change the social order. labourers and farmers rising with sickles, [illegible] ploughs in thier hands, razing the pillars of capitalism to ground.

Bawa Jitto is a progressive play in the sense that it celebrates the right of a tiller to his produce and revolt against the feudal system. In other plays like *Name gran barobari, Dehri and Dharati de atthrun* and in the first three Dogri novels, *Shano* by Narendra Khajuria, *Dharan te dhuran* by Madan Mohan and *Har beri pattan* by Ved Rahi, the progressive ideology gets mixed up with reformist sentimental zeal. Some Dogri stories of R.K. Abrol, Narendra Khajuria, Madan Mohan, Ramnath Shastri, Om Goswami, O.P. Sharma 'Sarathi', Shrivatsa 'Vikal', Kavi Ratna and Chhatrapal have progressive slant in the sense that they focus attention on the class and caste-ridden feudal Dogra society with its exploitative system, poverty, social disparties and injustice and imply a protest against the system and suggest the need for social change. But the progressive pose is not so pronounced and the tone not so strident as in Dinu Bhai's poetry of protest.

With the maturing of Dogri literature in subsequent years, the progressive trend has tapered, and the writings having overt social realism with its exuberance and slogan-mongering, are considered old fashioned, and are, therefore, no more in vogue. Social purpose and progressive views in the Dogri literature of 1970s are subdued and subordinated to artistic purpose.

Sh.

PROGRESSIVE LITERATURE (Gujarati). The concept of progressivism is closely linked with Marxism. Though not labelled as such, progressive thoughts find an expression in Gujarati literature during the last years of the third decade. Jhaverchand Meghani (1897-1947), in his poem, 'Karal kal jage' (The deadly time is awake), speaks about the oppressed labourers, the toilers and the miners, and the rich parasites who live on the poor man's blood and honour.

Similarly, Sundaram (b.1908), in his collection of poems *Koyabhagatni kadvi vani* (Bitter utterances of Koya Bhagat, 1933), shows his concern for the exploited poor and the irrational and unjust distinctions. The contents of the poem speak of the radical thoughts and ideology of the thirties.

Both these writers have written short stories also depicting the evils of class distinction and merciless exploitation of the poor. The trend set by them was picked up by other writers also. Umashankar Joshi, in his poem 'Jatharagni' (Fire of hunger), says: 'When the fire of hunger of the poor will raise its flames, not a particle of the ashes of the mansion burnt down will remain.' Snehrashmi has written poems denouncing the exploitation of child-labour. In the genre of drama, Jayanti Dalal (1900-1970) in his plays like *Soyanun nakun* has exposed [illegible] and evil design of capitalists. These writers

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were, however, not committed writers. There were committed writers like Swapnastha (1903-1970), 'Bakulesh' Jitubhai Mehta, Chandrabhai Bhatt, who were in the thick of the Progressive Writers' Movement and their writings depicted pure and simple social realism. The Progressive Writers' Association was established in Gujarat in 1940 and under its aegis two volumes of progressive literature containing poems, short stories, one-act plays and essays were brought out. Many prominent young writers found a place in these volumes. In the first volume, Umashankar Joshi, writing about the relation of progressivism with poetry, says : 'A poet is also a human being. His works, his poetical writings are his social acts. In order to attain true poetic merit, the poem has to be faithful to life. True poetry is always in tune with life.'

During World War II, the force of the progressive movement, however, subsided and in reaction to the devastation that the war brought, new trends in Gujarati literature began to show up.

C.M.

PROGRESSIVE LITERATURE (Hindi). Progress means moving forward, moulding new paths, shedding the slough of dead conventions, and thinking in new directions. But the word 'progressive', as it is understood today, came into vogue in the thirties of this century. It is closely related to the philosophy of Karl Marx and Fredrich Engels. Literature based on the theoretical concepts of dialectical materialism is called progressive literature. Marx believed in the primacy of matter and held that it is not the consciousness of men that determines their being but it is their social being that determines their consciousness. All literary works have an economic basis and they grow under the dominating influence of economic factors.

The Marxist writer believes that literature is not an isolated work of art. It is a social product and an agent of social revolution. It reflects social processes and can effectively shape the course of political events. It should faithfully depict the struggle of the popular masses and aim at putting an end to all exploitation, starvation, disease and repression. Literary values are not independent and absolute, they are related to the milieu and the moment.

The situation at home as well as the revolutionary changes that took place in Russia prepared the ground for progressive literature to germinate, take shape and flourish in India. The frequent famines and epidemics resulting in starvation and deaths and the political and economic exploitation of the country by alien rulers created disillusionment and resentment among the young writers. They were, however, stirred by the Bolshevik Revolution of 1918 in Russia and the rapid progress it made in a short time. There arose a galaxy of writers like Subramania Bharati, Kazi Nazrul Islam, Sajjad Zahir, Faiz Ahmad Faiz, Premchand and Nirala who pioneered the cause of progressive literature in India. The first meeting of the Progressive Writers' Conference held in Lucknow in 1936 under the presidentship of Premchand was a landmark in the history of Indian literature and gave impetus to the progressive movement.

The Hindi poets, including some of the pioneers of the romantic stream began to re-define their attitude towards art. Sumitranandan Pant in his editorial of *Rupabh* wrote: 'Poetry cannot flourish in dreams. It has to deal with the hard and ugly problems of the sons of the soil.' Instead of glorifying Shahjahan for building the splendid Taj Mahal, he censured him for his extravagance while countless people in his kingdom starved and died. In his *Yugvani* and *Gramya* he asked the poets to come to terms with the earth and her children. Nirala in his famous poems 'Bhikshuk', 'Torti patthar' and 'Kukurmutta' described the pitiable condition of the poor labourers and their exploitation by the capitalists. Dinkar focused on the social and economic disparity in the country. Other poets like Navin, Narendra Sharma, Nagarjun, Muktibodh, Kedarnath Agrawal, Dhumil, stirred by the poverty and exploitation of the teeming masses, expressed a keen sense of anguish for the downtrodden. Some of them think that the remedy for this malady lies only in revolutiion. Navin writes: 'O poet, strike a strain that creates the spirit of revolt among the masses, and the world will witness an unprecedented upheaval.' The poets ask the people to cast off old and dead conventions and orthodox views on religion and destiny, heaven and hell. To them man is the supreme creation, and all should aim at his welfare. Though these poems are suffused with emotion, they are not addressed to an individual but they concern the whole society. Contemporary problems and issues like the famine of Bengal, the devastation caused by the atom bomb on Hiroshima, the partition of the country, the Suez canal turmoil, the Korean war, the pursuit of self-interest and corruption in post-independent India are the subjects of their poems.

In the list of the priorities of a progressive writer utility precedes beauty. He is more concerned with content than with form. He is prepared to sacrifice [illegible] for the sake of idea. Consequently, his [illegible] metres and lucid and direct. He makes exp[illegible] empancipating poetry fro[illegible] figures of speech [illegible]ism influenced the Hindi fiction-writers [illegible]. The progressive Hindi novelists in their works dealt with social realities. Their depiction of social situations is based on class-structure and class struggle. The most significant exponents of this trend are Yashpal, Rahul Sankratyayan, Rangeya Raghav, Amrit Rai and Nagarjun who present a committed approach to reality. Even in their historical novels, *Divya*, *Murdon[illegible]* between *yodheya*. Singh [illegible]

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the bourgeois and the proletariat. The plots of many of these novels, particularly those belonging to the earlier phase, are loosely structured and the characters fall in set patterns of ideology.

The later novels, however, are free from these blemishes; they are even free from a doctrinaire bias and try to depict life in its true colours. Bhishma Sahni, Mannu Bhandari, Naresh Mehta and Shrilal Shukla are stalwarts in the field.

Hindi criticism too did not remain unaffected by Marxist philosophy. Among those who discussed literature from the Marxist point of view, the prominent critics are Prakash Chandra Gupta, Ramvilas Sharma, Shivdan Singh Chauhan, Muktibodh and Amrit Rai. In his works *Naya Hindi sahitya, Hindi sahitya ki janvadi parampara* and *Sahitya dhara,* P.C. Gupta severely censured those critics who confined themselves to an aesthetic category of experience and ignored its social implications. He eulogized the saint poets because they gave expression to the general mood of the masses and exhorted them to revolt against orthodoxy and rituals. He rejected the poetry of Ritikal because he considered it decadent and primarily an expression of repressed complexes and feudal mentality.

Ramvilas Sharma, another vigorous proponent of Marxist philosophy, in his works *Premchand aur unka yuga, Nirala, Bharatendu Harishchandra, Pragatishil sahitya ki samasyaen,* etc., has interpreted literary works as social documents and has emphasised that writers should participate in the revolutionary battle against exploitation and injustice perpetrated by the capitalist society. He called the mystic and romantic poetry of Hindi reactionary and escapist. He accused the new experimentalists of neglecting their social responsibility. Shivdan Singh Chauhan, in his works *Sahitya ki parakh* and *Pragativad and Hindi ka gadya sahitya,* endeavours to explain that literary works should be judged with reference to social context. He is against propaganda and asserts that whenever writers have resorted to propaganda their works have become banal.

Progressive literature aroused great hopes because of its humanitarian approach and realistic overtones, but because of its overemphasis on social and economic problems, it did not allow the writers to look beyond the day-to-day problems of the world. Their poetic works, on the whole, lacked depth of emotion and subtle nuances of art. Many of them fell into the trap of mechanistic over-simplification of their fundamental thesis, i.e. stress on class propaganda and revolutionary didacticism. A rigid and doctrinaire approach blurs their aesthetic sensibility. The novelists, while weaving romantic love scenes in the texture of their plots, often tend to become obscene. In spite of these defects progressive literature, however, has its historical value. For the first time it drew the attention of the authors to relate their works to the common man and his problems and to show his potential greatness in the midst of all his weaknesses and handicaps.

S.S.G.
Raj.S.

PROGRESSIVE LITERATURE (Kannada), designated as 'pragatisheela sahitya' in Kannada, was the contribution of a group of writers who sought in the 1940's to create a literary movement to sharpen the social edge of writing. The movement was an offshoot of the All India Progressive Movement.

The pragatisheela writers formed the first literary school with a distinct ideology and manifesto. The first phase of modern Kannada literature is referred to as the 'Navodaya period', but the writers themselves did not use any such label. In the early forties came a fiery leader who believed that Kannada literature had abdicated its social responsibility. This was A.N. Krishna Rao, a gifted writer and a most persuasive speaker. He was in touch with the leaders of the All India Progressive Movement.

In his early years Krishna Rao was a rebel. His very first novel, *Jeevana yathre* (1934), was a challenge both to the accepted notions of respectability and to the notions of taboos in writing. He questioned the bases of social morality and also dealt with the theme of sexual morality frankly. In lengthy prefaces to his works as well as from platforms he argued that the writer was to be a devotee of truth, however unpleasant it may be (one of his novels is called *Nagnasatya,* the naked truth), and that he should be in the vanguard of social revolution. The influence of social reformers like Vivekananda and Gandhiji and of Marxist thinkers was favourable to the growth of these views in the years preceding the dawn of freedom. Several young writers like T.R. Subba Rao and Archik Venkatesh joined Krishna Rao. Others like Kulakunda Shiva Rao or Niranjana (as he was popularly known) and Basavaraja Kattimani wrote with the same ideals, though outside Krishna Rao's fold. Among others who belonged to this movement at some time or the other were S. Ananthanarayana, M.N. Chowdappa, Subramanyaraj Urs (or Chaduranga) and Kumara Venkanna.

The pragatisheelas argued that literature could not be written or read in a vacuum and that the writer had a responsibility towards the society to which he belonged. This was to reveal fearlessly the truths about the social life and to inspire and guide social revolution. So for the first time in Kannada literature, committed writing came to be advocated. These writers held that the roots of good literature lay in the people and that, unless their life was improved, literature itself would suffer. The writer was to recognise no taboos imposed by respectability; he was to identify himself with the people, to be their eye and voice and inspiration.

The pragatisheelas explicitly attacked Masti Venkatesha Iyengar and those who, like C.K. Venkatar-

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amayya, wrote under his influence; they explicitly praised D.R. Bendre and K.V. Puttappa, and occasionally, Shivarama Karanth. The second half of the fifth decade was a period of fierce controversies. In the early fifties the challenge to pragatisheelas came from the 'navya' school, and the pragatisheela movement faded away.

The progressives brought out a considerable number of publications to promote these objectives. However, they made major contributions only in the realms of the novel and the short story. Apart from the controversial *Nagna satya*, the pragatisheela movement gave such novels as Ta Ra Su's *Bidugadeya bedi*, Kattimani's *Jwalamukhiya mele*, Niranjana's *Vimochane* and Archik Venkatesha's *Asthi panjara*.

Titans of the navodaya phase like Shivarama Karanth, K.V. Puttappa, Kailasam, Bendre and Sriranga had in practice anticipated the pragatisheelas. But they were not bound by a manifesto. This movement suffered for various reasons. The literature it gave had severe limitations. Yet its impact and contribution were by no means negligible.

Navodaya literary criticism had been based on the poetics of classical literature and the practice of Sanskrit and Kannada classics. But pragatisheela critical approach compelled a re-examination of the very basic tenets of the theoreticians and the poets. It emphasized the importance of the social and economic structure in the study of contemporary life. Reacting to contemporary needs progressive literature created a new type of 'hero', the martyr in the cause of social progress. It brought into literature new areas of experience and new themes like the relationship between the individual and society and the play of economic and social forces. Freedom struggle came into Kannada fiction in a big way as did rural life. These writers were avid students of European writers like Flaubert, Balzac, Zola and the Marxist writers. They attempted uncompromising realism. Their experiments in technique like Subba Rao's novel *Bidugadeya bedi*, his story 'O-O-O' and Niranjana's novel *Rangammana vathara* showed that they were creative writers very much concerned about the nature of their medium and art. Prose became more lively, flexible and picturesque.

The greatest limitation of this literature, which was committed, unlike the writings of the navodaya writers, was that it did not have a sound enough intellectually perceptive basis. The progressive writers sought to portray reality uncompromisingly, but were not perhaps very clear about the realism behind the reality, beyond the recapturing of the situation and the physical environment. The consequence was that situations and characters tended to repeat themselves. Characters also became somewhat stereotyped and superficial in much of progressive writing. Sentimentality and rhetoric often blurred the issues and came in the way of sensitive perceptions. While the progressive writer showed an awareness of the importance of technique, he did not display the same awareness of the nature and the demands of his medium-language. The more sophisticated navya school could convincingly list the lapses of the pragatisheela writer.

Most of the pragatisheela writers retained their progressive outlook but went beyond this school in later years. They wrote novels recreating the golden ages of Indian history and culture or portraying the mighty rulers, saints and seers. They used the historical novel for this purpose. Progressive literature has left its mark on Kannada fiction. Both Bandaya and Dalita works of recent years show the influence of the progressive writers. Attempts to revive the Karnataka Progressive Writers' Association or the movement have, however, not succeeded.

L.S.S.R.

PROGRESSIVE LITERATURE (Kashmiri). Art for life's sake was an international literary creed after the October Revolution of Soviet Russia in 1917. In a way the Russian revolution gave lead to a movement all over the world when social realism and class consciousness formed the basis of literature as an instrument for achieving freedom, equality and social justice for all, irrespective of caste, colour and creed.

The first meeting of the Progressive writers' Association was held at Lucknow in 1936 under the chairmanship of Premchand. In the meantime, freedom movement in the Indian sub-continent gained a massive momentum under the leadership of Mahatma Gandhi.

In Kashmir, the formation of the progressive literary movement took place under the chairmanship of the Urdu and Kashmiri writer, Premnath 'Pardesi' (d.1955), while the mass upsurge had taken a concrete shape in July 1931, when the martyrs sacrificed their lives at the altar of freedom struggle. The writers in Kashmir later formed a Cultural Front (1947) under the leadership of Ghulam Muhammad Sadiq (d.1971). It was a political as well as literary influence of the sub-continent that linked the Jammu and Kashmir State with the national mainstream. It was during the later 40's and early 50's when Maxim Gorky's short stories were translated into Kashmiri alongwith those of other Soviet writers.

Soon after Independence, Mahjoor poured scorn in his satirical poems like 'Azadi' and 'Lalo, lalo, ha a guli lalo', etc., when the people got frustrated and disillusioned.

Mahjoor is the only poet who was buried with full state honours in recognition of his services to awaken his suffering countrymen. He was basically a romantic poet in contrast to Abdul Ahad 'Azad' (1903-1948), his contemporary who, as a radical socialist, introduced class consciousness, social commitment and new awakening in Kashmiri poetry. He tried to rise above traditional thinking and conventions of expression, diction and style.

'Daryav' (The river) is an allegorical poem explaining

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Azad's philosophy of life which he believed was an 'ever changing reality and a revolution'. Modern Kashmiri poetry owes much to Azad, both in form and in content; Ghulam Hassan Beg 'Arif' (b.1910) wrote poems on social themes and the awakening of the working class. He scornfully writes against the capitalist exploitation in his compositions. For example, the following passage will suffice to indicate his approach to social issues: 'Tomorrow, I have heard it said, you would punish the usurer, the capitalist and the tyrant bureaucrat. Meanwhile, today the poor must suffer the agonies of hell. How does one profit from your justice of judgement day?'

Ghulam Ahmad 'Fazil' (b.1914), though not a poet of definite social commitment, has written on various social aspects.

Nur Muhammad 'Roshan' wrote verse successfully alongwith Dinanath 'Nadim' (1916-1988). Elements of sarcasm and satire on feudal set-up are dominant in his poems.

Leading among the progressive poets was Dinanath 'Nadim'. His imagery, his spontaneity and diction are still unsurpassed. Most of his poems of the pre or post-Independence era speak of social and class consciousness. He has also written many operas on social themes. These include *Bombir Yambirzal* (1953), *Vitasta* (1980), etc. Nadim is among the first rank poets of modern Kashmiri verse. In spite of his symbolic and abstract experiments in poetry, he still said that he was a staunch follower of social realism in literature.

Abdul Rehman Rahi's (b.1925) *Nauroz-i-saba*, which won him the Sahitya Akademi Award (1961), is a clear example of class consciousness and social commitment of the poet.

Amin Kamil (b.1924), a poet of eminence in Kashmiri lyrics, does not seem to be much behind in the field. 'Masmalur', 'Lava ta prava,' 'Biyu sun pann', and 'padis pod tshai' mirror the contemporary social life in a subtle and artistic way even with no social commitment.

Shambhunath Bhatt 'Halim' (b.1921), Ghulam Nabi 'Firaq' (b.1922), A.D. Majbur (b.1923), Makhanlal 'Mahav' (b.1926), Muzaffar 'Azim' (b.1934), Motilal 'Saqi' (b.1936), Chamanlal 'Chaman' (b.1939), Makhanlal 'Bekas' (b.1939), Syed Rasul Pompur (b.1940) and almost all other poets have been influenced by the Marxian ideology in one way or the other.

Abdul Satar 'Rajur' (b.1917) is a progressive poet-turned communist leader of Kashmir. He has many books to his credit both in Kashmiri and in Urdu, which include *Bang-e-inquilab* (Call for revolution). He is presently associated with the Communist Party of India and has been editing an Urdu weekly *Hamara Kashmir* for many years. He has sacrificed the creative art of poetry for leftist politics which he believes can provide social justice to people.

Prominent among the prose writers with social commitment in mid and late 40s are Nur Muhammad 'Roshan' (b. 1919), Amin Kamil (b. 1924) and Ali Muhammad Lone (b. 1927), who wrote *Kuny kath* (One voice), *Viz che saany* (Time is with us), *Son samsar* (Our world) and *Pagah chu gashdar* (Tomorrow will be bright), all written to unite the people in the countryside to face the devastation wrought by flood as well as the intrigues of feudal vested interests. Prior to that the Cultural Front (1947) and Cultural Congress (1949) had involved people in the accomplishment of the task of achieving complete freedom by producing short plays such as *Chor bazar* (Black market), *Tre bai tsor* (Three over four—the landlord's exhorbitant share) and *Dollar Sahib*. Somnath Zutshi also contributed to the movement.

Akhtar Mohi-ud-Din (b.1928), Motilal Kemmu (b.1933), Pushkar Bhan (b. 1925), Somnath Sadhu (d.1982), Bansi 'Nirdosh' (b. 1939), A.K. Rehbar (b.1933) and many others did not lag behind in introducing the new social awakening in Kashmiri literature through their plays, short stories, novels, etc.

Though the entire community of writers, after being disillusioned in mid 50s, has adopted new, abstract and modern techniques, their creative endeavours have not totally abandoned the social objectivity in literature.

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S.R.P.

PROGRESSIVE LITERATURE (Maithili). During the present century prior to Independence, Mithila meant an aggregate of toiling peasantry and exploiting feudal classes. The situation was ripe enough for the growth of progressive literature, but as the pen was in the hands of the exploiters, the poor masses could not even whisper aganist their patrons.

Nevertheless, some fine pieces of progressive writing are to be found as early as the third and fourth decades of this century. 'Bihari' (1924) by Kumar Ganganand Singh (1898-1970) is said to be the first progressive short story where the exploited and the oppressed have-nots revolt against their lords. 'Panch-parameshvar', 'Manushyakmol' and 'Jivansangharsha' by the same author are no less progressive in their themes. 'Shunya' by Bhuvaneshvar Singh 'Bhuvan' (1908-1944) depicts the silent suffering of a pauper peasant. 'Dharmaratnakar' by Kanchinath Jha 'Kiran' (b.1907) is another example of progressive writing. But it is Vaidyanath Mishra 'Yatri' (b. 1910), popular as 'Nagarjun' in Hindi, who spear-headed the progressive school in Maithili. He studied Marxism deeply, dedicated himself to the cause of socialism, and established himself as a committed writer of Maithili as well as Hindi. His *Chitra* (1949), a collection of poems, is the high water-mark of progressive values. 'Param satya' (Lofty truth) is an honest manifesto of the philosophy of the poet based on the canons of dialectical materialism. His second

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collection *Patrahin nagna gachh* (The leafless naked tree, 1967), winner of the Sahitya Akademi Award in 1968, has also the same high tone, punctuated with some satirical and romantic elements. His novel *Balchanma*, first brought out in Hindi, was a landmark among the contemporary progressive novels in India.

Most of his contemporary poets too voiced the progressive idea, now and then, as the ruling passion of the day. *Haladhara* (The ploughman) by Ishanatha Jha (1907-1965), *Ghasal athanni* (The defaced coin) by Kashinath Mishra 'Madhup'(b. 1907), *Kavitak ahvan* (Invocation to poetry) by Surendra Jha 'Suman', *Krishak* (Cultivator) by Jivanath Jha, and *Yuga purusha* (Great man of the age) by Govinda Jha are some of the examples of progressivism. Kanchinath Jha 'Kiran' is as genuine a progressive writer as 'Yatri'. He is at his best in his poem 'Matik Mahadeva' (The clay idol of Shiva).

Since the abolition of the zamindari system, Maithili poets, besieged with new problems, entered a new arena of poetry. Fiction, however, continued to be dominated by progressive themes. Among the novels, *Prithvi-putra* by Lalit, *Bhorukaba* and *Kado-aora-koila* by Dhirendra, *Dudh-phul* by Ramanand 'Renu', *Visuvius* by Pradip Bihari, and *Panipat* by Jivakant deserve mention. A number of short stories by Lalit, Jivakant, Ramdeo Jha, Ramanand 'Renu' and the like are no doubt progressive, but mostly they project pathetic scenes from the lower classes and are devoid of dynamic vigour and vitality.

Go. J.

PROGRESSIVE LITERATURE (Malayalam) appeared initially under the name Jivalsahityam or living literature in 1937 in which year a conference was held in Trichur. The central idea behind the conference was that literature must leave classicism behind and move ahead with a new revolutionary spirit. A change of themes from the traditional to the realistic and contemporary was envisaged. Correspondingly a change in style and form was also called for. Social and political revolution was highlighted as the objective of literature and at least a few of the protagonists of the movement thought along communist lines of thinking.

In 1944 at a conference held at Shornoor the movement got a new name. It came to be known as Purogamana Sahitya Prasthanam or Progressive Literature Movement. It was a movement which sheltered different progressive views and by 1949-1950 the differences surfaced. Critics who held the Marxist view of literature ranged on one side and others who were progressive, but non-Marxist, ranged on the other. Thus E.M.S. Nambuthiripad, leading the Marxist group of critics, wrote that (1) the literary man is a product of society, (2) literature has to be on the one or the other side in the class struggle, and (3) there are no permanent values in literature. The other school of thought tended to consider literature as an autonomous activity obeying its own rules and aiming at aesthetic excellence. According to them good literature has perennial value. Targets of communist criticism were leading literary critics like Joseph Mundassery, P. Kesavadev, A. Balakrishna Pillai and others.

In the meanwhile much good literature intended as progressive and certainly deserving the title was being written. The novels and short stories of Takazhi Sivasankara Pillai (b. 1911), P. Kesava Dev (b. 1904), Vaikkom Muhammed Basheer (b. 1910) and S.K. Pottekkat (b.1913) covered fresh ground exploring the life of ordinary men and the human relations that economic and social inequalities fostered. Besides these writers Ponkunnam Varki (b. 1908) wrote short stories on these very themes. Notable among playwrights who wrote progressive plays were Ponkunnam Varki and Toppil Bhasi (b. 1924), both members of the Communist Party. Among poets who wrote progressive poetry were Vayalar Rama Varma (1928-1975), P. Bhaskaran (b.1924), O.N.V. Kurup (b.1931), Tirunallur Karunakaran (b.1924) and Putusseri Ramachandran (b.1928). Among critics, the progressives with different emphases, were E.M.S. Nambuthirippad (b. 1909), M.S. Devadas (b.1912), A. Balakrishna Pillai (1889-1960), M.P. Paul (1904-1952) and Joseph Mundasseri (1903-1977).

Cherukad (C. Govinda Pisharodi, 1916-1976) was another playwright who contributed several plays with a leftist bias; *Atima* (A slave), *Nammalonnu* (We are one) are among his plays. Kesava Dev has also contributed plays in the progressive field.

A schism, however, had appeared in the progressive movement as early as 1949-1950. Consequently, some of the critics in the camp became less progressive in the eyes of their more 'progressive' colleagues, namely those with a communist persuasion. It was natural that this persuasion derived its inspiration not merely from orthodox communist doctrine, but also from the topical politics of the party, such as its participation in the war on the side of the Allies. Among those who contributed much to progressive writing in Malayalam, and who nevertheless came in for criticism from the extreme left, was A. Balakrishna Pillai, known widely as 'Kesari' from the name of a paper he had once edited.

Mention has been made of E.M.S. Nambuthirippad as a Marxist literary critic. The articles he wrote were collected together later into a book, entitled *Marxisavum Malayalasahityavum* (Marxism and Malayalam literature), in 1974. Another work by the same author in literary criticism is *Asanum Malayalasahityavum* (Asan and Malayalam literature, 1981). M.S. Devadas (b.1912) is another author who contributed a great deal to Marxist literary criticism.

There is no progressive movement as such in Malayalam now. The literary norms which the movement advocated are now part and parcel of Malayalam. A

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proletarian theme is normal, and so is a liberal view of sex. Taboos belong to history. Marxist groups and publications, however, keep the literary doctrines of dialectical materialism alive. There are, at present, two streams of thought critical of the Marxist position. One is the extremist thought of the ultra-left political groups like the Naxalites. The other is the stream of modernists who laugh at the idea of any social commitment.

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K.R.P.

PROGRESSIVE LITERATURE (Marathi). In Marathi literary and critical tradition, the term progressive literature is generally used to denote Marxist literature. However, this does not imply that progressive literature emerged only after a conscious acceptance of the Marxist philosophy. Lalji Pendse, G.B. Sardar, D.K. Bedekar have done some pioneering work in this direction. However, no authentic history of Marathi literature has yet been written which succeeds in identifying or evaluating progressive literature.

Progressive literature in Marathi, in fact, began with Mahatma Jyotirao Phule. Agarkar and his followers, such as Haribhau Apte, upheld the progressive views in literature; yet they could not transcend their class/caste limits. Keshavasut proved himself to be an exception, for he could see the exploitation of workers. However, the efforts of Phule and Keshavasut to create a new literary tradition have been recognised only recently.

The influence of Marxism on Indian literature was felt roughly during the third decade of this century. Thereafter in Marathi literature one can notice two more trends as far as its ideological base is concerned. They are 'Gandhivada' and 'Hindutvavada'. Most of the poets belonging to Ravikiran Mandal represent the romantic tradition. Dalit Sahitya, Gramin Sahitya and Janavadi Sahitya are recent movements. The Little Magazine Movement also played a significant role in promoting Marxist literature in Marathi. Poets like B.S. Mardhekar and Narayan Surve, infused with social idealism, have also in their own way contributed to the growth of Marxist movement in poetry. The three trends mentioned above not only existed side by side but also took cognizance of, and occasionally reacted against, each other. This phenomenon is well-reflected in literature.

It is also interesting to note that the earlier generation of Marxists (starting with S.A. Dange) was deeply influenced by Lokamanya Tilak and was anti-colonial. However, as they recognised colonialism as simply an outcome of capitalism, they preferred communism to nationalism. Thus the 1942 Movement and the Second World War provided a significant background to the emergence of a new sensibility in modern Marathi literature, making people sceptical about political ideologies. This affected the growth of the Marxist movement in Maharashtra.

The Marxist tendencies are discernible when we look at progress both as 'fact' and as 'value'. Progress is a fact as far as it encompasses the social reality at the base of which lies economic factor and the forces of production. Progress is also a value as far as a creative writer is expected to depict the social reality as it is, rather than as it appears to be. The distinguishing characteristic of progressive writing consists in its being in tune with or complementary to the material base, although being literature it forms a part of ideological superstructure. Besides being realistic, progressive literature helps revolutionary praxis by arousing certain emotions among the exploited masses. It is not, to put it in other words, simply a mechanical mirroring of social reality. It is also an ideal shaping of it. It is a protest and an expression of hope, and has an emancipating and humanising capacity. It is therefore not just propagandist in nature—a serious charge that is levelled against Marxist literature.

Looking at it from this point of view, the class conflicts that exist in our society do get reflected in literature. An attempt is to realize the injustice of the capitalistic society and to protest against the shackles of capitalism. Thus an attempt is made towards the evolution of society into a classless society. We have already pointed out that Marxism as a movement started in the third decade of this century and that it co-existed with other movements. Whether they were committed to Marxist thought or not, creative writers had to take cognizance of it. S.A. Dange and others founded the Progressive Writers Association. Some of the Marathi novelists and their works deserve special mention in the context of Marxist philosophy and Marxist references. *Sushilecha dev* is a well-known novel by Waman Malhar Joshi. The novel is an experiment in interpreting the idealism, the philosophic beliefs and the social revolution of a generation. Similarly, S.V. Ketkar's novel *Brahmankanya* contains a good deal of Marxist bearing. However, as Joshi was a romantic sceptic and Ketkar could never outgrow his own version of Hindutvavada, it was hardly possible for them to accept Marxist thought whole-heartedly. In fact, in his *Vichakshana*, Ketkar ridicules trade union leadership. It was Bhargavaram alias Mama Varerkar who can be said to have done justice to the Marxist movement. His novel *Dhavata dhota* is really a landmark. (He also wrote a drama *Sonyacha kalasa* on the same theme). *Dhavata dhota* is the first Marathi novel in which a union leader figures as a hero. However, as he was more attracted to the Gandhian philosophy and the Congress movement, Varerkar's leftist leanings slowly waned.

One cannot forget G.T. Madkholkar in the present

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context. His novels *Muktatma* and *Chandanavadi* clearly reveal the Marxist impact, but in his later novel *Arundhati* the influence of Marxism gets subdued by Hindu spiritualism. Sharadchandra Muktibodh was a balanced writer. His well-known novels *Kshipra*, *Jana he volatu yethe* and *Sarahadda* deserve a serious look. His *Kahi nibandh* and *Jivan ani sahitya* echo his commitment to Marxism.

The other writers who set their distinctive stamp upon the novel are V.V. Hadap, Shriram Attarade and Annabhau Sathe. Sathe was also a shahir, a bard. Sathe alongwith Amar Shekh and Gavankar exploited the Marathi folk literature and literary styles to express Marxist thought in the language of the masses.

Marathi poetry was more influenced by Marxism than the novel or the play. Poets such as 'Anil' A.R. Deshpande, 'Kusumagraj' V.V. Shirwadkar have achieved a purposeful newness in their poems. In his *Vishakha* (1942) Kusumagraj in a lyrical vein writes about class conflict and revolution. In fact, Kusumagraj's poetry is multidimensional.

The name of Sharadchandra Muktibodh has already been mentioned in the context of the novel. In poetry also his contribution is quite significant. His important poems are 'Navi Malavata' and 'Yatrika'. Vinda Karandikar also has a good number of poems to his credit, such as 'Svedaganga', 'Mridgandha', 'Dhrupad' and 'Jataka'.

The most important Marxist poet, Narayan Surve, in his poems like 'Aisa mee ga brahma', 'Maze vidyapitha' and 'Jahiranama', not only continued the Marxist tradition but also succeeded in breaking the stagnant and gloomy literary atmosphere of the time. It is said and perhaps with little exaggeration that Surve opened a new vista in poetry writing.

In the field of short story mention may be made of Anant Kanekar, Shashikant Punarvasu and Annabhau Sathe. Kanekar and V.S. Khandekar wrote a few essays and articles in support of Art for life's sake. It is, in fact, Baburao Bagul who, through his attempted synthesis between Marxism and the Dalit movement, makes an impact.

Coming to Marxist play-writing, Warerkar's *Sonyacha kalasa* has already been mentioned. N.N. Joshi, Ganeshashastri Phatak, Desai Guruji, etc, present rather a simplistic picture of social reality. Nana Jogalekar also proved to be an eminent dramatist of the modern Marathi stage. Bards such as Amar Shekh, Sathe and Gavankar must be appreciated for their successful use of folk theatre as a medium for presenting Marxist thought. Anil Barve and G.P. Deshapande must be recognised as playwrights who gave some impetus to Marxist theatre.

Godavari Parulekar's Sahtiya Akademi Award winning *Jevha manus jaga hoto* (1972) is the most remarkable account of the struggle of a Marxist activist. *Haravalele diwas*, selected for the Sahitya Akademi Award in 1989, is Prabhakar Urdhwareshe's autobiography candidly highlighting his experiences in the Communist Party of India, with which he had a long association. The work is marked by incisive analysis, perceptive insights and balanced objectivity which make it much more than a historical account.

V.S. Joag's *Marxwad ani Marathi sahitya* (1981) is a scholarly study of the influence of Marxism on different genres of Marathi literature. He evaluates Marxist writing in Marathi vis-a-vis historical materialism, class consciousness, social inequality and socialist optimism, elaborating on Manavendranath Roy's philosophy and Mardhekar's theory of aesthetics. Progressive literature in Marathi is rich in translations of Marxist classics. Works of Communist writers such as Lenin, Stalin, Engels, Gorky (*Mother*) and Pasternak (*Dr Zivago*) have been repeatedly translated.

Sa.Mo.

PROGRESSIVE LITERATURE (Nepali) is a term used to devote Marxist literary writing. This is one of the major literary trends in post-Independence India and the post-Rana regime in Nepal. Ganeshlal Subba and Badrinarayan Pradhan are regarded as its pioneers among Nepali writers in India, while in Nepal there emerged a host of writers like Balkrishna Pokhrel, Taranath Sharma, D.R. Adhikari, Sarita Dhakal, Anandadev Bhatta, Govindaprasad Lahari, Churamani Bandhu and Krishnachandrasingh Pradhan. Even before the fall of Ranarchy there were writers like Hridayachandrasingh Pradhan, Bijoybahadur Malla, and Bhupendraman Sherchan 'Sarvahara' alias Bhupi Sherchan who wrote for the common people and tried to use literature as a means of making people aware of the socio-economic and political ills afflicted upon them by those enjoying higher positions in political and social hierarchies. But most of their writings lacked not only sophistication but also the knowledge of the Marxist principles. Hridayachandrasingh Pradhan has given a very crude presentation of class-struggle in his novels *Swasnimanchhey* (1954) and *Ek chihan* (1960). His criticism of Bhanubhakta's poetry in his *Bhanubhakta : ek samiksha* (1956) is equally superficial. Vijayabahadur Malla's plays like *Pattharko katha* (1971) and *Baulaha kaziko sapana* (1971) and Bhupi Sherchan's poems in *Naya jhyaurey* (1954) appear more as the works of political propagandists and slogan-mongers than of literary artists. However, Malla and Sherchan in their later works appear as two of the successful Marxist writers in Nepal.

Ganeshlal Subba and Badrinarayan Pradhan in their sporadically published articles show a greater depth of knowledge of Marxism. Ganeshlal Subha in his book 'Muna Madan : ek adhyayan' (1972) has attempted a Marxist reading of Lakshmiprasad Devkota's long narrative poem *Muna-Madan*. Badrinarayan Pradhan has published several articles on the commitment of a Marxist writer. Besides, he has also translated Maxim Gorky's

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Mother into Nepali. From Nepal Krishnachandrasingh Pradhan has emerged as a writer of good critical acumen. He has presented a Marxist reading of several major Nepali novels in his *Nepali upanyas ra upanyaskar* (1980). He has also published some volumes of critical and persuasive essays.

In 1959 some writers from Nepal founded an organisation called Pragatisheel Lekhak Sangh (The Progressive Writers' Association) under the chairmanship of the popular poet Dharmaraj Thapa who is widely known for his songs and folk writings. The Association was flocked by the leftists like Shyam Prasad, Pushpalal Shrestha, D.P. Adhikari, Taranath Sharma, and Sarita Dhakal as well as by the so-called centrists like Basudeo Luintel and Kamalmani Dixit. But for want of a common code of conduct as well as a well-defined concept of progressive writing that could be acceptable to all members, the Association could not last long. On the one hand, there were writers like D.P. Adhikari, Sarita Dhakal and Pushpalal Shrestha who believed in running the Association as a literary wing of the Communist Party and wanted to establish direct political affiliations. On the other, there were writers like Taranath Sharma, Krishnachandrasingh Pradhan and Dharmaraj Thapa to whom the term 'Progressive writing' meant any kind of literature that was written in a common man's speech and was easily comprehensible and spoke of the plight of the poor, the downtrodden, and the deprived. So a direct political affiliation and domination of the Communist Party was not acceptable to them. As a result, there was a split in the Association and the writers fell into two opposing camps and were engaged in mud-slinging against one another.

In India, the trend was picked up by younger writers like Bhim Yonzone, Asit Rai, Sharad Chhetri, Nordon Rumba, Jeevan Theengh, and Suvas Deepak. Bhim Yonzone edited *Agradut*, a news weekly, backed by the communist party in West Bengal, which published sporadic poems. Asit Rai is known both as a poet and as a novelist. He was awarded the Sahitya Akademi Award in 1981 for his novel *Naya kshitij ko khoj* (1980). Sharad Chhetri, another Sahitya Akademi Award winning writer (for the year 1986) is popular for his poems, novels and short stories. Nordon Rumba and Jeewan Theengh have published several long and short poems and short stories. Suvas Deepak writes both in Hindi and in Nepali with equal competence. He has published a number of poems, short stories and essays on Marxism in different journals and magazines. Bishnu Kumari Waiba alias Parijat from Kurseong, who later went to Kathmandu and settled there, is one of the best-known writers belonging to this trend. There are a few poets like Nawa Sapkota and Bhavilal Lamichhanoy from Assam in whose writings this trend is easily traced.

With the domination of Marxists in the socio-political life of West Bengal the number of young progressive writers like Norzang Syangden, Manprasad Jubba, Rajendra Bhandari, Bikash Gotamey and Birkha Khouka 'Dooassaeh' is ever increasing. Norzang Syangden (*Murchhana, 1986); Manprasad Jubba (Bunkhyachaharuko deshna,* 1986); Rajendra Bhandari (*Hiundey yee chisa ratka pandaharuma,* 1979, *Yee shabdaharu: yee harafharu,* 1986) appear more cretive. The works of poets like Bikash Gotamey possess limited aesthetic value, and appear more as fragments of some political lectures and slogans. His poems collected in his *Anastha paharka geetharu* and *Lara Birbahadurharu lara* (1988) are a clear evidence of this. With the increasing inclination of Nepalis towards the new trends in Europe and America, progressivism as a movement has lost much of its force today. However, the movement has, to a great extent, been successful in knocking off many traditional concepts of literature and making writers aware of their role in society.

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Ga.

PROGRESSIVE LITERATURE (Oriya). Literature that aims at the eradication of exploitation in society and inspires the formation of a classless society may be called progressive. In Oriya literature such a trend originated through Nabajuga Sahitya Samsad with the patronage of Nabakrushna Choudhury, Bhagabati Charan Panigrahi, Prananath Patnaik, Ram Prasad Singh, Sachi Routray, etc. Bhagabati Panigrahi had written a series of articles on socialistic ideals in magazines like *Pragati, Krushak, Mukti yuddha* and *Adhunik,* etc. He was a believer in dialectical materialism and a spokesman for the proletariat. One of his poems 'Lenin' bears his admiration for the great Marxist leader. The poet Anand Patnaik has proclaimed that one day the labourers would be free from exploitation and would get the wages as per their labour. In his poems one finds an optimistic outlook for the upliftment of the proletariat. His poems are intended to educate the people in socialistic consciousness. He was unhappy with a social structure where the ordinary man suffered and the bourgeoisie led a life of luxury at the cost of labourers, farmers and industrial workers. His poetic excellence, with a sharp satire on the social system, is very much alive in his poem 'Kalisi lagila mote'. He wanted to destroy a creation he called 'unjust' and re-create it on the values of 'satya', 'shiva' and 'sundara'.

The poet Raghunath Das (1920-84) was a proponent of Marxist ideals. In his poem 'Mrutyu go tume sete bele kian asani' he has portrayed the pathetic condition of the farmers. Similarly, his poem 'August 15, 1947' warns the

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comrades that it is not the final stage of revolution and says that their struggle is not yet over. One year after Independence he wrote 'Alpayusha' where he expresses his frustration over the administrative set-up of free India. He was the editor of a fortnightly magazine *Sarbahara* and was a source of inspiration to people with a revolutionary consciousness.

The voice that trumpeted against exploitation and suffering was that of poet Sachi Routray. In his poems and short stories he raises his voice against social injustice and exploitation. In his works *Pandulipi*, *Pallishri* and *Konark* he expressed his sympathy for the downtrodden.

Ram Prasad Singh in an essay asked the common man to liberate himself from social exploitation, and pleaded for literature that was free of gods and religions and understood and expressed human problems. In other words he proposed a humanistic literature.

The poet Kalindicharan Panigrahi has described with concern the exploitation of the people of Dhenkanal (Orissa) by a cruel king. The revolutionary poet Man Mohan Mishra in his 'Mukti sangita' expresses his great hope that one day the exploiters will be annihilated and the proletariat will have a say in farms and factories. In the post-Independence period some poets were disappointed that the class struggle had not been resolved, although the evils of exploitation were well publicised. The poet Godavarish Mahapatra warned the rulers of independent India about the dangerous consequences of continued exploitation in his poem 'Chati'. Likewise in 'Biplab pathe' he asked the people to wake up and oppose with full force exploitation in every form. The poet Jnanindra Verma was also worried about the state of society in post-Independent India in his poem 'Bamapath'. Poets Krushna Charana Behera and Chintamani Behera heralded in 1957 the dawn of a classless society in their poems. There was the emergence of two fire-brand Marxist poets, Rabindranath Singh, popularly known as Rabi Singh and Brajanath Rath. Rabi Singh's 'Patha prantar kabita' described the exploitation of the proletariat. In most of his poems he attempted to demolish all social institutions and tread the path to a classless society. He thinks like Mayakovsky that for a poet there must be a social command. In his 'Charam patra' (1961) he wants to fight face to face the Satan in man. In 'Sithila balga' he admits the defeat of revolution and desires his own destruction. In 'Mu o mora kabita', he says, 'My action and religion intend to speak the bare truth'. His other important works are *Bhrukuti, Padatika, Kshata* and *Bisvavani*. Everywhere he glorifies labour and revolution. For him truth is the essence of poetry. Imagination can be built upon falsehood but man, in order to live and progress, has to destroy falsehood in its totality. Brajanath Rath is a poet of humanism. He has a strong conviction in socialism and is very much aware of exploitation in society. His collection *Maru golapa o anyanya kabita* shows his firm hope that one day there will be complete cessation of suffering for the proletariat. He asks the people to be realistic and not be swayed away by dreams. As a revolutionary he sings, 'I am the creator of the creation'. The revolutionary poets who want to establish a healthy social system are Prasanna Patsani and Sadasiva Dash. Patsani has a definite goal to achieve in his poems. His works *Nian ra bindu o raktabruttara, pariudhi, Sakala, Kabita eka darpan* bear the impress of pessimism and suffering of humanity and point the way out of them. A vivid description of anger, struggle and conflict is found in his 'Baghan bhitare picnic'. As a reaction to the Naxalite revolution, Oriya literature produced a revolutionary poet Sadasiva Dash. His 'Rakta megha' 'Sambhavana', 'Bharata Barsha', 'Koraput' and 'Mlechha samhar' show the suffering and oppression of the people. He finds hope in revolution and says that a revolutionary never wants to apologise or give in but is adventurous and wants to achieve a greater truth not for himself but for the downtrodden.

A.P.

PROGRESSIVE LITERATURE (Punjabi) arose under the aegis of Pragativad (progressivism) during the thirties as an analogue to such a literature in Europe. In European literature progressivism responded positively to the social, political and rational tendencies initiated in the 19th century as a result of industrialisation, political economy and scientific inventions. At the same time, it had the apprehension that the institutions of capitalism and imperialism, culminating into that of fascism in the 20th century, posed a great danger to democratic and liberal way of thinking and living. No wonder then that anti-capitalism, anti-imperialism and anti-fascism became the primary themes of progressive literature in India as well as elsewhere.

Rather than being homologous, progressivism in Punjabi was analogous to it. As in Indian literature as a whole, it came to hold that poverty, inequality and obscurantism generated by feudalism, casteism and religion respectively, posed the greatest danger to human progress, particularly in the life of the poverty-stricken mankind of the countryside. Naturally anti-feudalism, anti-casteism and anti-obscurantism became the primary subjects of progressivism in Punjabi literature. As a counterpoint to the social, political and religious regression of the vast multitude of the people, their deep-rooted sexual starvation attracted much attention of progressive writers, tending to become, as it were, a second-line motif of this literature. Crystallising themselves into Marxist and Freudian perspectives, these two types of motifs have swayed the balance in the chief proponents of progressivism in Punjabi literature. In the writings of Sant Singh Sekhon and Mohan Singh, they have tended to accentuate the progressive stance, but have tended to destroy it in the writings of Balwant Gargi and Kartar Singh Duggal.

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PROGRESSIVE LITERATURE (RAJASTHANI)

The progressive phase extended from the late thirties to the early fifties. As the most creative phase, it flourished in all the genres of literature. First it flourished in short-story and poetry, and subsequently in drama and novel. Critical norms were also established by Sant Singh Sekhon, the pioneer of this phase, in his work entitled *Sahityarth* (Meaning of literature, 1957), in which he lucidly expounds these critical norms.

Sant Singh Sekhon, Sujan Singh and Kartar Singh Duggal have been the most distinguished short-story writers of this phase. With Sekhon's early collections, *Samachar* (Tidings, 1943) and *Kame te yodhe* (Toilers and warriors, 1950), he became the founder of this genre, no matter though in *Adhivat* (Midway, 1954) and *Tija pehar* (The third phase, 1958) the utilitarian aspect tended to eclipse the aesthetic aspect. Such, in fact, has been the rupture between the two that only at rare moments has there been achieved a resolution to denote that a progressive work is most profoundly determined by its time and simultaneously goes beyond into timelessness. That this was problematic with progressive literature is evident from the short-stories of Sujan Singh, who, in *Dukh sukh* (Pain and joy, 1941) and *Dukh sukh ton pichhon* (After pain and joy, 1946), failed to observe the proper aesthetic distance from transmuting the subject matter of life into the truth-content of literature. The urge to depict deep-rooted sexual oppression so overpowered Kartar Singh Duggal in *Agg khan vaale* (The fire-eaters, 1948) and *Nawan ghar* (The new abode, 1951) that he subjected himself completely to the Freudian perspective. In his effort to locate a permanent nucleus beyond the social and the historical nuclei of life, he ignored the fact that physical birth was not identical with social birth at all. Duggal had started in 1940 with *Saver sar* (Morning) as a balanced progressive in the sense in which the term has been used above.

With the solitary exception of Mohan Singh, the progressive poets of this phase were caught in the dichotomy between the aesthetic and the utilitarian aspects of literature. In *Kasumbra* (Thistled flower, 1939), *Adhvate* (Midway, 1944), *Kach sach* (Illusion and reality, 1950) and *Awazan* (Calls, 1954), he was able to communicate human experience, dialectically related to the antinomies of time and space, culture and nature, society and self, and beauty and utility. Employing the folklore in *Pathar gite* (Pebbles as playthings, 1946), *Lamian vatan* (Long journeys, 1949) and *Sunehure* (Messages 1955), Amrita Pritam tried to articulate the deep-rooted oppression of womankind. Since woman is space as man is time, she, unlike Mohan Singh, failed to integrate her feelings and emotions into an ideological perspective. Moreover, folklore is not a unique conception identical in time and space. So its employment tended to give fragmentary and incoherent identity to her poetry. A similiar identity seems to accrue to the poetry of Bawa Balwant, who, in *Mahanach* (The great dance, 1941) and *Bandargah* (Harbour, 1951), employed pedantic and flamboyant rhetoric as a substitute for the genuine language of poetry.

What was characteristic of poetry with Amrita Pritam and Bawa Balwant in the first phase, became compulsive for Santokh Singh Dhir, Gurcharan Rampuri, and Surjit Rampuri in the neo-progressive phase that extended from the beginning of the fifties to the beginning of the sixties. With their failure emerged such cerebral movement as *Prayogvad* (Experimentalism).

Jaswant Singh Kanwal and Surinder Singh Narula were the most important novelists of this phase. In *Rat baki hai* (The night yet remains, 1955), *Rup dhara* (Flow of beauty, 1956) and *Hani* (Mates, 1961), Jaswant Singh Kanwal imposed doctrinal simplicity on the complexity of life. As a result his novels employed hagiographical language unfit for variegated narration, description and discourse. Surinder Singh Narula, instead, achieved much more in *Peo puttar* (Father and son, 1946), *Rang mahal* (The pleasure palace, 1950), *Lok dushman* (Enemy of the people, 1952), *Aluni sil* (Saltless rock, 1952) and *Gallan din rat dian* (Talks of day and night, 1966). As a critical realist, he evoked the totality of life faltering in texture but unfaltering in structure.

During both these phases, playwriting remained largely the prerogative of Sant Singh Sekhon and Balwant Gargi. Whereas in the plays of the early phase, like *Kalakar* (The artist, 1946) and *Naraki* (Denizens of hell), Sant Singh Sekhon dramatised conflicts latent in contemporary society, he gave a historical-materialist interpretation to history and mythology in the plays of the second phase, namely *Moian sar na kai* (The dead lack awareness, 1955), *Waris* (The inheritors, 1955) and *Damyanti* (1959). Similarly, Balwant Gargi evinced social awareness of the progressive sort in the plays of the first phase, like *Loha-kut* (Iron-beater, 1944), *Sail pathar* (Cold stone, 1945), *Nawan mudh* (New beginning, 1949) and *Kesro* (1952).

Starting from the seventies, progressive literature in Punjabi has passed into a new phase, and progressive literature with a distinct ideological stance has ceased to become a living force.

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Te.S.G.

PROGRESSIVE LITERATURE (Rajasthani). If progressivism implies in the broadest sense sympathy with the poor, we find its expression as far back as the 17th century when a poet like Durasa Adha depicted the sad plight of

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the poor classes in his *Kartar bawani*, or when Umardan Lalas of Jodhpur wrote about the famine-stricken people who migrated to adjoining areas with their families and exposed themselves and their women to the greed of money-lenders and bad characters.

But a real start in progressive literature is made only when certain revolutionaries oppose foreign aggression and try to uproot it, and when agrarian and social-reform movements are launched to fight the atrocities of the ruling classes. Vijaisingh 'Pathik' takes up the cause of the rural folks exploited by the capitalists whose palatial buildings stand on the sweat and blood of the toiling masses. And Bhairavlal 'Kala Badal' asks the dark clouds to shower fire on the cruel and inhuman feudal lords.

The most poignant of the poetic utterances against the British, perhaps, come from Arjunlal Sethi who called the British rule a blood-thirsty reign. The pre-Independence era witnessed some more progressive writers like Ganeshlal Ustad, Jainarayan Vyas, Hiralal Shastri and Udairaj Ujal. Ustad served as a trade unionist while working with mill workers. When he jumped into politics he recited his own songs for mass-awakening. He despises all parasites and speaks of the victory of labour. Hiralal Shastri was another visionary who dreamt of the storm of change. Jainarayan Vyas too talked of social and political changes. In the post-Independence period, a new spirit of nationalism swept the entire country. Anti-feudal and anti-capitalist waves surged forward. Equality of opportunities for all, rights of women, emancipation from exploitation, dignity of labour–these were the main trends in which progressivism revealed itself.

Dialectical materialism, preached by Marx, was the mainstay of progressives, but many of them negated all traditions and developed a sort of aversion to the entire heritage of Indian thought. Despite some such shortcomings, progressivism was a welcome development. Revatdan Charan of Jodhpur depicted the landlords as ploughing their own fields and their wives carrying food for them. Kanhaiyalal Sethia, Premchand Rawal and Narsingh Rajpurohit artistically align themselves with the poor and the suffering people. The cruelties of the moneylending class have been depicted by Muralidhar Vyas in his book *Varasganth*, and by Annaram Sudamá in his *Mewai ra runkh*. Sudama's stories, novels and dramas are full of outbursts against the capitalists.

Some poets have raised their voice against rampant corruption and deteriorating standards in public life and government circles. Narsingh Rajpurohit in his stories like 'Bharat bhagya vidhata', R.D. Shrimali in 'Salavatan', Sanwar Daiya in his *Ek duniya mari*, and Sudama in his novel *Mevai ra runkh* have exposed this sorry state of affairs.

Social evils, besides political corruption and economic exploitation, have engaged the attention of many writers, e.g. S.N. Joshi (*Shabadka*), Baijnath Panwar (*Ladesar* and *Nainan khutyo nir*), Govindlal Mathur (*Shatrangini*), Sanwar Daiya (*Dharati kad tain ghumaili*), Mulchand Pranesh (*Wakalat antara sila sans* and *Chasmadith gawah*). Thus, progressivism brought about a general change in the outlook of writers and poets in all walks of life. The firm believers and protagonists, however, went a step further, asking for a radical change. On the adverse side, all traditions, good or bad, were run down. This led to a gross neglect of the rich heritage of the country.

When the so-called new poets came, their approach was more poignant against the social order and all evils. In their newly-coined expressions and techniques they voiced their attitude in no uncertain terms. The progressives, preceding them, perhaps, did not believe in such an outburst. Poets like Ganeshlal Ustad gave a call to ring out the old and the unhealthy order. He stressed the importance of hard labour to bring about a real and lasting change. All this was definitely a welcome change.

Raw. S.

PROGRESSIVE LITERATURE (Sindhi). The Russian Revolution, and later, the Second World War and freedom movement had their impact on Sindhi literature. The mind of the Sindhi writer now shook off romanticism and was informed of a new politico-socio-economic awareness brought about by the events. Intellect and logic forced their way in the Sindhi writing through the progressive trend.

Hyder Bux Jatoi could have been a great poet, indeed, but for his political involvement that changed the pattern of his creative urge and vigour. Jatoi's poems compiled in *Tuhfa-e-Sindh* (Gift of Sindh, 1931) are progressive in content. There was yet another poet, Kishinchand 'Bevas', who, in his thought and sentiment, showed progressiveness. Many poems in his compilation *Shrin Shair* (The sweet poetry, 1929) give sufficient evidence of the progressive trend. Jatoi and Bevas were the first two poets who broke the shackles of romanticism in Sindhi poetry.

It was again the translations from Urdu and Hindi during the forties that provided the required impetus for the development of the progressive trend in Sindhi literature. The Sindhi progressive writer leaned heavily on these works to seek new techniques and forms for portraying the social reality. Authors like Khwaja Ahmed Abbas, Munshi Premchand, Krishinchander and other progressive writers were translated into Sindhi. It was, indeed, during the forties that the progressive trend took root in Sindhi literature. Sindhi writers for a time rid themselves of the out-moded romances for inspiration and guidance, and embarked upon creating fiction based on social realism.

Registani Phula (The Flowers of the desert, 1941) is a collection of really good short stories that follow the progressive trend. The authors included were Bhagwan Lalwani, Sheikh Abdul Satar, Anand Golani, Narain

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Devani, Jivat Naryani, Sobho Gianchandani, Gobind Malhi, etc. The stories truly analyse the various aspects of social and economic life in a plausible manner and echo the rights of the labour class.

The second collection of short stories reflecting progressivism, *Sard ahun* (The cold sighs, 1942), was authored by Gobind Panjabi. The author does not deviate from his ordered conception of social realism in the stories included in the collection, and at times fumbles in narration which is marred by weak and uncontrolled language. During the period, yet another collection of progressive short stories *Praha phuti* (The dawn, 1945) saw the light of the day. Among others, the story of Krishin Khatwani, 'Kute jo maut' (Death of a dog), was included in the collection. During the same year a collection of short stories, *Pharak* (The flapping, 1945), was brought out. In the stories compiled, Anand Golani probes deep into the social and political problems of the time, but strangely enough, his stories end with a note of pessimism.

A.J. Uttam, the staunch devotee of progressivism, made his debut as a short story writer in *Phuleli* magazine with his story 'Shikasta' (The defeat, 1944). Another story by him depicting progressivism, entitled 'Akir kesitain' (How long, after all ?), was published in *Jivan Kala* magazine in 1945. Kirat Babani was another progressive writer of the time and his short story *Hua* (She) based on social realism, included in the collection of short stories brought out by *Zindagi* publications (1947), brought him in the forefront of progressives.

Strangely, the concern of the progressive short story during the period covered up to 1947 keeps away from bringing out the chicanery of the capitalistic society and the writers direct their attention to the common man, adopting no different approach from that of the famous Hindi writer Premchand, who was much translated into Sindhi. The characters of the short stories never rebel. They quietly submit to destiny without raising an eyebrow as to why their very existence is being erased by the bourgeois society. To sum up, they do not evince enough social awareness.

The progressive literature, however, developed during the major part of the fifties. It grew and thrived, carrying with it the tradition of the forties and, at the same time, was different in a way. The progressive literature of this period depicted social realism to its core, but was not effective inasmuch as almost all the short stories ended with only slogan-mongering; and this attitude of the writers made much ado about nothing and sacrificed the art at the altar of ideology. There is yet another aspect of this movement which was condemned later by the rebels. The literary press at this time was literally in the hands of the progressives who persecuted young writers by moulding their writings to suit their ideology. Ultimately, this inimical slogan-mongering attitude of the progressives landed them in trouble and proved to be one of the reasons for their decline. Much later, the progressives conceded that what they had produced during the forties and the fifties was bereft of art, an essential ingredient of creative work. Surely, the dominant emotion of progressive literature, as brought out during this period, especially immediately after the partition of the country, when its inherent possibilities are compared with those it achieved, must strike the honest heart as the emotion of failure—a failure in the radical sense that they could not consciously react to more than a fraction of life that was full of agony and mortification at that period of turmoil—the life we knew and endured with the wounds raw, open and bleeding.

Gobind Malhi, one of the most committed progressive writers, has given Sindhi literature nearly two dozen novels, apart from a score of short stories and plays. Considering the bulk of his writings, it seems that he has not been able to give us anything significant that should go down in the history of literature, except for his two novels *Desi sena kajani* (1959) and *Pyara ji pyasa* (The thirst of love, 1972).

A.J. Uttam's early essays on progressive literature and his short stories during the fifties established him as the most passionate propagandist of progressivism. His short stories compiled much later in *Kashmakash* (The struggle, 1971) smack of blatant slogan-mongering. These stories were published in the magazines during 1953-68. Uttam's essays on literature, as compiled in *Sindhi sahit* (Sindhi literature), *Sahit ain sahitkar* (Literature and litterateur) and *Sindhi kahani* (Sindhi short story) are idiosyncratic, at times cranky. Yet in these essays the tone is appropriate. However, enthusiasm within one's credo is the surest way to attract the attention of the young. He is often wrong in his assessment, but the tone of his writing suggests he is never in doubt.

Another stalwart in the progressive trend is Inder Bhojwani, a truly committed poet. He is sure of his ground in his poems in *Praha bakhun kadhiyun* (The streaks of dawn, 1963).

Sundri Uttamchandani is the only progressive fiction writer who has her own place in this trend. Her gift is the ability to create characters so vital that they seem to spring from the pages. She has to her credit a number of collections of short stories and novels. Her titles *Kirandara divarun* (The dilapidated walls, 1953), *Achha var, g'arha gula* (The grey hair, red roses, 1965) and *Bhuri* (The doll, 1979) are worth mentioning. She would have been a marvel of a creative writer—there is nothing that can escape her lynx-like eyes—but for her forced commitment to ideology which sets her writing pot-boilers whimpering with slogans. Her confidence, her courage and determination come from the artist in her, but she keeps killing the artist at the altar of the ideology to which she never seems spontaneously committed.

Later, in the sixties and seventies, the progressives did change the texture of their writings by simply avoiding

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overtones and, instead, weaving undertones of ideology in their works, but at the same time making sure that the writings conveyed the desired message. It is also true that in their later works, the characters submitted to some extent to the superficial subjectivity dosed in by the authors, just as in the novel of Gobind Malhi, *Pyar Ji pyas*, mentioned earlier. But, in totality, with near zero psychological curiosity and acumen, the progressives failed to bring us anywhere near the work of art.

Whatever the standard of writing of the progressives be, however low their capacity for the creation of work of art be, there is no doubt that, but for their efforts, whether dreary or drab, Sindhi literature would not have developed to the extent it has. The progressives provided the infra-structure and the means, and the contemporary writers happily used them in order to build up the formidable Sindhi literature of today. It will, therefore, not be a matter of shame for the contemporary writers to accept the progressives as the harbingers of a new wave in the Sindhi literature of today.

P.A.

PROGRESSIVE LITERATURE (Tamil). If the connotation given to progressive literature could be taken in a larger sense, i.e. writings that concern themselves with the poor and exploited segments of humanity and focussing attention on them in order to awaken the consciousness of the rest to such realities, then one can see this trend right from the earliest times in Tamil literature. A significant part of the Sangam works deals with the lives of common people, their dashed hopes and persisting frustrations. This thread may run through the works of the Siddhas who rebelled against all authority and cant. Radical traits may be discerned in the lives of saints who endured persecution, like Nandanar, or Gopalakrishna Bharati, down to Subramania Bharati who saw the Russian Revolution as the advent of Krita yuga and sang of freedom for Thiyas, Pulayars, Maravas for whom he proclaimed, 'If one mouth should go hungry, let us destroy this world.' Equally significant is the work of Shankar Ram, *Mannasai* (Love of the soil, 1938) which unfolds the travails of a farmer's love for his land, or that of Puḍumaippittan (30's-40's), who consistently attacks the ugliness and cruelty perpetrated on the hapless and the underprivileged sections of society.

Progressive school in Tamil may be said to have begun with Chidampara Raghunathan's novel *Panchum pasiyum* (Cotton and hunger, 1949-50) which ostensibly deals with the hard times to which the weavers' community had fallen. The trend set by this novelist was later followed by several others like Ponneelan, D.Selvaraj, K. Chinnapa Bharati, P. Jaya Prakasam, etc. Of these, only in the first half of Chinnappa Bharati's novel *Daham* do we find a convincing and genuine grappling with the hard realities of life; the rest are romantic fantasies of revolutionary ideology that pass for realism. Rajendra Cholan in half of his short story output somehow manages to combine both the literary and the progressive elements.

There are other shades of progressivism in Jayakantan's early writings though they seem to be a bit loud. Sandana Ramaswami is a very talented progressive writer but as he himself gave up his earlier credo, he has become a nonentity to the progressive group. Another important progressive writer is Indira Parthasarathi. Besides, there are some good writers like Charvahan, K. Rajanarayanan, Poonami and Nanjil Nadan who have in their writings elements which are acceptable to the progressives. However, they do not proclaim themselves to be progressives and their writings do not wholly conform to the rigid requirements of progressivism, so they are not labelled as progressive writers.

There were two outstanding writers hailing from the Eelam part of Sri Lanka. One was M. Thalaya Singam, who died in his thirties. Though he developed serious differences with the progressives, he never gave up his Marxist faith. The other writer, K.Daniel, wrote five or six novels of great evocative power. His writing was confined to the portrayal of the world he knew, i.e. the miseries of the untouchables of whom he was one.

The influence of progressivism is seen on the critical writings of T.M.C. Ragunathan, K. Kesavan, N. Vanamamalai, K. Kailasapathy, K.Sivathambi (the last two are Sri Lankans) and some others.

Ve.S.

PROGRESSIVE LITERATURE (Telugu) in Telugu is the direct outcome of the desire of the writers to articulate their awareness of and involvement in the contemporary reality and indirectly of their exposure to similar tendencies in the other Indian and European literatures. Attracted by the success of Marxian theory in the Russian revolution, writers the world over were trying to modify their perspectives and organise themselves into progressive groups. A decision to found the Progressive Writers' Association was taken in 1934 by writers like Mulk Raj Anand and Sajjad Zaheer. Through a curious coincidence in Telugu too the first significant progressive poem 'Maro prapancham' was composed by Sri Sri in 1934.

In Telugu the progressive movement started as a revolt against the romantic concept of literature as a body of mere aesthetic writing; the aesthetics of delight is sought to be replaced by the dynamics of action. Expressing itself against ineffectiveness and escapism, the new literature emphasised the content instead of the form, the message instead of the medium, and the social experience instead of the individual libido. From the early stages the movement was linked with the socio- political ideology of Marxism, to which, according to Puripanda Appalaswamy, most progressives found no alternative 'for bring-

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ing about universal well-being'. Most of these writers were also associated with a political party. The burden of their song was the class-struggle, with their sympathies on the side of the exploited majority, 'the betrayed brother'. Critics like Sampathkumara think that the progressive poetry in Telugu includes the poetry with a Marxist bias and of experimental form as in Sri Sri's surrealist poetry. Although poets like Dasarathi, Tilak and Arudra do not strictly belong to this group, for the historical survey, the progressive element in these writers also is considered, without confining to the boundaries of Sishtla and Tilak as laid down by a recent critic.

Emerging from his brief indulgence in romanticism, Sri Sri gave an indication of his progressive thinking in comparing the crescent moon with 'the forked dagger' in 'Khanda sasi' (1932). In 'Jaya bheri' (1932), he announced the triumph of the modern over the traditional, the progressive over the romantic, and said that he would 'rise like the flag of the mansion of the world'. The first significant progressive poem in Telugu, 'Maro prapancham', was composed on 12 April 1934, inspired partly by Nazrul Islam's 'Chal, chal, chal' for the content, though the poem depended on the *Communist Manifesto* which also gave a clarion call to the workers of the world to unite. Between 1934 and 1940, he composed several poems forcefully articulating his proletarian propensity. Sri Sri still towers over the other poets as an eloquent and vigorous champion of the under-privileged in society.

One of the early rebels against romanticism was Patthabhi. In his collection of twelve idiosyncratic poems in *Didel regala dozen* (1938), he declared that he would 'break the backbone of prosodic poetry with the clubs of prose-poems.' But as a progressive poet, he did not seem to have exhibited a positive dimension, except an openess, actually crudeness, in dealing with sex, as opposed to the romantics who showed a refinement of taste and delicateness of perception. A close associate of Sri Sri, Srirangam Narayana Babu, participated actively on the side of the more well-known poet in their long-drawn onslaught against romanticism. In his collection of poems, *Rudhira jyoti*, he presented the pathetic portraits of miserble people thirsting for a gulp of water and craving for a morsel of food. Inspired by Nazrul Islam's 'Bidrohi', the poet called himself 'Viplavarishi' (Prophet of revolution). Like Sri Sri, he too interpreted, in 'Raktapatakam', 'the banner of blood/ the tongue of Shakti, the crown of fire/calling out from the sky' as the Trinity of Progressive revolution. Another comrade of Sri Sri, Puripanda Appalaswamy, in his poem 'Daivam' (1937), ridiculed 'the flags of authority flying over the altars of dead human bodies'. Echoing the marching song, 'Maro prapancham' of Sri Sri, he wrote 'Anala patakam' with similar cadence, though much less successful.

The influence of Sri Sri on a generation of poets is no less significant as his own poetic putput. The founding of Abhyudaya Rachayitala Sangham (Progessive Writers' Association) in 1943 gave an added impetus to the movement. In 1944 came out *Niagara*, a collection of forceful verses depicting the pathos in the lives of the downtrodden and urging them to the path of revolution. The three poets, Bellamkonda Ramadasu, Kundurti Anjaneyulu and Elcheru Subrahmanyam, believed that 'the best poetry was contained in the *Communist Manifesto*' and wrote spirited poems on revolt. Aligning himself with the exploited anywhere, Dasarathi wrote severe indictments against the Nizam, who symbolized both political and economic exploitation, in his two volumes of poetry, *Agni dhara* (1949) and *Rudra veena* (1950). Then came a series of progressive poetic compositions like Arudra's 'Twamevaham' (1949), Somasundar's 'Vajrayudham'. Anisetti's 'Agni veena', Rentala's 'Samgharshana' (1949), Gogineni's 'Udayini', Narapa Reddy's 'Ashrumala' 1950), Somasundar's 'Kahali' (1953), Ramana Reddy's 'Bhuvanaghosha', Kundurti's 'Telangana' (1956) and Rentala's 'Sarpayagam' (1957). Progressive poetry came to be written by poets without any party affiliation. Randhi Somaraju, for example, in 'Burjuva pelli kuturu' (1972) exposed the misery of the downtrodden women in society. Even poets who are temperamentally romantic, like C. Narayana Reddy in *Mantalu manavudu* (1973) and Seshendra Sharma in *Mande suryudu* (1974), wrote poems presenting the pathos in the lives of the underprivleged sections of society. A poet like Siva Reddy in *Raktam suryudu* (1976) suggests the way of bloody struggle for obtaining justice for the unfortunate. An extreme destructive approach to the existing establishment, described as 'leper institution', is suggested by the Digambara poets, who organised themselves into a movement in 1965. Nagnamuni, Nikhileswar and Jwalamukhi seemed to give an impetus to the movement. The urge of this poetry was towards pulling down the establishment without suggesting an alternative. Negative though they are, the three volumes published in 1965, 1966 and 1968 are a record of their powerful and anguished feelings against social and economic injustice. After the sixtieth birthday celebrations of Sri Sri in 1970, a revolutionary writers association was started and a collection of poems was brought out in *Jhamjha* (1976). Sri Sri himself brought out a volume of proletarian poems in *Maro prasthanam* (1979).

The tendency towards progressivism, though more vocal in poetry, spread to the other genres of literature as well. Social awareness was powerfully expressed in the Telugu novel as early as 1921 in Unnava Lakshminarayana's *Malapalli*. But the novel took up the proletarian problems for a close examination in the post-Sri Sri period only. Rachakonda Viswanatha Sastry in *Alpa jeevi* (1961) has artistically presented the aspirations of the common man from a progressive, humanistic perspective. Among the other social novels championing the cause of the proletariat, sometimes in an aggressive manner, mention may be made of Mahidhara Ramamohana Rao's

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Rathachakralu (1959), *Onamalu* (1960) and *Kattula vantena* (1961) and Vattikota Alwaruswamy's *Prajala manish* (1963). The short story writer also turned his attention to the problems of the proletariat; the stories of Rachamallu Ramachandra Reddy in *Alasina gundelu*, of Rachakonda Viswanatha Sastry in *Aru sara kathalu* (1963) and of Kalipatnam Ramarao in *Yajnam* (1971) are some examples. A few dramatists too wrote a few spirited progressivist plays, like *Mandadugu* (1962) by Sunkara. The spirit of progressivism thus spread practically to all forms of literature in Telugu.

After 1940, some writers tried to adopt a progressive stance for the sake of popularity, sometimes much against their natural propensities. Such artificial attempts have often led to inconsistencies. But in an overall assessment of the contribution of this movement to Telugu literature, especially poetry, it must be admitted that the excessive truculence of progressivist tendencies has sometimes diluted literary quality, and poetic suggestivity has been vulgarised to brazen declamations and panegyrics. A recovery of aesthetic beauty in expression, along with a sensitiveness to social problems, may yet contribute to excellence in Telugu literature.

S.S.P.R.

PROGRESSIVE LITERATURE (Urdu). The progressive writers' movement in Urdu literature came into being after the first Progressive Writers' Conference was held at Lucknow in 1936 under the Presidentship of Premchand. The Manifesto adopted at this Conference gave an impetus to progressive writing in Urdu as well as in other Indian languages. But before drafting the Manifesto at London, Sajjad Zaheer, in collaboration with Rashid Jahan, Mahmooduzzafar and Ahmad Ali, had published a collection of short stories called *Angare* (The live coal) in 1933. Sajjad Zaheer's novel, *London ki ek raat* (A night in London), was also written during the publication of *Angare*. The artistic level of the short stories was not high, but they created a stir in the Urdu world, and the book was proscribed by the British Government. In a way, its appearance was the declaration of a new movement in literature. It attacked the old and decadent institutions and ideas, and invited the new writers to use their pen fearlessly. It also revealed a new approach to the problems of sex in the middle class society.

Two sentences from Premchand's presidential address gave a new aesthetic direction to progressive writing: 'We have to change the criteria of beauty.' It heralded a new approach different from that of the classics where beauty was an aristocratic princess of the ivory tower. The second sentence determined the relationship of literature and politics: 'Literature is not the camp follower of politics; it is the torch of light that shows the path to politics.' Here the word 'politics' does not stand for the programme of any political party. It means the understanding of all the social and economic factors which create history and change society, effecting a change in human thought and emotion, and thus giving a new direction to literature and art. In its turn literature becomes an instrument of understanding and change.

The first Progressive Writers' Conference was held at Lucknow along with the historic session of the Indian National Congress where Jawaharlal Nehru, in his presidential address, declared socialism as the goal of the national movement. Thus, progressive literature became a part of the freedom struggle of India with revolutionary consciousness. It drew the attention of the British Government, and the Home Secretary, Government of India, M.G. Hallet, issued a circular to all local governments to watch the movement 'with some suspicion' as, in his opinion, it was in accordance with the current policy of the Communist International.

We had received humanism, rationalism, patriotism and anti-imperialism as gifts from our literary heritage, but they were embellished with religion. The parallel movements of Hindu and Muslim revivalism had influenced them powerfully. the progressive writers tried to link the face of literature with the fate of the people, the workers, the peasants and the middle class, and thus gave a new direction to literature. Tagore, in his message to the Allahabad conference (1930) of young progressive writers of Hindi and Urdu, emphasised the fact that for creating good literature it was necessary to be in direct touch with the people with a conscious effort to understand them. In the same letter he warned the young writers against the danger of obscurantism. They have to come out of their egoistic shell if they are really in search of truth and beauty: 'Learn to blossom forth like a bud out of the wooden stem and see how pure is the air, pleasing the light and how clear the water.'

The progressive writers gave a new concept of Man which is not so very clear in their Manifesto as in their writings. This is the Man who has broken the chains of superstition and class operation, and has succeeded in resolving the contradiction between physical and mental labour, and thus, becoming the complete master of all his creative powers. This Man is yet to be born for whom a revolutionary change in the social relationship is necessary, and the progressive writers have to strive to bring about the change through their writings. The writer does not change reality directly. He only changes the mental and emotional attitudes, not with the rational argument, but with the delicate sword of aesthetics where the argument becomes ecstasy. It is here that the real worth of a writer is tested.

This was a great responsibility. The objective conditions were created by the freedom struggle, international happenings and the intellectual movements of the world. Fascism was raising its head in Europe, books were consigned to flames on the streets of Berlin and the world was resounding with the barbaric Nazi slogans. This

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menace had to be fought, and culture, literature and humanity had to be saved. Gorky, Romain Rolland, Thomas Mann, Henri Barbusse and other writers came together on the platform of an international conference at Paris in 1935. Sajjad Zaheer and Mulk Raj Anand, young Indian students in England, participated as observers. Precisely at this time Tagore and Jawaharlal Nehru in India raised their powerful voice against fascism.

It was after a few months of the Paris conference that Sajjad Zaheer and Mulk Raj Anand alongwith some other Indian students in London drafted the first Manifesto of the Progressive Writers. The Manifesto gave a new turn to the literature of Urdu and other Indian languages, and for the first time in the history of India, a powerful All India literary movement embracing almost all the major languages was born. It became a part of the world movement heralding the new awakening of man, a movement that had been drawing in its fold intellectual gaints like Albert Einstein, Bernard Shaw, Anatole France and Martin Anderson Nexo since 1919.

The progressive writers movement attracted the attention of eminent living writers of Urdu like Premchand, who presided over the first conference, Hasrat Mohani, Maulavi Abdul Haq, Iqbal and Josh Malihabadi, who blessed the movement. Most significant names from other languages are those of Vallattol (Malayalam), Tarashankar Bannerji (Bengali), Umashankar Joshi (Gujarati), and Sumitranandan Pant and Nirala (Hindi). Tagore inaugurated the second all India conference in Calcutta in December 1938 with an inaugural address. He could not come to Calcutta personally. Mulk Raj Anand and Ali Sardar Jafri went to Santiniketan to receive his blessings. Jawaharlal Nehru addressed the Allahabad conference in 1938 and Sarojini Naidu inaugurated the Hyderabad conference in 1945 with a sentence, 'I inaugurate the conference', because she was not permitted by the Nizam Government to make public speeches. Most of these luminaries were never the regular members of the movement.

The young Urdu writers, mostly students at that time, who associated themselves with this movement are today the most respected names in Urdu literature, like Krishan Chander, Rajender Singh Bedi, Saddat Hasan Manto, Ismat Chughtai, Hayatullah Ansari, K.A.Abbas (fiction writers); Faiz Ahmad Faiz, Asrarul Haq Majaz, Makhdum Mohiuddin, Ali Sardar Jafri, Moin Ahsan Jazbi, Ali Jawad Zaidi (poets); Ehtisham Husain and Aley Ahmad Suroor (critics). Firaq Gorakhpuri, the doyen of Urdu ghazal and the recipient of Jnanpith Award, also associated himself with the movement. His genius blossomed between 1945-55, although he belonged to the generation of Josh and Jigar Muradabadi. The elder critic Majnu Gorakhpuri was also, like Firaq, a lecturer in English literature who completely identified himself with the movement. Ahmad Ali, Akhtar Raipuri, Tasir and Hasan Askari are also important names of the early days, but many of them later drifted away, and some even opposed the movement. The first group came from various parts of the country, especially Lahore, Lucknow, Delhi, Hyderabad and Aligarh. The level of their consciousness was different, making the movement a spectrum. At one end were writers like Hayatullah Ansari and Suhail Azimabadi, disciples of Gandhi, having faith in non-violence; in the middle were writers like K.A.Abbas, who believed in socialism with Nehru as their guide and leader and at the other end were Marxists like Sajjad Zaheer, Makhdum and A.S.Jafri. The common factor that governed their attitude was that they were all indignant and in revolt against the existing social system and morality. They were ashamed of the slavery of their country and were in search of a goal.

In the forties, another talented generation of writers emerged which included Upendranath Ashk, Jani Nisar Akhtar, Sahir Ludhianvi, Kaifi Azmi, Majrooh Sultanpuri, Ahmad Nadeem Qasmi, Wamiq Jaunpuri, Balwant Singh and Mahendra Nath. Ghulam Rabbani Taban, who belongs to this period, made his mark as a ghazal writer only recently. They further enriched progressive literature. Majrooh Sultanpuri's contribution to progressive ghazal is outstanding. Kaifi blazed the trail of revolutionary poetry.

Yet another group of writers entered the progressive scene after fifties and still continues. Razia Sajjad Zaheer, Prakash Pandit, Mohammad Hasan, Qamar Rais, Shaukat Siddiqui, Suleman Areeb, Waheed Akhtar, Habib Jalib, Qazi Abdussattar, Jilani Bano, Fehmida Riaz, Shaz Tamkinat, Mumtaz Mirza, Zahida Zaidi, Sajida Zaidi are some of the outstanding names. There are about a dozen major novels in Urdu, most of them dealing with the partition of India and the disintegration of feudal society. They have not been able to grasp the new life. Technically the novel has gone beyond Premchand, but from the point of view of social content, Premchand's *Godan* is still unsurpassed. The short story has become richer in progressive movement. Equally rich or perhaps richer is the harvest of poetry. The movement has added something fresh and novel to the treasure house of poetic diction, besides a new and powerful imagery taken from every day life along with the classical imagery which at times turned from motif to cliche. There is a great variety of form from symbolism to direct descriptive and agitational poetry. The progressive poets inherited a highly evolved symbolism from the tradition of classical ghazal.

In the field of criticism, a healthy tradition was inherited from Hali of the 19th century. It was further enriched by the achievements of modern western criticism. Some Marxist criticism has also been attempted, but no serious study of Marxism and Marxist criticism has been made and, therefore none of the Marxist critics comes anywhere near Caudwell and Lukacs.

Since it was a leftist movement, it was naturally dominated by the leftist writers. But it was not and could

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not have been a Marxist movement. It was vitally connected with the freedom struggle. And when freedom was achieved in 1947, the situation changed. An assessment of the new problems facing the writers was necessary. It was precisely at this time that the movement became sectarian. This damaged the movement and many writers severed their connections with it. The organisation was banned in India and Pakistan, and many progressive writers were thrown into prison.

But, paradoxically, in this very period in which the movement was weakened, some of the finest progressive literature was created. After a few years, Faiz, a very popular poet of the sub-continent, was awarded the Lenin Peace Prize; Krishan Chander, the collossus of progressive literature, acquired the stature of a national writer and was translated into major languages of India. The fame of poets Josh, Firaq, Makhdum, Majaz, Jafri, Kaifi, Sahir, Majrooh, and writers Ismat Chughtai, Bedi, Abbas, etc. crossed the barriers of language in India and were translated into many foreign languages.

The communal riots in the wake of partition disillusioned many writers, some of whom found refuge in cynicism and some became shamelessly communal. But the progressive writers retained their humanism and wrote with great courage. This was the hour of truth and triumph. Even Rashid Ahmad Siddiqui of Aligarh, who had called progressives the 'third class agents of a foreign power', acknowledged the importance of progressive literature in his presidential address at the Bihar Urdu Conference (Patna) in May 1951.

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A.S.J.

PROSE (Apabhramsha). There is no tradition of prose-writing in Apabhramsha. In fact, the prose form is a creation of classical and medieval Sanskrit. Like the story and the play in Prakrit, the Apabhramsha fiction is quite rich, but it is hardly in prose. There are some references to a tale, now lost, of Suddaya, *Suddayachariya* (Sadayavatsa kaha), which was possibly in prose like *Tarangavati* and *Kuvalayamala* in Prakrit. There is a rich tradition of the poetic narrative as well of various cycles of popular tales and one may, therefore, assume that there were also tales in prose which are no longer extant.

Some prose passages are interspersed in plays. Take for instance, *Mrichchhakatika* of Shudraka, a sanskrit play (3rd-4th c. AD). Mahur is a character in the play, a keeper of a gambling den using spoken language Apabhramsha. Mahur also uses eastern Apabhramsha for a civilised identity: "Bhatta, tue dasasuvannu kallavattu. Maha esu vihavu". (Sir, ten gold pieces may be a trifle to you; to me they are a fortune).

"Ale Bhatta dasasuvannaha ludhu judakaru papalinu papalinu Ta genha genha. Chittha chittha." (O Bhattaraka! This gambler here, bound to us by gold pieces, is making off. Catch him, oh, catch him; stop, stop him).

Prithvidhara, the commentator of *Mrichchhakatika*, tells us that there are in the play three characters who use different dialects of Apabhramsha. Usually prose is used first and poetry next. Apabhramsha prose is simple and lucid. It contains abundant present participles and is mostly free from case-formation. *Kuvalayamala* of Uddyotanasuri gives a clear idea of the spoken Apabhramsha.

First of all, we have some Apabhramsha passages in prose, as these occur as dialogues in different dialects. Here is one from *Kuvalayamalakaha:*"*Hun Hun* kahiyo buttanto tena jampiyellau. Kashin Kodham Kahin Vanarasi, *Mulathanu bhadarau* Kodhaim je di uddalaijje loyahun. Annena bhaniyam *'Re re* jai *Mulatthanu* deijeuddalaijje Kodhim *to punu kain kajju appanu Kodhi that Yallau* achchai. Annena bhaniyam."

The words in italic give a clear idea of the language used by uneducated people. These words also help us differentiate the language from Prakrit. The tendency to end nouns and pronouns in 'U' is typical of Apabhramsha, or to be more precise, of the spoken language in the Midlands of the country at that time.

It is a peculiarity of Indian literature, specially of Prakrit tales and Sanskrit plays, that a single work contains several dialects spoken by different characters. It is also a fact that the use of Prakrit dialects in classical Sanskrit play is quite frequent. In *Karpuramanjari* and other Sanskrit plays some Apabhramsha words have been used frequently. In the Malwi dialects the use of 'bhaya and bahni' is continued even today.

The commentaries on various canonical and other Jaina works are available in Apabhramsha prose. Many of them, however, are manuscripts and have not yet been published.

D.S.

PROSE (Assamese). Assamese prose can be divided into old and modern Assamese prose. The old prose has two categories: (i) religious and ethical prose, and (ii) historical and secular prose. The former represents the Sattra style which is laden with Sanskrit vocables, while the latter reflects the Buranji style of prose. Prose in Assamese as an accepted form of literature made its beginning in the *Ankiyanats* of Shankaradeva. Having earned fame as a celebrated poet, Shankaradeva made a departure from the established tradition of composing in metrical form and employed prose first as a medium of dialogue in his *Ankiyanats*. This prose which he employed in his dramas is made of an artificial diction; it is mixed with Maithili

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and is popularly known as Brajabuli or Brajabhasha. Why did Shankaradeva choose such an artificial language as a medium for his dramas? A definite reply to this question can hardly be given. The very purpose of his dramas was to inspire the people with spiritual thoughts and feelings so that they might develop a spirit of devotion. Meanwhile, Maithili had become the language of a definite literature during the time of the great Vaishnava saint, Vidyapti, who made Maithili pre-eminently suitable and an exclusive vehicle of expression of Vaishnava sentiments. A host of scholars, poets and preachers from different parts of India thronged around him. Many scholars from Kamrupa too visited Mithila and learned the language. These scholars from different parts of India after their return from Mithila began to compose songs in imitation of Vidyapati and in their mother tongue, but it was profusely mixed with Maithili vacabulary. This process led to the growth of a new dialect, namely, Brajabuli or Brajabali or Bhajabhasha which was popularly used by the Vaishnava poets of Assam and Bengal. Shankaradeva perhaps came in touch with these poets and most probably witnessed dramatic performances of the plays written by the Maithili poets and dramatists, particularly the *Parijataharana* of Umapati, in the course of his second pilgrimage.

Madhavadeva (1489-1596), following in the footsteps of his preceptor Shankaradeva, composed a number of dramas but he integrated indigenous Assamese words into the Brajabali pattern of prose. The new mode came to be followed by many subsequent Vaishnava playwrights. Thus the foundation of early Assamese prose was laid by Shankaradeva and Madhavadeva.

The father of Assamese prose is, however, Bhattadeva (1558-1638), who at the behest of his preceptor Damodaradeva, translated the entire *Srimadbhagavadgita* and *Srimadbhagavata* into Assamese under the titles *Kathagita* and *Kathabhagavat*. The works were executed in a very concise manner and are faithful to the essence of the originals. Besides the two, he is credited with the authorship of *Katha Ratnavali*. The three, monumental in kind, bear the stamp of originality and genius of Bhattadeva who boldly departed from the earlier practice of Shankaradeva, Madhavadeva and others in their use of Brajabuli. Bhattadeva's prose is distinctive in style. To bring the fundamentals of the Vaishnava ethics and religion nearer home to the common people he had to adopt a balanced style. To achieve this he depended primarily on Sanskrit vocables with common words and was able to present the abstruse and metaphysical ideas of the text in a lucid and coherent style replete with sweetness and simplicity. It was a finished prose style mostly consisting of short sentences. The conversational and argumentative prose style of *Kathagita* served as a model and pattern for the later Vaishnava prose writers dealing with philosophical matters. The simpler and freer style of *Kathabhagavata* greatly influenced the writers of the 'charitaputhis'.

Following Bhattadeva, religio-ethical prose in Assamese gained a momentum and several prose writers like Parasuram and Raghunath Mahanta appeared. A class of biographical literature known as 'charitaputhi', dealing with the lives and teachings of the great Vaishnava saints like Shankaradeva, had its beginning in the early part of the seventeenth century. The 'charitaputhis' were written in either verse or prose and those in prose were known as 'katha-gurucharita'. They aimed at generating in the minds of the devotees a sense of reverence for, and devotion to, the saints by means of recitals of incidents from their lives. Hence the prose of such biographies and the manner of their compilation differed widely from those of Bhattadeva, as they were written to inspire the masses in the simple, emotional, homely and informal speech of the people. In the 'charitaputhis' dialogues are happily woven into descriptive passages comprising short and long sentences having indicative, interrogative and other patterns without strict adherence to grammatical rules. The practice is not generally followed in our everyday speech or sentence constructions. The use of the proper word in the proper place and particularly metaphors, similes and alliterations constitute the beauty of such works.

Historical and other secular prose-types flourished in the later part of the seventeenth century. The Ahom rulers popularised a new type of literature known as 'buranjis' or history written both in prose and in verse. The prose of the 'buranjis' is racy, it uses spoken language and is always straightforward and direct. The 'buranjis' present chronological accounts of the court life, the royal routine and the proceedings of the royal court. The language of the 'buranjis', therefore, has a courtly polish and the richness and clarity of expression suitable for historical narration. The narratives are replete with thought, emotion and worldly wisdom and the writers use pithy sentences and simple and homely phrases. The prose of the 'buranjis' contributed greatly to the development of Assamese vocabulary in its various ramifications in diverse fields. It was after the pattern of this prose that the easy and simple prose of the *Arunodoi* (1846), the first periodical in Assamese, was developed in the early years of the nineteenth century.

Assamese prose was used in diplomatic epistles and exchanges by different rulers. Prose was employed also in land grant documents, petitions and prayers, census papers and other court documents. In them prose attained further precision and clarity.

Besides them, the first instance of scientific prose is found in two significant books, *Hastividyarnava* and *Ghoranidan*. Both belong to a rich prose tradition, as the buranjis do, and employ the same vocabulary of the buranjis, and the style is also of an identical flavour. *Shrihastamuktavali* is a kind of commentary dealing with

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dance and dramaturgy with Sanskrit shlokas rendered into Assamese prose, and *Bhasvati* by Kaviraja Chakravarti a prose work on astronomy. The old Assamese prose flourished thus in various branches of literature.

The modern age in Assamese literature starts from the beginning of the nineteenth century. Strictly speaking, it was after 1813, the year of publication of the *New Testament* from the Baptist Mission Press at Serampore (Bengal) that modern Assamese prose began to develop gradually in its various forms. Since then prose in Assamese has grown in rapid strides both in form and in style. Non-fictional prose in personal essays, and philosophical and critical writings has shown signs of maturity. Among the writers who have used prose with a kind of literary flavour the prominent are Bhabananda Datta, Trailokya Goswami, Nabakanta Barua, Homen Burgohain, Hiren Gohain, Bhaben Barua, etc. By and large modern Assamese prose is now capable of dealing with even abstruse ideas and concepts in an effective manner.

Ban. S.

PROSE (Bengali). During the middle ages when there was no printing press and Bengali poetry was primarily based on religious themes, evidence of prose could be seen only in letters, official documents or administrative orders. Traces of these could be found between the sixteenth and the eighteenth centuries but they have little literary value.

It was the foreign missionaries and officials who played a major role in popularising Bengali prose among the common people. *Brahman-Roman Catholic sambad* (1743) by Dom Antonio, or *Crepar Xaxtrer Orthbhed* (1743) by Manoel da Assumpsam are unique examples of this type of prose. The foreign rulers had to learn and cultivate the Bengali language for the purpose of administration and mass communication. It was this purpose which inspired Nathaniel Brassey Halhed to compile a Bengali grammar in 1778. And it was also primarily for this purpose that the printing press was introduced. Bengali types were made, the *Bible* and the laws of the company were translated and circulated among the common people. For the propagation of Bengali a group of foreign missionaries formed an organisation at Serampore in the Hooghly district. Fort William College was established (1800) and its teachers were entrusted with the task of teaching civilians Bengali. So the teachers of that College began to use Bengali prose in text-books. As a result, between 1801 and 1825 quite a number of such text-books were written by William Carey (1761-1834), Mrityunjay Vidyalamkar, Rajiblochan Mukherjee, Tarinicharan Mitra, Chandicharan Munshi, Ramram Basu and other teachers. Although their books were not widely popular, their endeavours were invaluable as they gave the language a shape which could be conveniently used for day-to-day material purpose.

Significantly this was the period which witnessed the growth of Calcutta as the capital of the British Indian Empire, and saw a renaissance among the natives who were influenced by the western heritage, the liquidation of the feudal values, the genesis of the reform movements, and a continuous confrontation between liberalism and traditionalism. All this gave rise to what may be called polemical literature, and Bengali prose came to be used outside the precincts of academic institutions. No wonder that between 1825 and 1850, there was a spate of journals and periodicals, books and booklets, controversial leaflets, theistic discourses etc. Apart from this, the proliferation of schools and colleges increased the demand for Bengali text books. This contributed to the formation of a language that was now beginning to be more disciplined, structurally more well-defined and a vehicle for mass-communication. During this period the most prominent among those who experimented with prose and propagated a distinct style and made it a free medium of expression was Rammohun Roy (1774-1833) who himself wrote a number of books on religion and social reform.

In the mid-nineteenth century Iswarchandra Vidyasagar polished the language further. It now became a homespun language which could be understood and written by the people in general. Vidyasagar was not only an educationist, a great scholar and a social reformer, but also the forerunner of modern Bengali and the first creator of style. The unparalleled felicity and the classical richness of his prose broadened the readership base and reached the populace. Among the prose-writers of this period the following found a permanent place in the history of Bengali prose: Debendranath Tagore, Rajnarayan Basu, Akshaykumar Datta, Keshabchandra Sen, Sibnath Sastri, all of whom were closely associated with the Brahmo reformist movement; Ramgati Nyayratna, Tarashankar Tarkaratna, and Krishnakamal Bhattacharya who earned fame by writing story-based prose, and Bhudeb Mukherjee, the essayist, who became famous for his educational writings.

It should be noted in this connexion that the contribution of the School Books Society (1817) and the Vernacular Literature Society (1851), the two official institutions, towards the popularization of Bengali prose can never be exaggerated. Many other journals and periodicals also contributed to the same end. These journals and periodicals discovered many writers who later earned well-deserved fame. Prominent among those journals were *Sambad prabhakar*, *Tattvabodhini patrika*, a mouthpiece of the Brahmo Samaj, *Bividartha samgraha* of Rajendralal Mitra, published to popularise highly scholastic subjects, *Bangadarshan* edited by Bakimchandra Chatterjee, and *Bandhab* and *Bangabasi*, which catered to sundry tastes.

During the last half of the nineteenth century, Bengali prose was essentially based on the classical Sanskrit prose style. It was at this time that an experiment with Bengali as it was spoken by the common folk of

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Calcutta was attempted by Pyarichand Mitra and Kaliprasanna Sinha. Their two works *Alaler gharer dulal* (1857) and *Hutom pyanchar naksha* (1862) opened up a new horizon in the scenario of Bengali colloquial prose. What was more, these two works heralded the portrayal of social realism in Bengali fiction.

Then came Bankimchandra Chatterjee, whose novels, dissertations and unique personal essays marked a glorious phase in Bengali prose since in his works were reflected his personality, lyrical charm, classical sobriety, grandeur of expression, profusion of different sentiments and artistic style. *Bangadarshan*, the journal edited by him, played a conspicuous role in fashioning Bengali prose style. Till the turn of the nineteenth century Bengali prose-writers were profoundly influenced by Bankimchandra. However, during this period there were a few writers who carved out their own niches by their own style. The foremost among them were Rameshchandra Datta, the novelist; Indranath Banerjee, a master of satirical journalism; Kaliprasanna Ghosh, a writer of thought-provoking essays; Rajanikanta Gupta, a historigrapher; and Chandranath Basu, a critic; Haraprasad Sastri, a scholar; and Swami Vivekananda, a socio-religious reformer.

After Bankimchandra and Vidyasagar, Rabindranath Tagore appeared on the scene with his versatile genius. He gave Bengali prose a dimension which transcended the national boundaries. He was a master of all forms, but the major portion of his work was lyrical and everything he wrote, even his prose, has an abundunce of lyricism. He revolutionized Bengali prose by imparting it a new texture and a new vitality. He wrote cirtical and philosophical essays, journalistic prose, narrative prose, dissertations, travelogues, letters, biographies, autobiographies, humorous sketches, and socio-political essays. He gave as much finesse and delicacy to his prose as to his poetry. Indeed, in his hand Bengali prose received final polish and sophistication. For more than six decades this deft artist introduced a variety of prose styles, both classical and colloquial. His prose was rich in humour and irony, wit and pathos. He was unparalleled in coining new words, expressions and phrases, and in giving new connotation to old words. After Word War I he accepted, like Chekhov and Balzac, the colloquial style as his medium of expression. Notable among his non-fictional prose works, are *Sahitya* (1907), *Prachin sahitya* (1907) *Bichitra prabandha* (1907), *Jiban smriti* (1912), *Chhinnapatra* (1912), *Lipika* (1922), *Russiar chithi* (1931), *Manusher dharma* (1933), *Bishwa-parichay* (1937), *Chhelebela* (1940), *Sabhyatar samkat* (1941).

Another important master of prose was Saratchandra Chatterjee (1876-1938) whose novels were rich in lucidity of style and as such earned the admiration of almost all sections of readers. Most novelists after him followed in his footsteps and not in Rabindranath's so far as the prose style was concerned. Pramatha Chaudhury (1868-1946), who wrote under the pseudonym of Birbal, invented his own style which reminds one of the intellectual sharpness, sophistication and aristocracy of the French tradition. *Sabuj patra* (1915), a literary journal edited by him, became the mouthpiece of a new generation of prose writers, viz., Atulchandra Gupta, Annadasankar Ray, Dhurjatiprasad Mukherjee, Sureshchandra Chakravarti and others. Balendranath Tagore and Abanindranath Tagore (1871-1951), two nephews of Rabindranath, distinguished themselves by their individual prose styles. After *Sabuj patra*, journals like *Kallol*, *Kali kalam* and *Parichay* became the organs of a new generation of bright young writers who made experiments with prose style in their essays, novels and short stories. The most notable among them were Buddhadeb Basu, Achintyakumar Sengupta and Sudhindranath Datta. Among the contemporary prose writers mention may be made of Srikumar Banerjee (1892-1970), Tarasankar Banerjee (1898-1971) and Narayan Ganguli (1918-1970), besides many others who have been making new experiments with prose style for a few decades now.

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Ar.B.

PROSE (Dogri). The history of Dogri prose is brief. Maharaja Ranbir Singh made sustained efforts to lay the foundation of Dogri prose in printed form more than a century ago. Before that we had folklore in which Dogri prose could be heard through narration of folktales, but not in written form. Though the courts recognised Dogri and its script in the form of pattas and royal orders, there is no evidence of the elegance of the Dogri prose in them.

The entire credit, however, goes to Maharaja Ranbir Singh for improving the Dogra script and, thus, giving it a scientific shape like the Devanagari script. He got prepared translations of Sanskrit books *Lilavati* and *Amarkosh*. The *Vyavahargita*, published by him, also reflects his eagerness to develop Dogri prose for the common use of the people.

In the year 1793, the Serampore missionaries published a part of the *Bible* in Dogri; but its script was Devanagari. This shows that Dogri prose was in use even in the eighteenth century. The prose of the Dogri *Bible* is flawless and its style is natural. From this it appears that the translation of the book was done by an experienced hand. It also indicates that Dogri prose had already been put to use in the closing years of the eighteenth century.

The *Rajavale*, or *Rajauli*, is another milestone in the steady development of Dogri. The language is Kangri Dogri, but we cannot set it aside from the Dogri of Jammu, because it relies much on the Dogri vocabulary. The discovery of this historical book has been of great significance to the literary circles of Dogri. The *Rajauli*

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was introduced to us by Gauri Shankar, who had done commendable work on the research side of the Dogri language.

The book was discovered from the museum of the ruling family of Guler. It provides a brief sketch of the rulers who reigned over the country after the war of the Mahabharata. It is not an original work in Dogri, but it is a translation of the Persian work completed during the period of Dara Shikoh, the eldest son of Shah Jahan. Dara Shikoh was a great scholar of Arabic and Persian, and was an admirer of Sanskrit literature and Hindu scriptures. Tehldas rendered its Dogri translation, which is in verse. The prose contents, partly given in the book, are of great help to researchers.

Frederic Drew, scholar-traveller, who lived in the State from 1862 to 1872, gives an account in his work of the Maharaja's royal durbar in which applications and letters from the public to the Maharaja as well as royal orders thereon were in Dogri. The Maharaja advised the public and the officials in general to read Dogri and its new script and a penalty was imposed on those who disobeyed the royal orders.

Drew has also given a long description of Dogri and its grammar. Maharaja Ranbir Singh can be called a great exponent of the Dogri language. He ordered the publication of local law books in Dogri prose. These include *Zabita Dewani* (Civil Procedure Code), *Zabita Faujdari* (Criminal Procedure Code), *Hidayat Wazir Wazarat* (Instructions to Administrative Heads of Districts) and *Hidayat Patwarian* (Instructions to Patwaris). Dogri was the court language. The court stamps, petitions and judgements were in Dogri or Persian. Several families of Dogras have preserved the Dogri court summons, petitions and court documents and deeds.

After the death of Maharaja Ranbir Singh in 1885, Dogri was replaced by Urdu as court language, but in rural areas its use continued up to 1935 and even later. Thereafter, Urdu completely eclipsed it. The Dogri prose in the court deeds and documents is evident from its common use.

During Maharaja Pratap Singh's reign, the official use of Dogri came to an end. However, its use by the common man continued. Besides official pattas and sannads, we have letters written by various persons from time to time. The most interesting among them are letters written to different officers which are also in the Dogri language and in the same script. We have also letters written by Maharaja Pratap Singh to his two brothers, Raja Ram Singh and Raja Amar Singh, in which problems pertaining to various issues are mentioned. The Maharaja, at one stage, said that Dogri was his mother tongue and his knowledge of language was confined to it only. The style of Dogri prose in the letters is apparently conventional, but the letters do not have any punctuation. The letters in Dogri written from Basohli bear the mark of local vocabulary and so are those from Reasi and Akhnur. The Dogri letters or offical documents from Bhadarwah have words from the Pahari dialects.

Though there are enough documents, royal orders and letters in Dogri prose, there is inadequate prose literature to show the constant development of this genre. The reason has been that there was no official encouragement to the writers to publish books. Writers in the forties were inclined towards Hindi, but in several parts of the country there was a new wave to develop local dialects. The wave had an influence on the writers of Jammu also who switched over to Dogri in 1945 when the Dogri Sanstha was established to develop the Dogri language.

Triveni of Shakti Sharma and Shyam Lal Sharma, in the form of essays, is an outstanding prose work. Besides, essays on various subjects by Vishwanath Khajuria, Jagdish Sathe, Champa Sharma, N.D. Sharma, R.N. Shastri, Ved Ghai, Veena, Pandhotra and Shivanath played a commendable role in the development of Dogri prose. Dogri prose was confined to a few translations and a few essays in *Nami chetana* till 1961 when the first collection of original Dogri essays by Shakti Sharma and her husband Shyam Lal Sharma was published. Since then, Dogri prose has flowered and flourished and come into its own with all its lexical richness.

There are about 3 dozen books of essays including six on literary criticism, a biography and an autobiography in Dogri prose. Among the prose essayists, Vishwanath Khajuria, Lakshminarayan Sharma, Shakti Sharma, Sansarchandra, Atmaram have a personal style of their own. Three collections of essays that give a fairly good idea of the richness and variety of Dogri prose, are *Rajat jayantigranth* brought out by the Dogri Sanstha, Jammu, on the occasion of its 25th anniversary, *Din din jot soai* and *Duggar da sanskritik jivan* published by the Jammu and Kashmir Academy of Art, Culture and Languages in 1980 and 1985 respectively.

D.C.P.

PROSE (English). The art of poetry always comes to be cultivated earlier than the art of prose, but actually prose is contemporaneous with the first fumblings of human speech and it is the literary prose that originates later. For Indians, however, English was a deliberately acquired linguistic skill and for necessity prose came to be practised first. The generation first exposed to English mastered it sufficiently to use it initially for the purposes of translation, petitioning, and soon for journalism, propaganda, controversy, exposition and literary creation. Hicky's *Bengal Gazette*, India's earliest newspaper, came out in 1780, and the printing presses had been established even earlier. Cavaally Venkata Boriah's dissertation on the Jains appeared in 1801, and his brother Venkata Ramaswami's English translation of Venktadhvari's *Visvaguna Darsana* in 1825. However, the first of the master prose writers in English was Rammohun Roy (1774-1833). His

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tract on 'Sati' (1818) was in the form of a debate between a critic and a defender of the odious custom of a widow's self-immolation on her husband's funeral pyre. In 1823, along with Dwarkanath Tagore and four other Calcutta citizens, Rammohun presented a dignified but strongly worded memorandum to Justice Macnaughten of the Supreme Court protesting against the curtailment of the freedom of the press, and warning the government that keeping the people in the dark would be 'a short-sighted policy'. In the same year, Rammohun addressed Lord Amherst pleading for a system of education through English embracing 'mathematics, natural philosophy, chemistry, anatomy, with other useful sciences'. Rammohun was indeed the 'morning star' of the modern Indian renaissance, and although he learnt it rather late, he could use English with ease alike for argument, exposition, exhortation or even for self-portraiture, and always as a potent tool for advancing the causes dear to him.

Rammohun's contemporaries and immediate successors, whether they were reformers like him or traditionalists like Radhakanta Dev, found English convenient and helpful, and the Calcutta Hindu College, founded in 1817, gave a fillip to English education which also meant writing English. Young Henry Derozio (1809-1831) taught English literature, and turned his wards into rebels against tradition and against religion itself. The offensive and inevitable backlash was reflected in the prose of the time. In the 1840 serious Bengalis read papers on 'The Study of History' (K.M. Bandhyopadhya), 'Condition of Hindu Women' (Mahesh Chandra Dev) and 'On Knowledge' (Gourmohan Das) for discussion among fellow-inquirers. The Bethune Society, founded in 1851, was a means for the ferment of new ideas, and papers on 'The Aryan Vernaculars of India' (Rajendra Lal Mitra) and 'The Physical Varieties of Man' (Nobin Kristo Bose) were read and discussed. The coming up of such learned association was a feature of the developing intellectual life of Calcutta, and of other cities like Poona, Bombay and Madras. It all meant reading and thinking, writing in clear and cogent English prose, and subsequently using it in the debate and discussion. The Derozians and the anti-Derozians kept the intellectual climate in Calcutta alert and alive, and a new synthesis was to emerge in the course of time. The old as well as the new was to be accepted, not blindly, but only after proper appraisal of its continued vitality or relevance to India. Men like Akshay Kumar Dutt and Iswarchandra Vidyasagar were committed to reform, and the latter, although a seasoned Sanskritist himself, became an Anglophile, and introduced the teaching of English at his Sanskrit College. The interplay between Sanskrit, Bengali and English proved auspicious for both Bengali and English writing by Bengalis (and Indians).

After Rammohun, the most pioneering of the Indo-Anglian writers was Michael Madhusudan Dutt (1824-1873). He became a convert to Christianity, married an English woman at Madras, and settled there to a career in English journalism and poetic composition. His discourse on 'The Anglo-Saxon and the Hindu', given in Madras in 1854, is a sample of his psyche at the time and also of his mastery of the English prose medium. Romantic and Victorian in its exuberance, its weight of historical, literary and classical allusions, and its many brilliant turns of phrases, the discourse has the mark of distinction and has force and charm. The Anglo-Saxon had come to Bharat to confront the Hindu: 'it is a sublime, a solemn, a grand, a wondrous drama they are destined to act.' Alas, 'the Hindu is an aged, a decayed race'; hence the need for the Anglo-Saxon *kayakalpa* or regeneration and Christianisation. Yet it was this same Anglophile who, on his return to Calcutta, composed *Meghanadbadh kavya*, the great modern Bengali epic. Although a Christian, he confessed that he loved 'the grand mythology of our ancestors'. He was a friend of Rajnarain Bose ('the Grandfather of Indian Nationalism'), and they exchanged numerous letters in English, and Michael once wrote that there was nothing like 'cultivating and enriching our mother tongue.'

English education meant, not alone a turn towards Western models in literature, but also a shift towards science, engineering and medicine. Enterprising minds wrote about geography and surveying, and Madhusudan Gupta published his *London Pharmacopoeia* in 1849. The steady growth of urbanisation facilitated the movement towards Anglicisation and Westernisation in all aspects of life. The lure of money and of urban mores was rather irresistible, and it needed the stupendous spiritual phenomenon of Ramakrishna Paramahamsa to arrest this trend and compel a revaluation of values. Keshub's Chunder Sen (1838-1884) was drawn rather late in life to Ramakrsihna, the living embodiment of spirituality. Keshub's disciple and cousin, Pratap Chunder Majumdar, wrote of Ramakrishna: 'A living evidence of the depth and sweetness of Hindu religion is this good and holy man.' Although Keshub felt attracted to the Cross, he didn't become a Christian; on the other hand, he preferred to lead his own breakaway Brahmo Samaj. He visited England in 1870, and Max Müller thought that Keshub was a latter-day Martin Luther. Keshub declared: 'Let, then, India learn from England practical righteousness; let England learn from India devotion, faith and prayer.'

In his sermon at Leeds, Keshub feelingly hoped that a spiritual intercourse and fellowship would be established between Britain and India. And in one of his last speeches ('Am I an inspired prophet?'), he spelt out his own *Apologia pro vita sua* in tones of deep sincerity. He spoke of John the Baptist, Jesus and Paul, and of the need for spirituality or religion—pure and simple. As an orator, Keshub seems to have been a conspicuous success uniting 'a sonorous voice, a noble diction and a commanding presence.'

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PROSE (ENGLISH)

The idealism and superb oratory of Keshub influenced many of the younger generation. There was, for example, Surendranath Banerjea (1848-1925) who could handle the English language with an impetuous and compelling force. It was the Victorian style, of course, but not without a power of its own. His speech in 1877 in Calcutta on 'England and India' was a notable piece of pleading; he walked warily as it were, and yet he didn't really mince words. Yes, the British were in India, with their 'mission', but it was for the Indians themselves to work out their salvation as Japan was doing! His *Speeches and Writings* (1927) and *A Nation in the Making*, recalling half a century of public life, fairly indicate the range of his interests and the quality of his prose.

In a speech given in 1919, Banerjea paid a glowing tribute to Dadabhai Naoroji (1825-1917) as 'a veritable Rishi'. Dadabhai's *Poverty and Un-British Rule in India* (1901), Mahadev Govind Ranade's *Indian Economics* (1898) and R.C.Dutt's *Economic History of British India* (1902) set the standard for this branch of literature of knowledge. The birth of the Indian National Congress in 1885, and the spread of its activities and annual sessions called for serious thinking, writing, oratory and public debate, and threw up a galaxy of publicists and journalists who wielded the English language with commendable self-assurance and a high level of competence. Many of them combined law, journalism and public affairs, and evinced an interest in education as well. It is a resounding roll-call: Dadabhai, W.C.Bannerji and D.E.Wacha; M.G. Ranade, N.G. Chandavarkar and K.T.Telang; Karunakara Menon, G.Subramania Aiyar and Sankaran Nair; Lal Mohan Ghose, Harishchandra Mukherji and Motilal Ghose; Ananda Charlu, Badruddin Tyabji and Rahimtullah Sayani; Sisir Kumar Ghose, Shambunath Mukherji and Satis Mukherji; Rash Behari Ghosh, B.N.Dhar and C.Vijayaraghavachariar; Bal Gangadhar Tilak, G.K.Gokhale and Pherozeshah Mehta–a galaxy indeed; and during the 'Bande Mataram', 'Home Rule' and 'Non-cooperation' movements, there were political evangelists like Aurobindo, Bipin Chandra Pal, Lajpat Rai, Ambikacharan Majumdar, Kasturiranga Aiyangar, Mahatma Gandhi, Sardar Patel, Rajagopalachari, Rajendra Prasad, Muhammad Ali, C.R.Das, Motilal Nehru; nationalists like M.A. Jinnah, V.S. Srinivasa Sastri, C.R. Reddy; journalists like Sant Nihal Singh, Nagendranath Gupta, C.Y. Chintamani, Ramananda Chatterjee, S.A. Brelvi: they were evangelists, patriots, moulders of opinion, instructors, tribunes of the people. When a K.M.Munshi or a Satchidananda Sinha or an M.N. Roy or a Subhas Bose or a T.Prakasam turned to journalism, it was no trade, no profession, but a vocation, almost sacerdotal. Indian organs of public opinion like *Indu Prakash, Dawn, Bande Mataram, Karmayogin, Hindu, Amrita Bazar Patrika, New India, Young India, Indian Social Reformer, Harijan, Independent India, Swarajya, Forward, Modern Review, Hindustan Review, Social Welfare and Janmabhumi*—many of them now defunct—were destined to play a necessary educative role in the context of the struggle for the country's emancipation from alien rule. No doubt, as we move from the old petitionary to the new agitational politics, there is a change in the tempo of the writing, circumlocutory good manners giving way to straight talk and pointed and pungent criticism, and the weapons of wit and humour and ridicule, of sarcasm and irony and invective being more and more brought into play. Tilak's 'Swaraj is my birthright' became the *sutra* of the nationalist creed, and he was the generalissimo of the 'extremist' elements in the Congress. In his speeches he usually concentrated on the subject and the argument, though on occasions, or when he was roused, his vehemence could sweep the field 'like a wild hurricane or slashing sleet'. The *Bande Mataram*, under Aurobindo's editorship during 1906-8, set the pace and elevated political journalism to the level of literature. His was indeed a tongue of flame, and when he later edited the *Karmayogin* (1909-10) and the *Arya* (1914-21), he took all knowledge—philosophy, Vedic, Upanishadic and Gita exegesis, sociology, politics and literary criticism for his province. And while his prose style was pithy and pregnant with his aphorisms, conversationally persuasive in his letters or talks, for his weightier treatises he deployed a 'global' style containing spans of thought and sweeps of rhythm and the burden of multiple qualifications with an infallible tightness of logical organisation.

Of a very diiferent kind was Mohandas Karamchand Gandhi who wore his heart upon his sleeve, and wrote with Biblical simplicity, austerity and force. But he too could rise to great poetic heights, as in his essay *The Great Sentinel* (1921), his classic reply to Gurudev Tagore and his critique of the Non-cooperation movement. There were Liberal statesmen like Tej Bahadur Sapru, M.R.Jayakar, P.S.Sivaswami Aiyar and Chimanlal Setalvad, who mainly relied on the weight of facts, inner dialectical coherence and force of advocacy.

There was the lone eminence, V.S. Srinivasa Sastri, 'honey-tongued, the very embodiment of sweet reasonableness from whose lips richly modulated words flow in rounded periods' (Amaranatha Jha). Madan Mohan Malaviya was called the silver-tongued orator, and often spoke at considerable length, and Sarojini Naidu's speeches were a flood of splendid improvisation, wave upon wave rising, subsiding, rising again. And Motilal and Jawaharlal Nehru, father and son, were both accomplished speakers, the latter being the more sensitive and temperamental, and at his best a master of nervous prose. As a speaker he was apt to be wobbling and long-winded though, as with the 'Tryst with Destiny' speech on 15 August 1947, but he could also rise to the heights. A colleague who later clashed with Motilal Nehru, S. Srinivasa Iyengar was 'a political ideas factory', a tempestuous campaigner for the Congress like his friend S. Satyamurti, and an intrepid debater in the legislatures.

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Srinivasa Iyengar's contributions to the Hindu Law Reform have also received high praise. His younger contemporary, Rajaji (C. Rajagopalachari), was a Gandhian thinker, a nimble controversialist, and a writer who invested whatever he wrote or spoke about with a philosophical or religious significance. He interlaced his speeches and writings with telling—and sometimes devastating—parables. With his unfaltering sense of ends and means and his profound concern for humanity's future, Rajaji always communicated to his writing a truly bracing quality.

'In the age of Ranade', said B.R. Ambedkar, a constitutional lawyer and the spokesman of the Harijans (and later the brain behind India's republican Constitution), 'there was not the same divorce between a politician and a student which one sees in the Gandhi age.' But what was often lost in solidity and intellectual content was usually made up for in urgency, emotional fervour and personal commitment. After Independence (1947), there has been a sharp decline in the quality of our public life. By becoming more and more competitive and combative, politics, political oratory and political journalism have become grossly devalued commodities. Understandably enough, Parliamentary and Assembly debates are but spasmodically in English, and this elitist language is of little use for mass rallies. The stalwarts of yesterday—a C.P. Ramaswami Aiyar, a Radhakrishnan, a Lakshmanaswami Mudaliar—are no more, but a Minoo Masani, a Nani Palkhiwala, a Piloo Mody can still sway English-knowing audiences big or small. The national newspapers in English have wide circulations, and some of the journalists and columnists—the late Frank Moraes, Pothan Joseph and Iswara Dutt, as well as the happily alive: S. Mulgaokar, M. Chalapathi Rau, V.K.Narasimhan, B.G. Verghese, Ajit Bhattacharjee, K.R.Sundar Rajan, Arun Shourie—are professionally competent and stylistically articulate. Two ex-civilians, A.D.Gorwala and B.G. Rao, have turned to political knight-errantry, the former as editor of the avant garde *Opinion* and the latter (in collaboration with his wife, Amiya Rao) as critic and chronicler of the Emergency.

To turn from politics and journalism to collateral and other fields, there are first the makers of 'instant' history, and many a journalist (Kuldip Nayar, for example) or politician (L.K. Advani, for example) have taken a hand in this recent industry. If an earlier generation of savants (a J.C. Bose, a C.V. Raman, a P.C. Ray) made notable contributions to science literature in English, now a wide dissemination of science information is being made possible by journals like *Science Today*. In law and jurisprudence, India threw up over a period of many decades a distinguished band of lawyers and jurists, and this tradition survives still. Nani Palkhiwala's marathon performances in the Supreme Court, the sparks and fumes during some of the court proceedings, the seasoned findings and pronouncements of Justices K. Subba Rao, H.R. Khanna and J.C. Shah (to mention but three names), all testify to the reign of law and the reign of the English language in our higher courts of judicature. And the judgements and other utterances of V.R. Krishna Aiyar are prepared with scintillating turns of phrases and coruscating epigrams. In philosophy, since the time of Keshub, Vivekananda and B.R.Rajam Iyer, exponents of Indian thought through the English medium have not been lacking and they have always found receptive audiences in India and abroad. Vivekananda's sensational debut in Chicago on 11 September 1893 was but the beginning of his splendid ministry during the next ten years. In his wake, other monks too—for example, Yogananda, Mahesh Yogi, Bhakti Vedanta, Chinmayananda and Ranganathananda—have taken the message of India's perennial philosophy to the end of the world. Radhakrishnan was our roving ambassador, and his speeches carried invariably the charge of the Indian spirit in content and articulation. And he too was among the builders of the spiritual bridge between India and the world.

History—political, social, economic, cultural—and biography and autobiography; economics, sociology, anthropology, all the social sciences: much of the serious writing in these fields is done in English, and while most of it (as elsewhere too) is pedestrain, it is the exceptions that are important. Nirad C. Chaudhuri's books are a class apart, but there can be no question regarding his phenomenal learning and the quality of his prose and his biographical studies of Clive and Max Müller are fairly solid contributions. And the birth centenaries of the heroes of yesterday– Vivekananda, Tilak, Gandhiji, Aurobindo, Gokhale, Ananda Coomaraswamy—have inspired fresh studies or biographies of these formative spirits. More and more serious research journals in English covering particular disciplines are coming out, and the cultural magazines—*Marg, Triveni, Aryan Path, Prabuddha Bharata, Indian P.E.N.*—have managed gallantly to survive into the present.

During the last fifty years, prose fiction has taken impressive strides. The novels of an earlier era were content to tell interesting or exciting stories, often with a moralistic or propagandist slant. It was during the 1930's that Mulk Raj Anand, R.K. Narayan and Raja Rao, each a master of a different kind, published their first novels. Anand attempted an effective 'pigeon-English' not hesitating to traffic with native idioms and imagery; Narayan made plain prose go a long way with his disarming nuances of humour and suggestion; and Raja Rao experimented in his *Kanthapura* with an individual style reproducing the quiddities and rhythms of native speech. The extreme experimenter of course was G.V. Desani, whose *All About H. Hatterr* (1948) is almost a Joycean feat. In the post-1947 period, the Anand-Narayan-Raja Rao triumvirate has triumphantly held its ground, while Bhabani

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Bhattacharya and Manohar Malgonkar, Chaman Nahal and Arun Joshi, the women novelists (Kamala Markandaya, Prawer Jhabvala, Attia Hosain, Shanta Rama Rau, Nayantara Sahgal, Anita Desai, Rama Mehta) and others like Sudhin Ghosh, Ruskin Bond, K.B. Vaid, Khushwant Singh and Dilip Hero reveal varying degrees of sophisticated control over the resources of the English language. As for the light essay, there have been a few successful practitioners in the past (S.V.V. Bangaruswami, Iswara Dutt, Joseph John), and the 'middles' in our daily papers are often extremely enjoyable. But of course it doesn't seem to be easy for our writers to relax, and to laugh at themselves.

Indian prose in English is almost two centuries old, and has had a chequered history of its own. Until 1947, English prose in India ran more or less parallel to the changes in fashion in England, often with a little time-lag as is inevitable with a derivative culture. But the great masters—Vivekananda, Aurobindo, Gandhi—had their own sustaining vision and authentic voice. The culture, sobriety and integrity of a Gokhale, a Srinivasa Sastri, a Rajaji, a Jawaharlal, a Jayaprakash Narayan; the distinctive weight of learning and power of articulation of a Radhakrishnan, a Nirad Chaudhuri, a Raghunathan ('Vighneswara'); there was nothing phoney, second-hand or feeble in all this. After independence, the influence flows no more from England alone, for the American impact is equally strong. Hundreds of our young men and women oscillate between India and the affluent Western countries, and they have learned to use the English language with an ease, verve and sophistication that was rather rare a generation earlier. There is a proliferation of English-medium schools—a few good, and many bad and indifferent—all over the country, and a new despicable snobbery is abroad. On the other hand, an aggressive thesis is being bruited about—that English should be learnt in India, not as the language that houses a great literature, but only as a necessary tool. But on a total view, and judging by the best that is being written and published, contemporary Indian prose in English seems to be a lively phenomenon, Indian in its sensibility, mildly experimental and increasingly capable of 'delivering the goods' for functional, professional or vocational purposes as also for creative writing, be it poetry or prose, the other harmony.

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K.R.S.I.

PROSE (Gujarati). In medieval Gujarati literature, though not well-developed yet, we have some fine specimens of prose. *Prithvichandracharit* (15th c.) by Manikyachandra Suri, a Jain monk, is a descriptive tale of Prithvichandra, king of Paithan, who fell in love with princess Ratnamanjari of Ayodhya and ultimately married her. The story is narrated in short rhythmic sentences in a poetic style. Topic-wise divisions of paragraphs, apt figures, images, and lucidity—all these qualities make it a fine specimen of medieval prose. Discourses of Swami Sahajananda, founder of the Swaminarayan sect, which were published in the first quarter of the nineteenth century under the title *Vachanamiruto*, are adjudged by critics as a flawless piece of prose. The preacher wanted to communicate his message to the lowest of the low, and so his language is simple with suitable illustrations. His second book is *Shikshapatri* in which he elaborately explains the religious practices to be followed by his disciples. The language of this work is forceful and full of the vitality of a spoken language.

In the later half of the nineteenth century, English educational institutions were founded by the British rulers, and those who studied there came in contact with English literature and tried to introduce its prose genres in Gujarati. Narmad (1833-1886), who studied at Elphinstone College, wrote descriptive and reflective essays, short biographies, a book on prosody, a dictionary of Gujarati, literary criticism and a book on fundamentals of religion. Thus, he strove to bring into Gujarati everything that fascinated him in English literature. He was a zealous social reformer, and through his essays, he tried to propagate social reforms. He wrote about women's education, widow remarriage, evils of child and unequal marriages, patriotism etc. He also started a journal, *Dandiyo*, which happened to be the first magazine in Gujarati. His style was forceful, and whenever he found that there were no proper equivalents for English words, he coined them, thus enriching the language. He was a progressive, and vehement in his criticism of social evils. His contemporary, Dalpatram (1828-1898), also wrote essays, denouncing social evils such as child marriage, superstitions, caste system, etc. His language was simple, and unlike Narmad, his emotions were controlled. Navalram (1836-1888) laid the foundation of literary criticism by his articles on different aspects of criticism, such as book-reviews, essentials of novel, autobiography, essay, travelogue and other prose genres.

In the last quarter of the nineteenth century, the best essayist was Manilal Dwivedi (1858-1898). His work *Sudarshan gadyavali* (1909) contains essays embracing many subjects like religion, education, sociology, economics, politics, literature, music, etc. The essays show Manilal's versatile genius and his mastery of Gujarati prose. Besides, Anandshanker Dhruv's (1869-1942) essays on miscellaneous subjects such as religion, philosophy, poetry, applied criticism, education and history are the

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finest specimens of reflective essays. He is logical and examines the subject from various angles in an unbiased way.

The essays show Manilal's versatile genius and his mastery of Gujarati prose. Anandshanker Dhruv's (1869-1942) essays on miscellaneous subjects such as religion, philosophy, poetry, applied criticism, education and history are the finest specimens of reflective essays. He is logical and examines the subject from various angles in an unbiased way.

Balvantrai Thakore, Uttamlal Trivedi and other writers have enriched Gujarati prose in their own way. Mahatma Gandhi (1869-1948) returned to India in 1915 and started his weeklies *Navjivan* and *Harijan bandhu*, and through his articles on various subjects he revolutionised the Indian society. His essays are a model of simple, lucid, and concise prose style, devoid of artificiality and verbosity. He effectively made use of proverbs and idioms, and could thus attract the common reader. He inspired a host of essayists like Kaka Kalelkar (1888-1981), Kishorlal Mashruwala (1890-1952), Swami Anand (1887-1982), Narhari Parikh, Ramnarayan Pathak (1887-1955) and Ravishanker Maharaj (1882-1982). Kaka Kalelkar has dealt with a wide range of subjects, especially beauty of nature and art. Mashruwala was a thinker and examined in a rational way different aspects of life. Sundaram (b. 1908) is a prominent writer with a picturesque style. Ease of expression and lucidity are the striking characteristics of his prose.

Umashankar Joshi (1911-1988) was another prominent essayist of the Gandhian and post-Gandhian period. He wrote essays on various subjects in which he presented a fresh point of view in a convincing manner. His were the essays of an artist, reflecting both range and depth. K.M. Munshi (1867-1971) gave a touch of romanticism to the essay and argued the case with the zest of a lawyer. Father Wallace (b. 1925), a Spanish missionary, emerged as an important essayist in Gujarati, who wrote on day-to-day problems, touching every field of life. His writings are unbiased and he has a command of language that is rare in a non-Gujarati. Suresh Joshi (b. 1926) is another eminent prose writer of the post-Independence period.

Light essays were first written by Narsinhrao Divetia (1859-1937), which were collected in a book form in *Vivartlila*. He has in these essays discussed some aspects of aesthetics and philosophy also in a light and rambling style. His contemporary, Ramanbhai Nilkanth's contribution to the humorous essay is noteworthy. To bring an element of humour in his essays, he sometimes creates unrealistic situations. Yet his humour is poignant, able to create the desired effect. Ramnarayan Pathak (1887-1955) wrote light essays under the pseudonym 'Swair vihari'. He has in his essays exposed the inconsistencies of human nature as seen in the contemporary socio-political conditions. His wit and satire show that he has a fine sense of humour. Jyotindra Dave's (1901-1975) contribution to the humorous essay is also extremely rich both in quality and in quantity. Though his humour is conspicuously coarse, it is, nonetheless, intellectual. For instance, he argues for falsehood and theft, and proves that they have legitimate place in human life. His humorous essays are models of wit and refined taste. Following Jyotindra, Bakul Tripathi has to some extent tried to maintain the standard of humorous essays. Vinod Bhatt is yet another essayist who gives a humorous twist to contemporary events. Gujarati prose has, thus, in the last century and a half taken many strides.

C.M.

PROSE (Hindi). The modern age of Hindi literature may also be called the 'age of prose'. It is in this age that we see various forms of prose writing emerging and developing. Till the medieval age, poetry was the main form of literary expression. The interaction of the east and the west gave birth to new ideas and prose came to the centre of creative writing. Before the advent of the modern age the predominant language of Hindi literature was Brajboli and prose was also written in it, but with the beginning of the modern age there was a shift from Brajbhasha to Khariboli. Looking back to the beginning of prose writings in 'Adikal', we find very few prose works such as *Raulvel, Ukti-vyakti-prakaran* and *Varna ratnakar*. The earliest of them, *Raulvel* belongs to the 10th century AD roughly, in which prose and poetry both have been used. The earlier part, depicting the beauty of the heroine Raul, is in poetry. The rest of the work is in prose. Words and phrases have been taken from the various dialects of Hindi. *Ukti-vyakti-prakaran* is a book of grammar written by Damodar Sharma in the 12th century. *Varna ratnakar* is written in Maithili-Hindi and is considered the work of Thakur Jyoti Shekhar of the 14th century.

In the medieval age we see a definite and varied tradition of prose writings which may be classified in four categories: (1) Original writings, (2) Annotations and commentaries on various works, (3) Translations, and (4) Notes and explanations in the body of the poetic works. Among the original works, we have the literature of the Vallabha School—*Vachanamrita, Varta granth*, theoretical and philosophical writings, books on astrology, tales and letters, etc. Among annotations and commentaries we have the Hindi versions of Sanskrit commentaries on Sanskrit works such as Priyadasa's *Sulochana-tika on Srimadbhagavat*. In the same way translations and shadow translations have some neat prose. Prose notes on the poetic writings are found under such titles as 'Charcha', 'Varta', 'Tilak', 'Vachanika', etc. The works on religion, philosophy, astrology, medicine are also in prose. Thus prose was used for theoretical discussions, philosophical and religious dialogues and biographical writings.

In the Brajbhasha prose tradition, first of all we see the works of Gorakhapanthis, such as *Gorakhasar, Shish-*

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ta purana, Gorakshopanishad, Mahadev Gorakh gushti. Some of them are Hindi translations of Gorkhnath's Sanskrit works or Hindi versions of Sanskrit commentaries. Besides them, we have the works of Vaishnava bhaktas. Vallabhacharya's son, Vitthalnath, wrote *Shringar rasa-mandan* in Brajbhasha prose which is neither refined nor lucid in its style. So is the prose of Krishna bhaktas, *Chaurasi vaishnavan ki varta* and *Do sau bavan Vaishnavan ki varta*, The first of these is regarded as the work of Gokulnath, son of Vitthalnath, written during the 17th century, and the other one seems to be written during Aurangazeb's time. The language of both these 'Vartas' has a colloquial touch, e.g. 'So Shri Nandgaon mein rahato hato. So Khandan Brahman shastra parhyo hato. So jitane prithivi par mat hain sab ko khandan karato. Aiso bako nem hato'. The other famous prose works in Brajbhasha are Dhruvadasa's *Sidhdanta vichar* (1595), Nabhadasa's *Ashtayama* (1603), Vaikunthamani Shukla's *Vaishakh mahatam* and *Agahan mahatam* (1623), and anonymous works like *Vachanamrita, Singar sutuk, and Nasiketopakhyan.* Works on the principles of Jainism by Banarasi Das Jain, namely *Paramarthavachanika* and *Mithvatva nishedhan*, are also significant. In addition to them we find some letters also. Among them two letters of Hitaharivansha (founder of Radhavallabha sampraday) addressed to the Diwan of Junagarh are very famous. These letters render the message of Radha-Krishna bhakti.

During the later medieval age (Ritikal) we have *Vaital-pachisi* (1714) by Surati Mishra and *Ain-e-Akbari ki bhasha vachanika* (1799) by Lala Hiralal. The latter shows conversational ease along with the influence of the Arabic and the Persian: 'Ab Sheikh Abul Fazal granth ko karata prabhunko nimaskar karike Akbar Badashah ki tarif likhane ko kasat kare hai yaki barari aur cheshta aur chimatkar kahan tak likhun.'

For the prose notes in poetic works mention may be made of *Rasik-priya* and *Kavi-priya* by Keshavdas. These notes, in fact, indicate the emergence of prose in Ritikal. However, prose did not make any appreciable development since poetry was the main mode of literary expression. What is important to note is that the prose of this period was receptive to the influence of Arabic and Persian languages which in a way led them nearer to Khariboli.

While discussing the development of Khariboli, Acharya Ramchandra Shukla rightly said that with the spread of Muslims in various parts of the country and the vogue of the Delhi court etiquette, the Khariboli of Delhi became the medium of communication among the educated classes of society. As early as in the 14th century Amir Khusrau composed some poems and riddles in Khariboli. During Aurangazeb's time shayari (poetry) began to be written in 'Rekhtan' (Khariboli blended with Persian).

It is an interesting fact of history that the traders coming from outside practised the colloquial form of Khariboli prevalent amongst the common people of Delhi and Agra. With the decline of the Mughal empire Khariboli got the opportunity of spreading beyond its locale. As business centres and wholesale markets declined in this region, the business classes shifted to Lucknow, Banaras, Patna and Murshidabad. With them Khariboli also spread far and wide. Becoming the functional language of the markets and towns it came to be used in the day-to-day life of the people. Thus it developed fast, replaced Brajbhasha and became the main language of literary expression.

The earliest form of Khariboli is seen in the ancient Apabhramsha literature. Later, the saint poets of the Nirgun school of Bhakti movement used it in their mixed dialect. During Akbar's time Gangkavi wrote *Chandchhand baranan ki mahima* in Khariboli prose. A few lines from it are quoted here:

> Sidhdi Shri 108 Shri Shri Patsahiji Shri Dalapati Akbarsahji āmkhas main takhat upar virajaman ho rahe. Aur āmkhas bharane lagā.

These lines show that as early as the reign of Akbar and Jahangir Khariboli had become the language of communication in different parts of the country. This is proved by the fact that we have a number of books belonging to this period written in Dakkhini Khariboli, Marwari mixed Khariboli, Marathi and Gujarati mixed Khariboli.

In 1725 Ramprasad Niranjani wrote *Bhasha yog-vashishtha* in Khariboli. The lucidity of expression is seen here for the first time. For example, take these lines:

> Itana sun kar Agasta muni bole ki he Brahman kewal karma mein moksha nahi hota aur na kewal jnan se moksha hota hai, moksha dono se prapta hota hai. Karma se antahakaran shudhda hota hain, moksha nehin hota, aur antahakaran ki shudhdi ke bina kewal jnan se mukti nahin hoti.

Then we have Daulatram's free translation of Harisenacharya's *Padmapurana* in 1761. His language does not have the elegance of *Yog-vashishtha*, but it retains the natural form of Khariboli used by the Jain businessmen and shows that Khariboli developed itself as the language of the common people. Acharya Shukla's statement is worth remembering that there is no validity in the argument that Khariboli developed under the inspiration of the British. By the time the British Raj came to stay, Khariboli had already come into vogue in the whole

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of Northern India as the language of the educated people. Later, the Sanskrit-knowing people made it more Sanskritised while the Arabic-Persian knowing Urdu scholars gave it a heavy dose of Arabic-Persian words. When the British came, they found two types of languages commonly used—Khariboli (Hindi) and Urdu. In essence both of them were branches of a single tree.

During the Company's regime and later, it was necessary that the ruling classes knew the language of the country. They needed books in Indian languages. Fort William College was established in Calcutta in 1800. A department of Hindustani was established there and arrangements made for preparing books in Hindi and Urdu under the direction of John Gilchrist. It was at this college that Lalluji Lal wrote *Prem-sagar* and Sadal Mishra *Nasiketopakhyan* in Khariboli. A little earlier Munshi Sadasukhlal 'Niyaz' and Insha Alla Khan had already written *Jnaupadesh* and *Rani Ketaki ki kahani* respectively. Thus these four writers emerged as the makers of modern Khariboli prose.

Munshi Sadasukhlal Niyaz (1740-1824) belonged to Delhi and worked in the Company's service at Mirzapur. His book is based on *Vishnupurana*, and its prose is lucid and clear. For example, 'Isase jana gaya ki sanskar ka bhi praman nahin, aropita upadhi hai. Jo kriya uttam huyi to san varsh mein chandal se brahman huye aur jo kriya bhrashta huyi to vah turant hi brahman se chandal hota hai.' Munshiji's work shows the form of Khariboli used by kathavachakas, pandits and saints and has plenty of words drawn from Sanskrit. It was this form of language which was given the name of 'Bhasha' or 'Bhakha'. Munshiji himself wrote: 'Rasmo-rivaj bhakha ka duniyan se uth gaya.'

Insha Alla Khan's *Udaybhan-charit* or *Rani Ketaki ki kahani* was written about 1798. He aimed to write in pure Hindi ('theth Hindi'): 'Ek din baithe-baithe yah bat dhyan main chaddi ki koyi kahani esi kahiye ki jisame Hindavi ki chhut aur kisi bhi boli ka put na mile, tab jake mera man phul ki kali ke rup mein khile.' It is worth noting that those whose language was Urdu or Persian used to describe Sanskrit-mixed Hindi as 'Bhakha'.

Lalluji Lal (1763-1825) was a Gujarati Brahmin and belonged to Agra. His *Premsagar* (1803) is based on the story of *Shrimadbhagavat* (Canto X). His language is Brajbhasha-mixed Khari boli. For example, 'Itana kah Mahadevi Girija ko sath le Ganga tir par jay, nir main nahaya nahilaya, ati lad-pyar se lage Parvati ji ko vastrabhushan pahirane.' Lalluji Lal wrote books in Urdu and Brajbhasha also. His main Hindi-Urdu works are *Singhsan-batisi*, *Vaital-pachisi*, *Shakuntala natak* and *Madhonal*. In addition to this, he wrote Hitopadesh stories *(Rajniti)* in Brajbhasha prose and a commentary on *Bihari-satasai*, called *Lalchandrika*.

Sadal Mishra belonged to Bihar and was employed at Fort Willam College along with Lalluji Lall. His *Nasiketopakhyan* was written in Khariboli colloquial idiom.

John Gilchrist intentionally separated Urdu and Hindi and instructed that the use of Arabic and Persian words be avoided in Hindi texts and that of Sanskrit words in Urdu texts. As he wrote: 'Hindavi ko mein ne shudh Hinduon ki chij mana hai. Hindu swabhavatah Hindavi ki or jhukenge aur Musalman Arabi-Persian ke prati asakti dikhavenge.' From this remark Grierson developed the idea of Hindu prose and Muslim prose. The increasing spread of Hindi prose led William Carey to publish a Hindi translation of the *Bible* which had for its model the prose of Sadasukhlal and Lalluji Lal.

Christain missionaries played an important role in the spread and development of Hindi prose. Text-books were initially prepared by them. As against them, the Hindi version of the 'Bhashya' of *Vedant-sutra* was published by Raja Rammohun Roy. He also started a newspaper *Bangadut* in Hindi. Its Hindi had Bengali influence. In the mean time Jugal Kishore started the first Hindi newspaper *Udant martand* from Kanpur in 1826. When Raja Shiv Prasad 'Sitare Hind' came to the Education Department he realised the need for the development and spread of Hindi. He started the publication of *Banaras akhabar* and wrote text-books in Hindi. His *Bhugol hastamalak* was written in a language similar to that of *Vaital-pachisi*. His other books are *Raja Bhoj ka sapana*, *Virsingh vritant*, *Vidyankur*, *Itihas timir nashak*, *Manav dharma sar*, *Gutaka*, etc. But being an employee of the British Raj, Raja Saheb's sensibility was, perhaps, a little compromised.

The man who really made a significant contribution to Hindi language was Raja Lakshman Singh. In 1861 he published *Praja-hitaishi* from Agra and translated Kalidasa's *Raghuvansha* in simple and readable prose. About this time Hindi prose was given a lead by such divergent men as Fredrick Pincott and Navin Chandra Rai. Rai started a magazine, *Janan-pradayani*, in 1867 to propogate the principles of Brahmo Samaj. In addition, he wrote a number of books. Swami Dayanand Saraswati, the founder of Arya Samaj published his *Satyartha-prakash* in Hindi and stressed that Hindi was necessary for the emotional integration of the country. His efforts made Hindi quite popular in Punjab and Western India. Shradhdaram Phullauri's stories and novel *Bhagyawati* became very popular among the masses of Punjab. All these writers were pioneers in one way or the other, but the greatest of them was Bharatendu Harishchandra, who gave a new dimension to Hindi prose. While bringing literature closer

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to contemporary society, he introduced new contents suitable to the needs of time. Thus Khariboli became the medium of expression for all forms of literature in an idiom which was natural and communicative as well as lucid and elegant. Under the influence of Bharatendu a number of his contemporaries took up the cause of Hindi. Thus came into being what is called 'Bharatendu mandal' (Bharatendu school of writers) which included Pratapnarayan Mishra, Balkrishna Bhatt, Upadhyay Badrinarayan Chaudhari 'Premghan', Thakur Jagmohan Singh, etc. Various forms of prose writings were taken up. Drama, essay, short story, novel, literary criticism, biography, translations and journalism opened the way for varied prose styles. Bharatendu's inspiration gave a momentum to Hindi journalism and a number of newspapers and magazines appeared in different parts of Northern India. Bharatendu published *Kavivachan-sudha* and *Harischandra magazine*. Balkrishna Bhatt started *Hindi-pradip*, Pratapnarayan Mishra *Brahman*, Premghan *Anand-Kadambini*, and Radhacharan Goswami *Bharatendu*. In addition to these many other magazines were started. All of them played a very important role in developing Hindi and making its prose popular.

The tradition of a mature and creative prose started by Bharatendu continued after him, and with the coming of Mahavirprasad Dwivedi and his magazine *Saraswati* it associated itself with the national freedom movement and opened the gates of uninterrupted progress.

As editor of *Saraswati*, Dwivedi encouraged the writers to write in Hindi and adopt a simple and lucid style. He standardised the language, correcting laxity of usage and flaws of grammar. It is *Saraswati* that gave us competent authors like Acharya Ramachandra Shukla, Padumlal Punnalal Bakshi, Madhavprasad Mishra and Kashiprasad Jayaswal. Premchand too rendered valuable service to Hindi prose through his magazines, *Hansa* and *Madhuri*. Another powerful writer was Balmukund Gupta, editor of *Bharat mitra*, who enriched Hindi prose with his wit, humour and satire. The political satire of his essays in *Shiva Shambhu ka chithha* has a flavour of its own. Other writers who contributed to prose were Govindanarayan Mishra, Jagannath Prasad Chaturvedi and Chandradhar Sharma Guleri, editor of *Samalochak*. Guleri's style had a unique combination of profundity and innuendo. The best example of this can be seen in his essays *Kachhua dharma* and *Maresi mohi kuthaon*.

Puran Singh, Gulab Rai and Vishvambharnath Sharma 'Kaushik' are other important prose writers. But the maturity and subtlety found in Ramchandra Shukla's works is rarely seen anywhere else. His essays compiled in *Chintamani*, deal with human sentiments as well as theoretical criticism. The essays like 'Utsah', 'Shraddha aur bhakti', 'Krodh' belong to the first category, while *Kavya main lok mangal ki sadhanavastha*, *Kavita kya hai*, *Sadharanikaran aur vyakti-vaichitryavad* fall in the second category. On the one hand these essays are an example of fine, analytical and reflective prose, on the other they are a landmark in the development of Hindi criticism.

Padumlal Punnalal Bakshi belonged to the Dwivedi era but his sensibility was more akin to the Chhayavad era. His prose is serious, non-satirical and artistic. Another writer Siyaramsharan Gupta, a poet by temperament, took his readers by surpise as a master of simple and lucid prose on social themes, while Maharajkumar Raghuvir Singh brought Hindi essay close to poetic-prose in his *Shesh smritiyan*. Makhanlal Chaturvedi, editor of *Karmavir*, wrote impassioned prose. His 'Sahitya devata' is a masterpiece of ornate prose, charged with emotion and national fervour. In addition to jouralistic writings, Ramvriksha Benipuri's essays *Gehun aur gulab* and *Vande vani vinayaki* need special mention, since the sketches compiled therein set a new trend in Hindi prose. Banarasidas Chaturvedi also contributed richly to prose writing in the form of essays, sketches and memoirs.

Chhayavad poets brought new ideas and style to prose. Jaishankar Prasad's *Kavya aur kala tatha anya nibandha* and Sumitranandan Pant's *Paryalochana* and preface to *Pallav* added to the reflective power of Hindi prose, and Suryakant Tripathi Nirala enriched it with the originality of ideas and creativity of expression. His prose writings are published under the titles *Prabandh padma*, *Prabandh pratima*, *Chabuka* and *Chayan*. Mahadevi Varma, a poet of fine sensitivity, linked her creativity to social contexts in her prose writings. Her prefaces to *Yama*, *Dipashikha* and *Adhunik kavi*, together with her sketches and memoirs *Atit ke chalchitra*, *Shrinkhala ki kariyan*, *Path ke sathi* and *Smriti ki rekhayen* established her unique identity among Hindi prose writers.

The critics of the Chhayavad age—Nand Dulare Vajapeyi, Hazariprasad Dwivedi, Shantipriya Dwivedi and Nagendra—have contributed to Hindi prose in different ways, and made the language a rich medium of expression.

Vajapeyi's *Adhunika sahitya*, *Hindi sahitya: bisavin shatabdi*, *Naya sahitya: naye prashna* and *Jaishankar Prasad* gave a new ideological base to Hindi prose. Hazari prasad Dwivedi's *Hindi sahitya ki bhoomika*, *Sur-sahitya*, *Kabir* and *Madhya kalin dharma sadhana* bring depth and scholarship together with ease and spontaneity of expression to critical prose. Besides, his essays in *Kutaj* and *Ashok ke phool* etc. are examples of elegance in prose. Nagendra's prose style is the extension of Ramchandra Shukla's style, adding fine literary sensibility to scholarly depth. His essays compiled in *Astha ke charan* are as

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well-patterned in their sentence structure as in their capacity for analysis and elaboration of subject-matter.

Premchand contributed to Hindi prose through his novels, short stories and journalism. His *Hansa* played a significant role in the development of Hindi prose, freeing it from theoretical dogmatism and linking it to progressive thought. He became a model for many a writer, including Rahul Sankrityayan, Rangeya Raghav, Prakashchandra Gupta, Shivadansingh Chauhan, Gajanan Madhav Muktibodh and Ramvilas Sharma. Their essays, sketches, biographies, memoirs, reportage, fiction and critical writings widened and enriched varied areas of Hindi prose. Rangeya Raghav's *Toofanon ke beech*, and Amrit Rai's *Kalam ka sipahi* are significant achievements in this category. Ramvilas Sharma is yet another example who gave new creativity to Hindi prose which reflected his ideological radicalism.

The rich expressiveness of Hindi prose can be seen in Seth Govind Das's *Atma nirikshan*, Haribabu Upadhyay's *Patrakar ki atmakatha*, Viyogi Hari's *Mera jiwan pravah*, Banarasidas Chaturvedi's *Sansamaran*, Srinarain Chaturvedi's humorous essays, Kaka Saheb Kalelkar's travelogues, Sampurnanand's socio-political essays, and the articles and diaries of Ram Manohar Lohia, Acharya Narendra Dev and Jayaprakash Narayan. In the post-Independence era two great masters, Jainendra and Agyeya, took Hindi prose to new heights of reflection and creativity in their novels and essays alike. Jainendra's novels *Sunita* and *Tyagapatra* and Agyeya's *Shekhar ek jiwani* and *Nadi ke dwip* are modern classics, so are their essays—Jainendra's *Samay aur hum* and *Samaya, samasya aur siddhanta*, and Agyeya's *Trishanku*. In drama the poetic prose of Prasad found practical dimensions in the plays of Mohan Rakesh. His *Ashadh ka ek din* and *Laharon ke rajhans* exploit the resources of imagery, symbols and myths as a powerful means of theatrical communication. The area of fiction saw new innovations in the work of Bhagawati Charan Verma, Yashpal, Upendranath 'Ashk' and Amritlal Nagar. Besides, there are writers who utilize the narrative form for more than mere description of events and situations. Nirmal Verma's *Ve din, Kavve aur kalapani*, Devaraj's *Ajay ki diary* Prabhakar Machwe's *Dwabha*, Nagarjuna's *Ratinath ki chachi*, Shrilal Shukla's *Rag darbari*, Shivaprasad Singh's *Alag alag vaitarani*, Rahi Masoom Raza's *Adhagaon*, Phanishvarnath Renu's *Maila anchal*, Krishna Sobati's *Dar se bichhuri*, Manohar Shyam Joshi's *Netaji kahin*, Naresh Mehta's *Yah path bandha tha*, Dharmavir Bharati's *Suraj ka satvan ghoda*, Lakshmikant Varma's *Khali kursi ki atma*, Shailesh Matiyani's *Baraf ki chattane* are some of the novels which reflect the maturity and vividness of Hindi prose. In short stories Nirmal Verma's 'Parinde', Rangeya Raghav's 'Gadal', Mohan Rakesh's 'Malabe ka malik', Rajendra Yadava's 'Jahan Lakshmi kaid hai, Kamleshwar's 'Raja Nirabansia', Dharmavir Bharati's 'Gul ki banoo', Bhisham Sahni's 'Chief ki davat' made Hindi prose capable of expressing subtle feelings with the suggestiveness of images and symbols. In satirical writing Amrit Lal Nagar, Shrilal Shukla, Hari Shankar Parasai, etc. have played an important role.

In the field of essay the tradition of Hazariprasad Dwivedi has found a new pioneer in Vidya Niwas Mishra. Both of them start with the same base of Sanskrit scholarship, coupled with an understanding of the common man's life. Vidya Niwas Mishra, like Agyeya, is also well acquainted with western thought. The collections of his essays *Parampara bandhan nahin hai, Lagau rang Hari, Angad ki niyati, Kaun too phulava binanhari* are worth mentioning for elegance of style and genuineness of local colour, blended with depth of learning. The irony and satire put forth in a straight-forward language can be seen in Kubernath Rai's *Priya nilkanth* and *Vishad yog*, Vivek Rai's *Behaya ka jangal*, Vishnu Kant Shastri's *Kuchha chandan ki kuchha kapoor ki*, and Prabhakar Machwe's *Kharagosh ke sing*.

While Vijay Dev Narayan Sahi's essays provided Hindi prose unique reflective expression mingled with colloquial intimacy, Bachchan in his *Kya bhooloon kya yad karoon* and *Need ka nirman phir* and Jagadish Chandra Mathur in his *Das tasveeren* took Hindi prose to some untouched areas of expression. Modern sensibility and thought have thus found their expression in almost all the genres of Hindi prose—essay, play, short story, novel, criticism, biography, sketches, memoirs, reportage, interview, diary, etc.

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K.P.

PROSE (Kannada). *Kavirajamarga*, dating back to the ninth century, mentions a literary form called 'gadyakatha' (a narrative in prose) which presumably was a type of composition mostly in prose with an occasional sprinkling of verses. Although these narratives have not come down to us, the reference in *Kavirajamarga* bears testimony to the fact that Kannada prose was effectively used for literary expression much earlier than the ninth century.

The only evidence of writings in Kannada prior to the ninth century is what the inscriptions offer. Many of them are exclusively in prose though a few of them are in verse also. These inscriptions are mostly commemorations of heroic battles, martyrdom of valiant warriors, or records

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of royal gift of land or cattle, or some such memorable act or event. They are simple, brief, factual records unadorned by any literary embellishment. Despite the influence of Sanskrit on these writings, the prose used in them almost heralds the stylistic maturity we discover in the first major prose work of the tenth century, *Voddaradhane*. The most outstanding of these inscriptions are the Halmidi inscription of AD 450, the Badami inscription of AD 700 and the Shravanabelagula inscription of AD 650-700. The first one is the earliest specimen of written Kannada in its ancient form, with all its grammatical and linguistic peculiarities. The Badami, Shravanabelagula, and Mavali (AD 800) inscriptions reveal not only literary features but also great strength and flexibility, thereby proving that the language had been put to increasing use.

Shivakotyacharya's *Voddaradhane* (AD 920) is a collection of nineteen exquisite stories told ostensibly as illustrations of certain tenets of Jainism, such as a man's spiritual realization through austere penance and self-mortification. Although the stories are meant to preach and edify, they are of enduring interest to the modern reader because of their prose style. It is written in old Kannada, which is very different from modern Kannada in vocabulary, syntax and inflections. But its natural smoothness and lucidity have enabled it to become an effective literary medium.

Trishashti lakshana mahapurana (also known as *Chayundaraya purana*) is the only other prose work of importance of the century. It is a religious work meant to unfold the tenets of Jainism and to recount the lives of the sixty-three Jaina saints, including the twenty-four Tirthankaras. The author Chavundaraya is a master of concise narration and he achieves both clarity and succinctness in his prose style. The merit of this work consists in its achievement of a balance between narrative and exegesis.

For nearly five centuries after the tenth, champu poetry dominated. When it decayed, other forms followed and prose had to wait for another 200 years before it could assert itself as a separate genre.

The champu tradition was languishing even as the tenth and eleventh centuries marked the stirrings of social and political upheavals. The Virashaiva reformers spoke through 'vachanas' or 'sayings', a spoken literary form. They were addressed to the simple, unlettered folk. The writers of vachanas used language so effectively that the message went home straight. The vachana was a special form of composition which combined the rhythm of prose with the imagery and emotional intensity of poetry. Its freedom from any rigid metrical scheme invested it with the directness of prose, capable of expressing a vast range of ideas. There were several vachana composers in the eleventh and twelfth centuries, among whom are included Allama, Basaveshwara, Mahadevi Akka, Siddharama, who produced several thousands of these bejewelled sayings, propagating devotion to Shiva, and love, compassion and brotherhood to all mankind.

For nearly 600 years after the eleventh century, prose made its rare appearance in non-literary works like Nijagunashivayogi's encyclopaedic *Vivekachintamani* in the Jaina Nompi stories and in the interesting accounts of the mahatmyas.

After the fall of the Vijayanagar Empire, the Kannada region disintegrated and there was a kind of lull at the literary front. There was a revival of prose during the seventeenth century under the patronage of the kings of Mysore. Tirumalarya's *Apratimaveera charite* was a work on poetics and *Chikkadeva vamshavali* a dissertation on the tenets of Shrivaishnava religion and an account of King Chikkadevaraja's ancestors. These writings are famous for their limpid prose style and narrative power. Chikkadevaraja's *Chikkadevaraja binnapam* is an important landmark in the history of Kannada prose. Although principally a religious work, the author revealed in it his sense of humour, sensitivity and geniality. These classics acted as a great influence on the development of prose.

The prose writings mentioned earlier were intended to reach a wider circle of readers and they aimed at instructing and enlightening the uninitiated. However, the appeal of these writings remained restricted in effect owing to limited audience and meagre facilities for circulation. But the efflorescence of modern Kannada prose had its roots in the nineteenth century, the period of the great transition, when extraordinary changes took place in the life of the country. With the gradual decay of the feudal form of society, prose became more popular and found acceptance with a more extensive section of society.

The Christian missionaries translated the *Bible* into Kannada, and also took to a thorough study of the Kannada language. Simple texts were prepared, glossaries and dictionaries were compiled, and ancient classics were edited, printed and published. They even made forays into journalism. This activity enlarged the circle of the reading public and widened their horizon. The translation of the *Bible* and the frequent revisions of the translations emphasized the need to recognize and adapt the change that was coming over the use of the language. Regional variations were recognized and accepted, and in the choice of vocabulary Kannada words and Sanskrit variants were preferred to Sanskrit originals. The entire process helped to develop and evolve an acceptable, standard, prose style.

The missionaries set about their task by opening

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schools for spreading education and preparing interesting material for reading. Classics like Bunyan's *The Pilgrim's Progress* and stories from the Christian scriptures were translated. The work of pioneers like Garret Reeve and Sanderson led the way for Rev. Kittel's monumental *Kannada English Dictionary*. Lewis Rice and Claudius Buchanan did remarkable work in collecting historical material and thereby contributing to the diverse growth of prose. Their work in the field of journalism helped further the cause of popularising prose. Basel Mission's *Mangalur samachar* (1843) was the first newspaper in Kannada. Periodicals like *Karnataka kavyamanjari* and *Kavyakalanidhi* edited by M.A.Ramnuja Iyengar and S.G. Narasimhachar brought into vogue the serialisation of stories and romances. Parallel to these new trends, works written in the traditional mode also held their sway. Among such works, Kempunarayana's *Mudramanjusha*, Devachandra's *Rajavali kathe* (1840) and several prose works attributed to Mummadi Krishnaraja Wodeyar, the Mysore ruler, are prominent. Muddana Nandalika Lakshminarayanappa (1870-1901) composed *Ramashvamedha* in a consciously traditional prose style. But his genial humour and gentle satire revealed a temperament and sensibility which were astonishingly modern.

Prose estabilished itself as a literary medium with infinite potentialities at the beginning of the present century. M.S. Puttanna, C. Vasudevayya, Kerur Vasudevachar and Alur Venkatarao wrote with deep fervour and with a conviction that the Kannada language had enormous potential for development. History, biography, the essay, the novel and the short story assumed positive shape during this time. When in the twenties Kannada entered its heyday, modern Kannada prose was ready to forge ahead in new directions.

With the growing awareness that the new knowledge needed to be disseminated through the people's language, new demands were made on Kannada prose. R.Narasimhachar's (*Kavicharite*,3 volumes) continues to be the only source book on literary history. R.S. Mugali's *History of Kannada Literature* (1953) and the monumental works brought out by the Mysore and Bangalore Universities present an exhaustive and authentic history of Kannada literature. P.G. Halakatti's collection of vachanas and the publication of *Shunyasampadane* by Karnataka University have provided ample material for scholarly analysis and research. Joshi has presented unorthodox interpretations of scriptural concepts. These writings, together with Adya Rangacharya's *Gitagambhirya* and *Gitadarpana* have enriched our sense of the practical and the positive. D.V. Gundappa's (1884-1975) *Jivanadharmayoga* (1966) is a colossal work on the *Gita*.

Technological advances, increasing literacy and general education have encouraged scientific writing in Kannada. Scientific writing demands a purely referential language free from all ambiguity and stylistic opacity. A good deal of pioneering work was done by R.L. Narasimhiah in this field and his *Jagattugala huttu savu* (1954) contains prose of sustained clarity and elegance. Shivarama Karanth's *Vijnana prapancha* (4 vols, 1959-64) is an encyclopaedia of science and technology for the common reader. Some of the science journals published by Universities and Academies have served as useful medium for the propagation of scientific knowledge. Among them *Vijnana Karnataka* (of Mysore University), *Janapriya vijnana* (of Bangalore University) and *Bala vijnana* published by the Karnataka Vijnana Parishat deserve special mention.

There was very little art criticism in Kannada until recently. A.N. Krishna Rao wrote the monograph on the painter king, Ravi Varma. Shivaram Karanth's *Bharatheeya shilpa*, *Karnatakadalli chitrakale*, and other writings have provided eminently readable surveys of the history of Indian art. Rallapalli Ananthakrishnasharma's *Ganakale* (1952) and Mysore Vasudevachar's reminiscences of his contemporary musicians and composers are masterpieces of exquisite prose. Mysore University's *Vishvakosha* (of which twelve volumes are already published) has greatly helped to solve the problems of the standardization of technical terms and the forging of a referential language.

Prose is seen to advantage in purely literary forms like travelogue, biography and the personal essay. V.Sitaramiah's *Pampa yatre* (1925), one of the earliest travel accounts, Karanth's *Abuvininda baramakke*, V.K. Gokak's *Samudradacheyinda* and A.N. Moorthy Rao's *Aparavayaskana America yatre* are some of the most memorable travelogues in Kannada.

The finest achievement of Kannada prose is in the field of the personal essay. It has assumed infinite variety of forms in the hands of masters of prose like Karanth, Gorur Ramaswami Iyengar, V.Sitaramiah, T.N.Srikantaiah, P.T. Narasimhachar, K.V. Puttappa, and a host of others. Perhaps, the finest master of the personal essay is A.N. Moorthy Rao whose essays reveal a balance and clarity born of serene and mature reflection, and an irrepressible zest for life.

Journalism has played a significant part in popularizing Kannada prose. The great masters of prose like D.V. Gundappa, Masti Venkatesha Iyengar, T.T. Sharma, Siddavanahalli Krishna Sharma and Niranjana had something to do with journalism at some stage in their career. In recent days, the popular columns of newspapers like *Prajavani*, *Kannada prabha*, *Udayavani*, and periodicals like *Sudha*, have helped evolve a prose style at once swift, elegant and sinewy. Scholarly journals like *Jayakarnataka* and *Prabuddhakarnataka* have discovered not only new talents but helped in structuring the Kannada prose style.

A survey of prose during the past eight decades

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reveals admirable progress. Its contact with Sanskrit, English and other Indian languages has enriched and vitalised it by gifting it new turns and forms of expression, and new modes of structure and syntax. While the old masters like D.V. Gundappa, A.R. Krishna Sastri, Masti, V. Sitaramiah, A.N. Moorthy Rao nurtured and nourished the language of prose, the new generation comprising such versatile writers as Tarasu, Inamdar, Anantamurthy and Lankesh have used prose in a variety of ways to suit their modes of writing.

H.K.R.M

PROSE (Kashmiri). It was only after the poetic tradition had been very well-established in Kashmiri that the tradition of prose writing began. The development process in all its genres is only recent, the reason being that for a long time Kashmiri was not assigned any functional role. It was always a non-native language, Sanskrit in ancient times, Persian in medieval times, and later Urdu and English were assigned all prestigious roles in Kashmir. Kashmiri was not used in education, mass media or administration in any serious sense. This retarded the development of prose in Kashmiri to a large extent. Even after 1947, when Kashmiri was recognised as one of the languages of India in Schedule VIII of the Constitution, it was denied its proper role in education and administration by the State Government, and Urdu, a non-native language, was adopted as the state language. Despite these forceful constraints, different genres of prose have developed in Kashmiri.

The earliest available prose texts in Kashmiri are in the form of translations of Biblical texts by Christian missionaries. It was around 1821 when a translation of the *New Testament* appeared in Kashmiri. This translation was followed by two different versions of Pentateuch in 1827, and of Joshua Kings in 1832. All these translations were made available in the Sharada script. The Bible Society published a Kashmiri version of the *New Testament* in the Perso-Arabic script in 1884. T. Russel Wade, a missionary grammarian, compiled a combined edition of the *Old* and *The New Testaments* in 1899. In this venture he was assisted by Yar Muhammad Khan.

As the Biblical texts demand, the Kashmiri translations used mostly the literal, culture-bound vocabulary in the religious register of Christianity. Though these translations do not represent the colloquial or free prose of Kashmiri, they were valuable for the development of a prose style using new vocabulary and expressions for a religious discourse. Compared with the original English texts, these translations are simple and can be easily undertood by common people whose mother tongue is Kashmiri. These prose texts had a limited use and hardly remained in circulation as pieces of literature.

There are also some Kashmiri texts based on Islamic traditions, e.g. Maulvi Yahya Khan's *Tafsir-i-Quran* and Nur-ud-Din Qazi's *Misal*. The Kashmiri prose in these works is loaded with Persian diction and does not represent the colloquial idiom of Kashmiri. The main contribution of these texts is to provide religious register-bound vocabulary in Kashmiri and they are useful for oral discourse on Islamic traditions.

Ishwar Kaul made use of formal prose in his *Kashmiri shabdamrita* (A grammar of Kashmiri written in Sanskrit) in 1879. It was edited by George Abraham Grierson and published in 1898. The text used in this treatise on Kashmiri grammar reveals the use of various linguistic forms of the language which have become obsolete or are rarely used in colloquial speech. This was the first systematic description of the Kashmiri language and the examples as well as the texts included in it are quite important.

It is believed that Pandit Mahadevji Gigoo printed the first book in Kashmiri. It was the translation of the first part of Euclid on hand-made Kashmiri paper and was published under the name of Pandit Ramju Dhar in 1876. This work is out of print now. J. Hilton Knowles' *Dictionary of Kashmiri Proverbs and Sayings* also preserves the witty sayings and proverbs of Kashmiri.

There was a long oral tradition of Kashmiri folk-tales of unknown authorship which had remained popular for long. Aurel Steing heard some of these tales from Hatim Tilwony, a professional story-teller of Penzil in the local Sindh valley, in 1896. These tales were of various origins and were subsequently edited by George Abraham Grierson as *Hatim's Tales* with a translation, linguistic analysis, vocabulary indices, etc.

All these works made a beginning in Kashmiri prose but serious attempts towards its fuller development were made only in the early thirties of the present century. In order to popularise Kashmiri, S.K. Toshakhani prepared several text-books in Kashmiri for the use of women welfare schools in Srinagar. He used the Devanagari script with diacritical marks for Kashmiri. A Kashmiri section in Perso-Arabic script with slight changes was introduced in the *Pratap* magazine of S.P. College by Jayalal Kaul in 1936. This encouraged the students and teachers to contribute their articles in Kashmiri. Muhammad Amin (Ibn-i-Mahjoor) brought out the first weekly journal in Kashmiri, entitled *Gaash*. The journal though short-lived, contained news and other regular columns in Kashmiri.

The establishment of a branch of Indian People's Theatre Association in Kashmir in 1945, the establishment of Radio Kashmir in 1949 and the publication of journal *Kangposh* (1949-52) in Kashmiri, and later, the establishment of Jammu and Kashmir Academy of Art, Culture and Languages in 1958, and recently the Department of Kashmiri at the University of Kashmir and the publication of Kashmiri sections in college magazines and other regular journals in Kashmiri like *Shiraza*, *Anhar*, etc., have contributed a lot to the development of Kashmiri prose.

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PROSE (KONKANI)

The genre of literary criticism and essays started developing in the early fifties of the present century. This genre includes literary essays, personal essays, travelogues, and studies in art, culture and language. These works have appeared in the form of independent essays and books, introductions to some creative works and independent critical studies. Among the earlier works are Mohi-ud-Din Hajini's *Kashiri nasrich kitab* (a book of Kashmiri prose) published in 1961 and *Maqalat* (Essays) published in 1967. Autar Krishna Rahbar and Ghulam Nabi Khayal have edited an anthology entitled *Kashur nasr* (Kashmiri prose) in 1967. Amin Kamil has written a detailed introduction to the anthology of the sufi poets, entitled *Sufi shayir*, in Kashmiri. Autar Krishna Rahbar has also written *Kashiri adbuk tarikh* (a History of Kashmiri literature, Vol. I) which presents a critical survey of early Kashmiri literature. Surveys of Kashmiri literature have been attempted in several forms by different Kashmiri writers. Ghulam Nabi Nazir has presented a critical survey of Kashmiri poetry in his book *Kashir shairi* (1974). Motilal 'Saqi' has written *Kashir* (1974) on the same theme.

Recently, after the University of Kashmir had set up a postgraduate department of Kashmiri at Srinagar, some serious attempts were made by the department to prepare and publish different works on Kashmiri prose. The journal of the department *Anhar* has played a key role in bringing out special issues on various forms of Kashmiri literature. The special issues of this journal on prose are *Kashiri adbuk phikiri pot manzar* (1980), *Kashiri zaban hinz banavath* (Structure of Kashmiri Language, 1985), *Kashur luki adab* (Kashmiri folk-literature, 1986).

Besides the above special issues of the journal, the Department of Kashmiri has published a number of works on differnet aspects of Kashmiri literature. Some of the prominent works are *Tahzibuk tarikh* (History of civilization, 1978) by Naji Munawar and Shafi Shauq, *Kashur Shivmat* (1978) by B.N. Kalla, *Reshut ti saan resh* (1979) by Rashid Nazki, *Avhalnami* Vols. I & II (1980), *Nafsiyat* (1980) by Abdul Ghani 'Madhosh', *Kashur luki thitar* (1981) by Muhammad Subhan Bhagat, *Kashiri nasrich tamirkar* (1982) by Mashal Sultanpuri, *Rupabhavani* (1983) and *Kashiren batan hind rasim ti rivaj* (1983) by Somnath Pandit, *Kashiren Musalmanan hind rasim ti rivaj* (1983) by Ghulam Muhammad Khan, *Nasrich kitab* (1981) by Rattanlal 'Shant' and *Tasawwuf akh tariph* by Ghulam Muhammad 'Shad'.

Abdul Rahman Rahi has published a collection of his critical literary essays on different aspects of Kashmiri literature under the title *Kahvat* (The touchstone, 1979).This is a serious attempt towards the development of the genre of literary criticism in Kashmiri. A brief history of Kashmiri elegy is presented in Shahid Badgami's *Kashiri marsi hinz tarikh* (1979). Ghulam Nabi Nazir has published a collection of his essays under the title *Kitab* (1981).

A collection of essays on scientific and technical subjects under the title *Vutshiprang* (1966) has been written by S. L. Sadhu. These essays are written for neo-literates and children. Shafi Shauq has also published *Pharshi path arshas taam* on similar themes.

Only a limited number of personal essays have been written in Kashmiri so far. Muhammad Zaman Azarda has written and published two collections of such essays under the titles *Phikiri hinz takir* (1980) and *Essay* (1984). Rasul Pompur has published a collection of essays under the title *Yath aadim vanas manz* (1985).

This brief survey of Kashmiri prose indicates that the pace of development of prose in Kashmiri has been very slow. There are various reasons for it. Unless Kashmiri is assigned to play some serious functional role in administration, mass media and education, the development of prose will continue to be slow.

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O.N.K.

PROSE (Konkani). Konkani had grown full-fledged in the 11th century, though its more powerful neighbour, Kannada, reigned in its homeland. The earliest writing in Konkani prose has been found in the Kannada characters of Vijayanagar.

Whatever Konkani literature existed at the time of the Portuguese conquest of Goa (1510) perished in the holocaust. Works salvaged from it found their way into European libraries transliterated into Roman script by studious missionaries. Discovered, inter alia, in the Public Library at Braga (Portugal) are massive manuscripts on the *Ramayana* and the *Mahabharata*, by Krishnadas Sharma, in a rich, sophisticated Konkani prose, suggesting earlier stages of development.

With a printing press installed in Goa in 1556, the first books to be printed in any Indian language were in Konkani. They are, however, thought to be only a fraction of the analytical and creative endeavour of nearly two centuries. Instructed in Konkani schools set up for them and building on existing prose patterns injected with classical Latin structure and adorned with baroque imagery, zealous clerics produced rich Christian Konkani literature, evolving in the 16th century a Konkani prose rendered consummately supple and elegant in expression.

Konkani prose in its refurbished Christian garb began with catechisms. Many translations and adaptations of religious classics from Europe followed. Friar Amador de Sant'Anna turned Ribadaneyra's *Flos Sanctorum* into Konkani prose (1612). Thomas Stephen's *Doutrina Christa* (1622) is an elaborate prose version of Marcos Jorge's catechism. Diogo Ribeiro wrote in well-chiselled

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prose *An Exposition of Christian Doctrine* (1632) based on Cardinal Bellarmine's and other authors' dissertations on it. So did Francisco Joao de San Mathias who wrote on the life of Christ. Joao de Pendrosa authored a superb rendition of Bernarino de Villegas' *Soliloquios Divinos* as *Devachim yecangra bollnnim* (1660). Ignazio Arcamone's *Sagglea varussache vangel* (1667), the Konkani *Gospels for the Whole Year* is the first prose version in an Indian tongue of any portion of the *Bible*.

These and other similar works aimed at disseminating knowledge of Christianity among the new converts in Goa. Understandably they centred round saints' lives, meditations and catechisms. The latter were more popular, other authors in that genre being Friars Manuel Baptista and Manuel de Lado. Other literary prose types were polemical tracts refuting 'gentile' errors, Friar Manuel de San Mathias being noteworthy among its writers. Goa-born Portuguese Franciscan Friar Gaspar de San Minguel handled all literary forms, besides treatises on grammar and philology. Apart from Gaspar, the leading original prose writers in Konkani of this period were Antonio de Saldanha, who exclled in saints's lives, meditations and pastoral discourses, his best-rated work being *Miracles of St. Anthony* (1655), and Miguel de Almeida with his excellent sermons for Lent and on Saints. The greatest creation of the age, however, is Almeida's *Onvalleancho mollo* in five volumes, Konkani's *Summa Theologica*, in which complex theological concepts are conveyed in vivid prose poetry. In it 'scholastic precision, opulent philosophical vocabulary and the imagery of baroque rhetoric are acclimatised in the Konkani's musical tongue.'

With the waning of religious fervour after this golden period of its literature, Konkani suffered neglect. Portuguese conversion policy making non-conformist Hindus flee southward (16th c.), followed by Christians (18th c.) owing to famines, epidemics, Maratha incursions, civil and religious orders for Konkani's suppression (1684-1857) gradually broke up its literary unity. Nevertheless, it continued to be written and published in its regional variants, mainly in Roman, Kannada and Devanagari scripts.

Under persecution and in exile Konkani prose continued to be a vehicle of expression of the disintegrated Konkani communities scattered in the regions along the west coast of India, providing solace and hope for them. In Kerala, the earliest extant text is in a highly developed Konkani notarial prose, a testimonial dated 24 April 1675 given by three Cochin Konkani physicians authenticating the Dutchman Van Rheeds' masterpiece on Indian plants prepared with their assistance. John Leyden informs of the existence of Konkani prose translations of the *Bhagavadam*, *Linga puranas* and Epics (probably contemporaneous with the braga MS) as well as original works like *Virbhadra-charitra* and *Parashurama-charitra*, *Sthala puranas* of temples and even histories of pirates in Konkani prose.

Leyden's findings came at a time of a great ferment in Indian prose, fomented by William Carey's programme of translations of the *Bible* into Indian languages. Carey finalised the Konkani prose version of the New Testament and the Pentateuch, with the help of Konkani-speaking pandits, calling it *Dharmalem Pustak* (c. 1805), the most monumental prose text in Konkani for its Christian speakers in Karnataka. In Goa Fr. Pascal Dias stands out as a leading writer of devotional Konkani prose, with his enduring *Preparation Mental Prayer* and *New Meditations* published later in 1856-57 which provided much-needed spiritual sustenance to the people. Among Hindus in Karnataka, besides devotional poetry, Narayana Tirtha's prose allegory *Mana-indriyanlem charitra* (19th c.) is an important philosophical work. The *Gita* has been rendered into Konkani prose by several writers including B.N. Kamati, Upendra Pai, Swami Prabhavananda. The collected Diwali addresses of Pandurangashrama (1847-1915) and Anandashrama (1902-66) to their congregations are specimens of Konkani metaphysical prose.

Later, inspired by Fr. Angelo Maffoi's grammatical and lexicographic work, Konkani Christians were drawn into a vigorous literary movement with outstanding writer, Luis Mascarenhas, launching his *Konkani dirvom* (1912) from Mangalore. Around it flourished eminent prose-writers like Alex Pais, P.J.D'Souza, S.S.Talmaki, F.Sylvester Menezes. Another milestone in the development of Konkani prose was the establishment of the *Raknno* (1938) publications by Sylvester Menezes, who himself wrote about eighty books on various themes. *Raknno* continues to be a forum of expression of the aspirations of the Konkanis of the region fostering books in elegant prose. Major works of religious prose have been *Imitation of Christ* rendered in Konkani by Fr. Polese, and the New Testament by Raymond Mascarenhas. Writers of devotional prose avidly read are Gregory Coelho, Basil Rosario, Minguel Colaco, Ligorio Vaz.

Prose in the realm of the profane also developed to a high degree spurred on by the above two leading journals, with short story, novel and drama being assiduously cultivated and largely circulated. The novelists, short-story writers and dramatists gave a sense of style and maturity to Konkani prose. Besides, there were others who could develop the potential of Konkani prose, for example J.A. Fernandes' *Amcho soddvonddar* (1953) is a major work in finely-wrought Konkani prose, based on the New Testament, and L.J. Sequeira wrote a dissertation on caste-system among Goan Christians (1911). Fr. Ludovico Pereira did pioneering journalistic work in *Rotti* (1914) and, inter alia, wrote *Christacho Pattlau* (1933), a Konkani prose rendering of *Imitation of Christ*. Fr. A.R. Mendes' prolific socio-relgious literature in Konkani prose is widely read. Fr. A. Pereira's biographies are edifying and popular as is his autobiographical novel *Vadoll ani*

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varem (1979), an important landmark in Konkani prose (Roman script), portraying the afflicted life of an idealistic Christian priest. Fr. Nicolau Pereira's adaptations *Evechi nit* and *Konn mhaka dhortolo* (1978) are well done and so is *Evagrio*. Fr. Antonio de Souza's book on space exploration (1979). Jorge's translations from Gorky and Sholokov are note-worthy. Younger writers include playwrights Tomaxinho Cardoso, Frs. Planton Faria and Freddy da Costa, and novelists I. Souza and Jess Fernandes. Olivinho Gomes' biography (1968) and a narrative version of Kalidasa's *Shakuntala* (1980) are in exquisite Konkani prose.

It was with Valaulikar that the modern Konkani literary renaissance gathered forceful momentum, especially in the domain of the critical and historical prose. He called for the socio-literary reconstruction of Konkani society (Hindus and Christians mainly) in his consummately stirring prose, appraising them of their distinct common culture ruptured by accidents of history, produced inspiring accounts of their no mean achievements and handled with mastery drama, short story, biography, history, religion, grammar and linguistics. His *Konkani bhasechem zoit* (1930) is a systematic exposition of Konkani's distinctiveness, *Goenkaranchi Goeam-bhaili vasnnuk (1928)*, a well-documented history of Goan emigration (Part I), and *Bhagvantalem git*, a Konkani rendering of the *Gita* in simple and chaste prose. His *magnum opus* is *Gomantopanishat* (1933) in two volumes, a philosophical treasure-house. R.P. Vaidya wrote excellent prose in *Prachi-Prabba* (1905-15), V.K. Wagh continued with historical writing as did R.N. Naik, accomplished prose-writer, who translated Gandhiji's writings as well as Tolstoy's and Maugham's stories and wrote an original monograph on *Shenoi Goembab* (1979). Earlier, B.B. Borkar's *Gita pravachana* (1956) from Vinoba Bhave had demonstrated the potential of Konkani prose, reinforced with *Paigambar* (1978) from Khalil Gibran's *The Prophet* and Nagesh Sondes *Brihathar Vairragyashatakam* (1977).

P.P. Shirodkar's *Zati vornnanchem samazshattr* (1975), a sociological disquisition on caste-system, and Shripad Desai's *Yaksha-prasu* (1976) and *Raghuvansha* (1973) are explorations in new realms in Konkani prose. Ravindra Kelekar excelled in essays of a philosophical outlook in *Uzuaddache sur* (1973). His *Velle-voileo ghulo* (1971) and *Sangati* (1977) are crisp, thought-provoking diaries; *Himalayant* is a travelogue (1977) and *Novi shalla* (1962) an experiment in education. They all mark bold and new directions in Konkani prose. Dattaram Sukhtankar's essays in *Man'ni punov* (1976) crackle with wit and humour as do A.N. Mhambro's especially in *Goenchi asmitai* (1978).

Uniform liturgical texts as well as modern Konkani translations of the *Bible* have been done for all Konkani-speaking dioceses (Catholoic) of Bombay, Goa, Pune, Belgaum, Mangalore and Chikmangllur, and are in everyday use in churches and chapels of their jurisdiction.

As contacts between the various regional and religous Konkani communities grow in intensity, Konkani prose, hitherto disintegrated, converges into a homogeneous and dynamic literary medium of expression of the thoughts and feelings of the community.

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O.G.

PROSE (Maithili). The development of Maithili prose shows roughly three stages: early, medieval and modern.

The earliest specimens of Maithili prose are to be found in *Kuvalaya-mala-katha* and *Ukti-vyakti-prakarana* by Damodar Sharma, written around the twelfth century. In spite of being produced outside Mithila and under the influence of Apabhramsha and Avahattha, they contain sentences and verbal forms which may safely be called Maithila. Damodar Sharma, a protage of Raja Govindachandra of Varnasi, wrote them in Sanskrit as readers for students, and by way of examples put in a number of vernacular words, idioms and sentences which undoubtedly represent Maithili of that time.

The full-fledged literary form of Maithili prose is manifest in *Varnaratnakara* of Jyotirishvara Thakur (1280-1340), who was a court pandit of Harisimhadeva (1296-1324), the last Karnata ruler of Mithila. At the instance of his patron, Jyotirishvara composed the work in prose for the guidance of vernacular poets. This is the earliest prose work in Maithili. The manuscript of this book was discovered by Harprasad Shastri towards the end of the last century and was first published in 1940 by the Royal Asiatic Society of Bengal, edited by Sunitikumar Chatterjee and Babua Mishra.

Divided in seven parts, the work describes a variety of things and situations in elegant as well as pedantic style. Whenever he describes anything elegant, he shows his poetic genius, adorning the prose with figures of speech, as is evident in the descriptions of the heroine, the harlot, seasons, forests, parks, lakes, etc. It is no wonder if these descriptions are compared with those of *Kadambari*. As against them, when he describes prosaic things he lists them without any lustre, but even here his style, at times, is sonorous with alliteration and rhyme. At places in his prose work the sentences are rhythmical and acquire the charm of verse. These qualities have made the prose of *Varnaratnakar* remarkable.

In the first decade of the 15th century we find *Kirtilata* and *Kirti-pataka* of Vidyapati, interspersed with prose-passages which, notwithstanding the structural influence of Avahattha, are specimens of early Maithili. Such prose passages often show resemblance to the prose of *Varnaratnakara*.

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PROSE (MALAYALAM)

During the period from the 16th to the 19th century the development of Maithili prose was surprisingly slow. There is, perhaps, no instance of exclusive or independent use of prose. We expect prose dialogue in dramas, but in Kirtania dramas prose dialogues are in Sanskrit and Prakrit. Whatever prose in the medieval period is found, it is not for literary use but only for business transactions. It may be called 'documentary prose'. This form of prose, however, shows the lexical, grammatical and syntactical features of the language.

For a study of the literary form of prose in the medieval period, we have to go to writings outside Mithila. For a number of historical, cultural, religious and social reasons, Maithili was the medium of literary and religious expression in the adjacent regions of Bengal, Assam, Orissa and Nepal. The dramas produced in Assam and Nepal contain, besides songs, prose dialogues in Maithili.

In Assam, Sankaradeva, the great Vaishnava saint, adopted a type of drama called 'Ankiya nata' as a means of popularising his cult. He wrote six such dramas and was followed by Madhavadeva, Gopaladeva, Ramacharana Thakur, Daityari Thakur and others. Maithili is the sole medium of all these dramas, although the influence of the Assamese language cannot be denied.

In Nepal, during the period from the 16th to the 18th century, a large number of Maithili plays were produced under the patronage of the Malla rulers of Nepal. Many of them contain dialogues cast in simple Maithili prose, though some of them are elaborate prose passages of exquisite literary merit. From this point of view *Hara-Gaurivivaha* and *Maditakuvalayashva* of Jagajyotimalla are the best. *Nalacharita* and *Ushaharana* of Jagatprakashmalla, *Gaurivivaha, Madhavanala* and *Rukminiharana* of Bhupatindramalla, and *Ushaharana, Mandhatrupakhyana, Kolasuravadha* and *Andhakasuravadha* of Ranjitmalla have enough prose dialogues which present the pure form of contemporary Maithili.

The modern period of Maithili literature starts from Chanda Jha (1830-1907). He first translated *Purushapariksha* of Vidyapati (1350-1440) and this was the beginning of modern Maithili prose writing. The language of this translation is not as natural as that of his works in verse inasmuch as it follows the Sanskrit sentence pattern and suffers from archaism. The modern Maithili prose is first found in Jivan Jha in his drama *Sundar sanyog* (1904) and then in his other dramas. But it attained satisfactory refinement only with the publication of *Maithila-hitasadhana* (1905), *Mithila Moda* (1906) and *Mithila Mihir* (1908). In developing the Maithili prose style the names of M.M. Muralidhar Jha, Parameshvar Jha, Laldas, Janardan Jha 'Janasidan', Rasbehari Das, Taracharan Jha, etc. deserve specific mention.

R.J.

PROSE (Malayalam). It was a language called Malanattu Tamil that used to be spoken in Kerala in ancient days. Later, it developed into Malayalam, a language almost entirely different from its ancestor. There is enough evidence to show that long before this change took place there had existed certain local peculiarities in the original language.

In course of time, Malanattu Tamil, the common man's medium of oral communication, began to show the influence of Sanskrit. It is in this Sanskritised language that most of the inscriptions were written. The inscriptions are immensely useful in the study of the evolution of the language, especially its prose. Even by the beginning of AD 825, Malanattu Tamil had shown some of the symptoms in its development into Malayalam.

From the inscriptions of the tenth and eleventh centuries it is clear that there were continuing changes in the language. The sentence structure seen in the 'Muzhukkulakaccham' and later inscriptions is different from that in the earlier ones. *Bhasha kautaliyam*, a work of the twelfth century, shows the linguistic changes due to philological processes known as Talavyadesam, Anunasikatiprasaram, Swarasamvaranam and Purushabhedanirasam. When we proceed from *Kautaliyam* to 'attaprakaras' and 'kramadipikas,' both of uncertain authorship and undecided date, we find a prose style much changed from the earlier forms. This is particularly notable in respect of vocabulary. The above mentioned works being scientific treatises, the language used in them is free from flourishes. Here we can see the terse style of Malayalam prose. This is true of the contemporary inscriptions as well.

Dutavakyam, a work belonging to the fourth quarter of the fourteenth century, abounds in long sentences which are generally used in discourses. Certain art-forms like pathakam, which came into being from a desire to popularise puranas and history, also contributed to the evolution of the language at this stage. It is here that we come across the form of language known as Nampyar Tamil, which has been referred to in the well-known *Lilatilakam* (15th c.). *Brahmandapuranam gadyam* of the first half of the fourteenth century, is written in Nampyar Tamil. Except from the plentiful occurrence of Sanskrit words, its language is not much different from that of *Dutavakyam*. In short, one can see a complex prose style developed through discourses and a simpler and purely written style developed through books.

The special features of the language that existed in the three centuries beginning with the thirteenth are: (a) prose had little importance, the period being dominated by poetry, (b) Chakyars and Nampyars took pains to spread prose among the masses through their discourses, (c) the prose that took shape in this way shows the influence of Sanskrit in vocabulary and syntax, and (d) a concise language form had been slowly developing.

The contact with foreigners and their attempts at

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religious conversion have had considerable influence on Malayalam prose since those days. But the fact must not be forgotten that the kind of prose used by the missionaries was inseparably akin to the process of development that had been set in motion much earlier. There were attempts by foreign missionaries like Paulinos Padiri (1748-1806), Benjamin Bailey (1805-1871), Joseph Peter, Herman Gundert (1814-1893), and Richard Colins who wrote dictionaries and books on grammar. Several other works on language appeared during this time, which helped prose to establish itself as a medium of communication. The prose during this time acquired a dexterity, which enabled it to deal with varied subjects like *India charitam* of Aymanam P. John (1825-1893), *Mahachcharitasamgraham* of Visakham Tirunal, *Pulleli Kunchu* of Archdeacon Koshi (1826-1900), *Minaketanacharitam* of Ayilyam Tirunal (1832-1880) and *Almarattam* of Ummen Pilippose (1838-1880).

Nineteenth century saw a revival in the form and content of Malayalam prose. It mainly happened through the efforts of Kerala Varma Valiakoil Tampuran (1845-1915) who tried to integrate the two trends of prose-writing in Malayalam, the prose used by the Christian missionaries, and the highly ornate, Sanskritised prose that already existed. Tampuran was well-versed not only in English and Sanskrit, but also in several other Indian languages. He welcomed the influence of English, revitalised prose, and made it competent to handle all branches of knowledge. He became President of the Text Book Committee and wrote a number of books on a wide variety of subjects such as history, geography, ethis, civics and economics. His nephew, A.R. Rajaraja Varma, was the first scholar to set down the rules of Malayalam grammar. His major contribution to Malayalam prose is *Sahityasahyam*.

Another eminent writer who tried to promote prose-writing in Malayalam is Kandathil Varghese Mappila. He started the daily *Malayala manorama* from Kottayam. Even before *Malayala manorama*, journalism had taken root in Malayalam, with *Vijnananikshepam, Keralanitram* and *Kerala Patrika*. Journalism made prose writing more popular with the ordinary people. Varghese Mappila believed that a good prose writer is more relevant to society than an average poet. The cause of prose was espoused by some major writers of the period. Several monthlies also appeared around this time, the most prominent of them being *Vidyavilasini, Vidyavinodini* and *Bhashaposhini*.

Essay as a prose form became popular in Malayalam with writers like Kerala Varma, Rajaraja Varma, Kunhiraman Nayanar, C.P. Achyuta Menon and Appan Tampuran. Other writers who wrote informative and interesting articles are R. Eswara Pillai, K.R. Krishna Pillai, I.C. Chacko and O.M. Cherian. Essayists like Kuttippuzha Krishna Pillai, C.J. Thomas, M. Govindan and V.T. Bhattathiripad wrote essays with a social purpose, while E.V. Krishna Pillai and Sanjayan excelled in a satirical and humorous style of writing. During the modern times, the scope of the essay has become so varied that it has become an effective medium to handle any subject.

Another branch of prose that originated and developed in Malayalam is the novel. The first attempt in this direction is *Kundalata* by Appu Nedungadi, but the first important novel *Indulekha* was written by O. Chandu Menon. This novel was followed by the historical novels of C.V. Raman Pillai and Valiakoil Tampuran's *Akbar*. Subsequently, this form flourished and thrived under many major writers who exploited it to express their creative urges and outlook on life. Some prominent novelists in Malayalam are Thakazhi Sivasankara Pillai, Vaikkom Muhammed Basheer, P. Kesava Dev, S.K. Pottekkat, Uroob, Parappurathu, Kovilan, M.T. Vasudevan Nair. The short story also developed as a popular literary form. Among the major writers of short stories, mention may be made of Vengayil Kunhiraman Nayanar, Moorkoth Kumaran, Thakazhi Sivasankara Pillai, Kesava Dev, Ponkunnam Varkey, Karoor, Lalitambika Antharjanam, V.K.N., Malayattur, N.P. Chellappan Nair and many others.

The travelogue became a popular form after the publication of G.P. Pillai's *Landanum Parisum* (London and Paris). K.P. Kesava Menon's *Bilathi vishesham* established the form. Among the several writers of travelogue, N.V. Krishna Warrior, K.M. George, K.P.S. Menon, T.K. Krishna Menon are important, but the most significant contribution is that of S.K. Pottekkat who has given unforgettable accounts of the countries he had visited. Some of his important books are *Balidweep, Malaya nadukalil* and *Indonesian diary*.

During the contemporary period, prose covers a vast variety of fields like science, history, criticism and history of literature. Consequently the language of prose also became more flexible, to deal with the variety and diversity of the material. The process of evolution in prose is still going on in Malayalam.

T.G.R.P.

PROSE (Marathi). The history of Marathi prose dates back to the 11th century as is evident from stone inscriptions and copper plate carvings, but proper writing in prose came only in the last quarter of the 12th century with the Mahanubhava sect. The better known prose works of the sect are *Lila charitra* and *Drishtanta patha*.

By the 14th century the influence of the Mahanubava started waning and 'Varkari' or 'Bhagavata Dharma' gained popularity. Eknath (1533-99) wrote a few allegories in the Persianized language of the Muslim court.

During the Maratha rule a vast body of historical prose accounts, called 'Bakhar', came into being. Bakhar consisted of correspondence and documents and served as

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a chronicle. The subjects ranged from heroic descriptions of battles and family histories of rulers with elaborate sketches of persons of historical eminence. Their language was forceful and rich in metaphors, and their style was picturesque, though highly Sanskritised. Bakhar had a distinct Marathi flavour, typically associated with the form. More than two hundred bakhars were written during the 16th and 19th centuries, notable among them being *Bhausahebanchi bakhar* by Krishnaji Shamrao, *Rakshastangadichi bakhar* and *Panipatchi bakhar*.

In the 19th century, with the advent of printing introduced by Christian missionaries, prose writing gathered a new momentum: *Dnyanodaya* (1841), a periodical started by the missionaries, proved an encouraging medium for prose-writing. This served as a source of inspiration to nationalists like Tilak, Chiplunkar, Agarkar, Gokhale and others in their journalistic writings. Prose writing in the 19th and early 20th centuries consisted of thought-provoking essays, articles in nationalistic spirit and forceful editorials. Most of the prose writing, however, was didactic in spirit and academic in style. Balshastri Jambhekar, Jotiba Phule and Lokahitavadi used the essay form as a vehicle for propounding their ideas on social change.

Around 1931 N.S. Phadke brought in the personal essay in Marathi literature. He added a new dimension of literary sensitivity to the form of the essay. Iravati Karve *(Paripurti)*, Durga Bhagwat *(Pais)*, Kusamavati Deshpande and Vinda Karandikar gave it a poetic touch. In Durga Bhagwat's essays one sees great heights of scholarly musings. Anant Kanekar's essays mark social awareness, echoing the influence of western thinkers like Ibsen, Maupassant and even Chekhov. Shrinivas Kulkarni's *Doah* gives a new aspect to the essay form by presenting child psychology.

Humour found its way to Marathi prose by the end of the 19th century. Though the essays written earlier on political subjects did not lack sarcasm and ridicule, humour became more wholesome in S.K. Kolhatkar's essays. *Sudamyache pohe* (1938) is a collection of his essays on topics ranging from the profession of a barber to protests against reformers. C.V. Joshi enriched humour in Marathi with his books *Chimanravanche charhat* and *Anakhi Chimanrao*. He gives delightful pictures of middle class life in a colloquial language. S.M. Paranjape and A.B. Kolhatkar made an ingenuous use of irony exposing the incongruities and absurdities of contemporary society. P.K. Atre and Dattu Bandekar too seasoned their journalistic writings with broad and genial humour that reminds one of G.K. Chesterton. In the later years P.L. Deshpande, V.V. Bokil, D.M. Mirasdar and Gangadhar Gadgil added a new dimension to prose-writing. P.L. Deshpande's *Batatyachi chaal*, *Khogirbharti*, *Golaberij* and *Vyakti ani valli* offer delightful reading through parodies and pen-portraits of the typical middle-class Maharashtrian life. Gadgil's sense of humour is richly expressed in his *Bandu* and *Amhi aaple Dhaddopant*. His central character Bandu became a household name for sheer entertainment.

Marathi prose is also rich in travelogues. *Maza pravas* was written in 1883 by Vishnubhat Godse. P.L. Deshpande's *Apurvai* and *Vangachitre*, Gangadhar Gadgil's *Gopuranchya pradeshat* and *Sata samudra palikade*, Prabhakar Padhye's *Tokonama*, P.K. Atre's *Kelyane deshatan* and D.B. Mokashi's *Athara laksha paule* are important landmarks in this genre of writing.

Lilacharitra, a compilation by the disciples of Swami Chakradhar, was perhaps the first biographical account of the Swami. Later biographical writing came from such saint poets as Namdev, Changdev and Jnaneshwar. Some patriotic biographies on figures of national and historical importance came in stray articles and books. Among the earlier biographies the renowned ones are *Socrates* by Krishnashastri Chiplunkar, *Dr. Johnson* by Vishnushastri Chiplunkar, *Raja Chhatrapati* by B.M. Purandare and *Dr. Babasaheb Ambedkar* by Dhananjay Keer. Among the better known autobiographies are S.K. Kolhatkar's *Atmavritta*, S.M. Mate's *Chitrapat*, P.K. Atre's *Karheche pani* and *Mi kasa zalo*. Atre's autobiography tells the story of his life in a very interesting style, bringing out the different facets of his personality and his varied professional life. Bhavanrao Pant, a ruler of Aundh, candidly revealed some none too graceful facts about the lifestyle of rulers in his *Amtacharitra* (1946). Among modern Marathi autobiographies *Smritichitre* by Laxmibai Tilak was a landmark. This was followed by Anandibai Karve's *Maze puran* (1944) and Parvatibai Athavle's *Mazi kahani* (1928). *Sangtye aaika*, an autobiography of the actress Hansa Wadkar, and *Snehankita* by Snehaprabha Pradhan were marked by honesty of purpose. *Ramnagari* by Ram Nagarkar, *Mala uddhvasta vhaychay* by Mallika Amarshekh, and *Nach ga ghuma* by Madhavi Desai were also quite popular.

Marathi prose is rich in literary criticism also. R.S. Jog, K.N. Vatve, R.S. Walimbe and V.V. Mirashi have closely examined Sanskrit and western classics giving new critical insights to readers and researchers. Earlier literary cirticism was published in the form of articles in periodicals like *Vividhajnan vistar* and *Marathi jnanaprasarak*. Ganeshshastri Lele's *Sahitya shastra* (1872) and Daji Pradhan's *Rasumadhav* (1868) are pioneering books in scholarly classical criticism.

Parashurampant Tatya Godbole wrote *Kekadarsha* (1867) to bring great poets like Moropant close to the common man. In the early years of the 20th century two different schools of thought, namely 'Art for art's sake' and 'Art for life's sake', came to the fore. V.S. Khandekar was the supporter of the former, while N.S. Phadke of the latter. Saneguruji's translation of Tolstoy, entitled *Kala mhanje kay*, propagated social commitment for artists, and S.V. Ketkar's scholarly treatise *Maharashtriyanche kavyaparikshan* (1928) added a social dimension to liter-

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ary criticism. R.S. Jog's *Abhinav kavyaprakash* (1930) is a commentary on the development of Marathi poetry. Narahar Kurundkar's *Dhar ani kath* offers a comprehensive view of the development of the Marathi novel. Tarkatirth Lakshmanshastri Joshi's *Adhunik Marathi sahityachi samiksha ani rasasiddhanta* is a treatise on prosody, the theory of Rasa and the appreciation of poetry. R.C. Dhere's research ranges from the cultural history to the folk literature of Maharashtra. He has edited a large number of ancient Marathi texts including *Srikrishna charitra* (1933) and *Shivadigvijay* (1975). He has written extensively on the different religious sects of Maharashtra in his books like *Nathsampradayacha Itihas.* (1959), *Chakrapani* (1977) and *Shri Vitthal ek sampradaya* (1984). *Khadak ani pani* by Gangadhar Gadgil is a compilation of his articles and literary criticism on different writers and their works. R.B. Patankar and Sharadchandra Muktibodh have also made significant contribution to aesthetics. V.L. Bhave's *Maharashtra saraswat* is a valuable contribution to the culture of Maharashtra. S.N. Banahatti, S.G. Tulpule and V.L. Kulkarni have enriched Marathi prose by their contribution to literary criticism. Durga Bhagwat, Sarojini Vaidya, Vijaya Rajyadhyaksha, G.M. Pawar, Shankar Vaidya, Anand Yadhav, R.C. Dhere, K.P. Kulkarni and M.D. Hatkangalekar have also contributed to Marathi scholarly criticism and research.

The recent development in Marathi prose is 'Dalit sahitya's which is mostly autobiographical. This trend has emerged as a result of the 'avarna' class writers' search for 'identity'. These writers come from a class of people subjected to social oppression and injustice for centuries. The Dalit literature comes thus as a forceful protest in such books as *Balutè* by Daya Pawar, *Upara* by Lakshman Mane, *Zombi* by Anand Yadav and *Uchalya* by Lakshman Gaikwad.

Ur.J.

PROSE (Nepali). The written form of the Nepali language can be traced back to AD 981 in the stone inscriptions of King Damupal at Dullu in western Nepal. But the first ever book in this language is a prose translation of *Bhasvati*, a book on astrology written originally in Sanskrit. It was translated in AD 1400 by an anonymous author. And the first travelogue was *Raja Gaganiraj ko yatra* written by Karabir Rawal in 1493.

Nepali prose was at first confined to the royal decrees in gold and copper-plate inscriptions, stone inscriptions and other administrative records. There were books of known and unknown authorship dealing with subjects like medicine, chemistry and divinations of little literary value.

The first ever fiction in Nepali was a translation, *Mahabharat Viratparva* by Shaktiballav Aryal in 1771. Next in the series of fictional writing is Bhanudatta's *Hitopadesh* (1776) translated from Sanskrit. If these two works of fiction mark the take off point of narrative prose, Prithvinarayan Shah's *Divyopadesh* (1774) marks the same with regard to persuasive prose. In fact, the language of *Divyapadesh* is more literary than that of the two other works mentioned before.

It may be added here that with the translations by Aryal and Bhanudatta, a long era of translated prose from Sanskrit into Nepali started. It was only occasionally interspersed with translations from languages other than Sanskrit. Such translated prose encompasses not only literary genres like fiction, drama and travelogues but also other non-literary writings. The *Ramayana*, the *Mahabharata* and the Puranas were the prime sources of the translated prose. *Ramaswamedh*, Sundarananda Bara's *Adhyatma Ramayana* (c. 1833), Padam Sharma's *Ramayana Lankakanda* and Ramdas's *Bhaktikanda Ramayana* were translations from the *Ramayana*. Most of these were based on the *Adhyatma Ramayana* and not the *Ramayana* of Valmiki. Bhawanidatta Pandey's *Viratparva, Udyogparva, Adiparva*, etc. were based on the *Mahabharata;* and *Markandeya purana, Gitagovinda, Swasthani Vratakatha*, etc. were based on the Puranas. In the field of non-fictional prose, *Jangabahadurko belayet yatra* (c. 1853) is an important work.

Literary prose in Nepali completes its first phase with the coming of Motiram Bhatta. The prose of this phase is basically descriptive and narrative. The use of long, repetitive and conjugated sentences appear as a common feature in the writings of this period and the lavish use of adjectives and adjectival phrases gives it an elevated and emotive form.

The second phase of Nepali prose literature begins with the publication of *Birsikka* (1889) and Motiram Bhatta's *Kavi Bhanubhakta Acharya ka jivan-charitra* (1891). These also mark the dawn of the age of printing and publication. Banaras became a centre for Nepali publication which it has remained even today. This place has contributed to the development of Nepali literature in yet another way—by providing a congenial atmosphere for general education as well as literary development so utterly lacking in Nepal under the Ranas. Some of those who grew up in this atmosphere and acquired literary eminence later were Motiram Bhatta (1866-1896), Chiranjivi Sharma (1861-1934), Naradev Pandey (1871-1944) and Kulachandra Gautam (1875-1958). Of these scholars, Bhatta and Sharma have a distinction by way of introducing Arabic and Persian literary themes and modes of expressions in Nepali, while Gautam is well-known for his highly Sanskritised prose style. Besides, Bhatta established a bookstall-cum-library in Kathmandu and published the first Nepali journal, *Gorkha Bharat jivan*, from Banaras in 1887.

Journalistic prose in Nepali started with the publication of *Gorkhey khabar kagat* (1901) edited by Gangaprasad Pradhan at Darjeeling and of *Gorkha-patra* (1901) at Kathmandu. These were followed by a series of literary

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journals like *Madhavi* (1908), *Sundari* (1906) and *Gorkhali* (1916) at Banaras, *Gorkha sansar* (1926) and *Tarun Gorkha* (1928) at Dehradun, *Gorkha mitra* (1924) in Calcutta, and *Chandrika* (1917) and *Nepali sahitya sammelan patrika* (1931) at Darjeeling.

This phase may be considered important in view of the all-round development of Nepali prose literature. Besides dramatic and persuasive prose writings, a good number of fiction books (long as well as short) were also published during this phase. It is also marked by the emergence of structural specifications of literary genres. At the end of this phase there was a note of modernity in prose literature while poetry still remained archaic, burdened with over-used figures of speech, traditional rhapsody and trite imagery. Unlike the first phase of its development, Nepali prose also acquired stylistic features from sources like Persian, Arabic and Hindi languages and literatures. The syntax was more cohesive and sentences shorter, simpler and less repetitive. However, certain features, especially the verb-forms, which were prominent in the earlier period, still persisted in the works of Motiram Bhatta, Chiranjivi Sharma and Sadasiva Sharma.

The developmental form of Nepali prose enters its third phase with the emergence of authors like Chakrapani Chalise, Pahalmansingh Swar, Suryavikram Jnawali, Parasmani Pradhan, Shambhuprasad Dhungel and Somnath Sigdel. This phase is generally known as the modern phase of Nepali literature. Modernity in this phase is found in styles as well as themes. *Nepali sankshipta Ramayana* (1915) and *Nepali sankshipta Bharat* (1918) by Chakrapani Chalise became popular mainly due to their lucid prose style. The works of Pahalmansingh Swar show an attempt to introduce some realistic motifs in drama. Suryavikram Jnawali, not withstanding his several reservations about certain rules of grammar, rendered a yeoman's service to the development of Nepali prose literature.

Parasmani Pradhan is one of the architects of modern Nepali prose. He did pioneering work in the fields of grammar, linguistic studies, lexicography and text-book writing. Somnath Sigdel is well-known for his style of condensed writing and his books on Sanskrit poetics and Nepali grammar. He falls in the tradition of the highly Sanskritized Nepali prose-style of Kulachandra Gautam. Shambhuprasad Dhungel is regarded as the first essayist in Nepali. Being primarily a poet, his prose is highly poetic and ornamental.

The period between 1908 and 1934 may be regarded as transitional. On the one hand, there were scholars trained in the tradition of Sanskrit grammar, literature and ethics, on the other, the writers of younger generation had come in contact with western thought and system of education. The works of authors like Dharanidhar, Jnawali, Mahananda and Lekhnath combine these two traditions.

With the publication of *Sharada* (1934) the three major genres of Nepali prose literature—essay, short fiction and literary criticism—enter the modern phase. While writers like Lakshmiprasad Devkota, Hridayachandra Singh Pradhan, Premraj Sharma, Narendramani Acharya Dixit and Silwal Pandit introduced modern styles and structure in persuasive prose, others like Guruprasad Mainali, Puskar Shamsher, Bal Krishna Sama, Bishweshwarprasad Koirala and Bhawani Bhikshu established a new tradition by introducing the modern form of short fiction.

The modern age of literary criticism in Nepali begins with the publication of an article entitled *Angreji sahitya ko prabhav* (1932) by Ramkrishna Sharma. Sharma was followed by others like Ratnadhvaj Joshi, Ishwar Baral, Hridayachandra Singh Pradhan and Churanath Bhattarai.

With the end of the tyrannical anarchy in Nepal and the imperialist rule in India, several new vistas opened up for an all-round development of the people and their literatures in these two countries. The people could write and publish more freely now. As a result, literary realism dominated prose-writings after 1950. Among the writers the most prominent were Poshan Pandey, Ramesh Vikal, Vijaya Malla, Indrabahadur Rai, Sanu Lama, Parijat, Matsyendra Pradhan, Shankar Lamichhaney, Mahananda Poudyal, Ramlal Adhikari, Kishore Nepal, Balkrishna Pokhrel, Dilliram Timsina, Basudev Tripathi, Churamani Bandhu, Lakhidevi Sundas, Kamala Sanskrityayan and Kamalmani Dixit. Of these again, the first seven were trend-setters in the realm of Nepali fiction, while others were essayists and literary critics. Vijaya Malla was a trend-setter in fiction as well as in drama.

Apart from the bearings of the Sanskrit language and grammar, the influence of English and Hindi on Nepali prose is also noticed. This influence of the non-Nepali languages and grammars on Nepali was not looked upon favourably by some young writers. In 1956 they launched a movement by publishing a new magazine called *Naulo pailo* in Banaras. The movement was named Jharroved. It was puritan in nature. The editors of that journal were Balkrishna Pokhrel and Taranath Sharma. This movement made quite a commotion in literary cricles and even some established writers began to think again about the use of language.

Two more literary movements launched in this period must be mentioned here: Pragativadi Andolan (1959) and Ayameli Andolan. The first was launched by Krishnachandra Singh Pradhan, Govindaprasad Lohani, Bhawani Ghimiray, Shyamprasad Sharma, D.P. Adhikari, Taranath Sharma, Basudev Luitel, Sarita Dhakal, Dharmaraj Thapa and Anandadev Bhatta. Ayameli Andolan (1962) started at Darjeeling and was launched by Indrabahadur Rai, Bairagi Kaila and Ishwar Ballabh. Indrabahadur Rai as a writer of the *Tesro ayam* (The third dimension) has also developed a unique prose style.

One of the significant developments in the modern phase is the growing interest in linguistics and language

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studies. This is witnessed especially in the works of Balkrishna Pokhrel, Churamani Bandhu, Ballabhmani Dahal, Subhadra Subba, Dilliram Timsina, Mahananda Sapkota, Mohanraj Sharma, Ramraj Pant and Shivaraj Sharma.

The most notable trend in the modern phase is, however, the extensive use of symbols and imagery. It is also noticed that ironical overtones and metaphorical expressions are gradually dominating the persuasive prose while the critical writings are marked by a more objective approach. The general syntax is direct and crisp. The influence of realism, surrealism, Marxism, Freud, the Absurd and existentialism is growing particularly in narrative prose. The persuasive prose is more contemplative. There is such a bewildering variety of themes today that a literary historian of the modern phase is at a loss when he tries to point out the fundamental trends in literary prose.

Ga.

PROSE (Oriya). Though verse constituted the main bulk of the old Oriya literature, the prose also made simultaneous progress. Inscriptions bear testimony to the fact that Oriya prose flourished even earlier than the fourteenth century. Scholars think that the Mahalingeshwar inscription dated AD 900 refers to the growth of Oriya prose writing like 'Ta putuli parabata tapi mahapatra'. A number of inscriptions of the Ganga and Suryabanshi kings have been discovered in different parts of Orissa. The Lingaraj temple inscription of Bhubaneswar, Jagannath temple and Markandeshwar temple inscriptions of Puri, Lakshminarayana temple inscriptions of Sinhachala, Madhukeshwar temple inscription of Mukhalingam, Stambheshwari temple inscription of Sonepur and Narasinghnath temple inscription of Sambalpur throw considerable light on the progress of Oriya prose. The inscriptions were written in Sanskrit but because of royal patronage Oriya prose is also found occasionally in them.

The Stambheswari temple inscription at Sonepur engraved by the Ganga king, Bhanu Dev, in AD 1268 runs: 'Aha je harai, jahar kapale Sibatala, Brahma tala, Bishnu tala tini tala padai tahara kapalai nibanasa hoi.' Here, 'harai' 'padai' 'hoi' are pure Oriya verbs. The Oriya prose in the bilingual inscription (Tamil and Oriya) of the Ganga King, Narasingh Dev II, of AD 1295 reads 'Taparaj mahamuni Dubabhata Acharyakai bandhakala... uttatraswora nayakanakara tanhu ghetala (ghenila). Taparaj mani Siva prapte thanapati hoile.... Durabhata acharye suni aka rasi boli maitrapakhsya hoila.' Kunjabebhari Tripathy in his work, *A Study of Early Oriya Inscriptions*, has proved that the Urrazam inscription (AD 1050) of Chikakol district is one of the oldest inscriptions in Oriya. Oriya prose mixed with Sanskrit is found in the copper-plate grants of the Ganga and Suryavanshi kings. The Kenduli copper-plate grant (AD 1383) of Narsingh Dev and Shankarananda Math copper-plate grant of AD 1395 corroborate this. The Oriya language enjoyed full patronage during the reign of Kapileswar Gajapati, the founder of the Suryavanshi dynasty. So, royal proclamations were engraved in Oriya in the Puri and Lingaraj temple inscriptions. Oriya prose found equal place beside the Sanskrit and Telugu languages in the Balangalani copper-plate grant of Kapilendra Deva. Other than Sanskrit the contemporary inscriptions found in North India seldom refer to the regional languages, but there is a distinct departure from the prevailing tradition in the case of the Orissa inscriptions. The eminent historian, D.C. Sarkar in his work *Indian Epigraphy*, says, 'Some official characters of the Gajapati kings, and many others issued by the later rulers of Orissa, are written entirely in Oriya. Private inscriptions belonging to the later medieval period are numerous.' According to Banshidhar Mohanty Oriya prose is frequently used in the *Mahabharata* and *Chandi purana* of Sarala Das who wrote between the fourteenth century and the fifteenth. Moreover, he tells us, the purani letters were written in the form of prose. In this connection mention may be made of 'Balaramanka agnya patrika' (Letter written by Balaram), 'Bhimanka agnya patrika' (Letter written by Bhima) as referred to in Sarala *Mahabharata* and the 'Mahishasura agnya patrika' (Letter written by Mahishasura) of the *Chandi-purana*. In the 'agnya patrika' of Balarama' Oriya prose reads:

> Drijodhana chhamukuk agnya srimukha. Srihasta prasada santaka. Yeha padhi duta achana suni Sambakumara tule tohara duhita Chandrabatiki gheni bahana hoi tu karijibu drasana naile naucheta dhusasana. Durjaya Durbila Jaydarath Karna Bhurisraba bahlika Bhisma Drona Shakuni se yegar akhsyauni bala gheni patoyare sabadhane thibu. Nohile tu asi mora tule samara karibu.

Though verse constitutes the main feature of Oriya literature of the sixteenth century, it has also some examples of prose like the *Madalapanji* (A chronicle of the Puri Jagannath temple). Some scholars hold that this chronicle started to be written as early as the eleventh century, though others think that it started much later, in the sixteenth century. The 'Deul Karnas' (Kayastha officials of the Puri temple) wrote this monumental work on hereditary basis. This chronicle is an important record of the different religious ceremonies, festivals and administration of the temple as well as of the prevailing social and political events of the country. It is unique in Indian literature as it was written over a long period of time, spanning several generations. Scholars like Artaballava Mohanty, Gopalchandra Praharaj and Suryanarayana Das hold that it started in the eleventh century. According to Artaballava Mohanty, 'The language of the Panji does not seem to be older than that of the eleventh or twelfth century. The language of the records of Jajati, it is not difficult to see, belongs to the same period. The fact is that the language underwent changes at the hands of the scribes of a later date when they transcribed the same

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from the old and moth-eaten panjis. From the twelfth century onwards the development of the language is traceable.' Gopalchandra Praharaj, supporting this view, says 'The *Madalapanji*, the annals of the great temple at Puri, was begun to be preserved in the temple since the eleventh century by King Cholaganga Deva.' Suryanarayan Das also corroborated this view in his history of Oriya literature. But the eminent scholar, Ramprasad Chandra, disagrees and holds that the chronicles began to be compiled only in the sixteenth century. He says, 'The annals were probably compiled for the first time in the beginning of the reign of Ramchandra Deva and we have, therefore, accurate accounts of the events that happened before.'

Subsequently this view came to be favoured by scholars like H.K. Mahatab, Krishnachandra Panigrahi, Parmananda Acharya and many others.

Another significant prose work of the sixteenth century Oriya literature is *Rudrasudhanidhi*. It is a 'gadya kabya' (poetic prose). It has a rich vocabulary and elegant diction. According to Mayadhar Mansingh, '*Rudrasudhanidhi* would be treated with respect as a prose masterpiece in any language.'

Chacherilita, discovered and edited by Ashutosh Patnaik, is another excellent prose work coming down from the sixteenth century. The *Brahmagita* of Balaram Das and *Tulavina* of Jagannath Das also contain specimens of prose. These works are a blend of prose and verse. The *Somanath bratakatha* of the seventeenth century is also another brilliant piece of prose work. *Batris sinhasana* of Siva Das, *Chatura vinoda* of Brajanath Badajena and some prose commentaries on ancient Oriya kavya and the prose translation of *Gitagovinda* also paved the way for Oriya prose.

Several 'bratas' or rites have prevailed in Orissa since the times of the Gangas. A specific style of prose evolved centring these bratas. Among these mention may be made of *Somanath brata*, *Sudarsa brata*, *Khudurukani brata and Khulana sundari brata*. The (kathas as they are called) are written in prose, but recited as if they were in verse.

But in a stricter sense prose-writing developed only after 1803 with the British occupation of Orissa. Christian missionaries like William Carey, Amos Sutton and Bomphil translated the *Bible* into Oriya prose and wrote many other religious tracts. They published a journal called *Jnanaruna*. In order to impart education to the masses the missionaries with the help of some writers published many text-books in Oriya prose. For five decades or more in the nineteenth century Oriya prose appeared to be influenced by Bengali and English. The starting of a printing press in Orissa and the publication of many periodicals and journals in the later half of the nineteenth century created a congenial atmosphere for the development of Oriya prose. *Utkal dipika* (1866), *Balasore sambad bahika* (1868), *Utkal darpana* (1873), *Utkal putra* (1874), *Bideshi* (1874), *Utkal madhupa* (1878), *Naba sambada* (1887), *Odia o nabasambad* (1888), *Utkal prabha* (1891), *Bijuli* (1893), *Indradhanu* (1893), *Utkal sahitya* (1897), *Alochana* (1900) etc. laid the foundation of Oriya prose in the nineteenth century. Novels, travelogues, dramas, essays and short stories came to be written towards the last two decades of the nineteenth century.

The first seven decades of the nineteenth century were an era of text-books. The Oriya prose of the period was still in the making, and failed to achieve perfection, because it sought to imitate Bengali and English. However, during the last three decades of the nineteenth century, Ramasankar, Gourisankar, Nilmoni Vidyaratna, Pyarimohan Acharya, Fakirmohan Senapati, Vishwanath Kar, Madhusudan Rao and Radhanath Ray enriched the Oriya prose literature.

Oriya prose literature was enriched considerably during the first half of the twentieth century. The scope of the prose writings was enlarged and writers enriched it with elevated thoughts and ideas. The monthly journals like *Utkal sahitya*, *Mukur*, *Satyabadi*, *Jugabina*, *Sahakara*, *Nababharata* and *Arati* of this period stimulated the progress of prose. The prose writings of the last two decades of the nineteenth century reveal the impact of Sanskrit, though there were writers like Fakirmohan Senapati who wrote novels and short stories in the colloquial language.

Simplicity of expression, lucidity and refinement became the main features of prose at the beginning of the twentieth century. The Satyabadi School of writers set the standard. Gopabandhu Das, Nilakantha Das, Godavaris Mishra, Kripasindhu Mishra, Basudeb Mohapatra etc. of the Satyabadi School contributed to the richness of Oriya prose. Simultaneously, writers of *Utkal sahitya* and *Mukura* like Gopalballava Das, Nandakishore Bala, Gopalchandra Praharaj, Bankanidhi Patnaik, Gangadhar Meher, Chandrasekhar Nanda, Dayanidhi Mishra, Bhikaricharan Patnaik, Shyamasundar Rajguru, Jalandhar Dev, Gopinath Nanda, Mrityunjay Rath and Sashibhushan Ray, who wrote essays, novels, stories, dramas, criticism and travelogues of considerable merit, enriched prose. Oriya prose began to make great progress from the third decade of the twentieth century because of the Sabuja and Nabajuga Movements. Prose during the following two decades became more reflective and analytical, refined and elegant. Chintamoni Mohanty, Upendrakishore Mohanty, Upendrakishore Das, Baishnabacharan Das, Brajabihari Mohanty, Girijasankar Ray, Govindachandra Tripathy, Bipinbihari Ray, Mohinimohan Senapathi, Padmacharan Patnaik, Kulamoni Das, Ratnakar Pati, Artaballava Mohanty, Binayaka Mishra, Kalindicharan Panigrahi, Sachchidananda Rautray, Lakshmikanta Mohapatra, Sarala Devi, Nityananda Mohapatra, Kaliprasanna Kavi, Kalia Panigrahi, Chintamoni Mishra, Kahnucharan Mohanty, Harekrishna Mahatab, Kamalakanta Das, Anantaprasad Panda, Lakshmidhar Nayak, Chandramoni Das, Ashwinikumar Ghosh,

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Kalicharan Patnaik, Advaitacharan Mohanty, Kartikkumar Ghosh and many others made this possible.

The most famous among our contemporary essayists and critics who have left their distinctive mark on Oriya prose are Chittaranjan Das, Surendra Mohanty, Chandrasekhar Rath, Gourikumar Brahma, Natabar Samantaray, Krishnachandra Panigrahi, Kedarnath Mohapatra, Nabinkumar Sahu, Bhubaneswar Behera, Sriramchandra Das, Baidyanath Mishra, Pathani Patnaik, Deviprasanna Patnaik, Narendra Mishra, Srinibas Mishra, Banshidhar Mohanty, Gopalchandra Mishra, Khageswar Mohapatra, Nilamoni Mishra, Chintamoni Behera, Hemantakumar Das, Birakishore Das, Debendra Mohanty, Dasarathi Das, Kunjabehari Das, Brindabanchandra Acharya, Suryanarayan Das, Ratnakar Chaini, Baishnabacharan Samal, Krishnacharan Behera, Sachchidananda Mishra and Gangadhar Bala.

The renowned travelogue writers include Mayadhar Mansingh, Umesh Panigrahi, Sriharsha Mishra, Monoja Das, Surendra Mohanty, Kunjabehari Das, Sradhakar Supakar, Bhubaneswar Behera, Satrughna Nath, Krishnaprasad Mishra, Golakbihari Dhall, Govinda Das, Akhilamohan Patnaik, etc.

Among the writers of autobiography are Nilakantha Das, Godavarish Mishra, Harekrishna Mahatab, Lakshminarayan Sahu, Vaishnaba Pani, Ramakrishna Nanda, Pabitramohan Pradhan, Udayanath Rath, Kunjabehari Das, Kalicharan Patnaik, Kalindicharan Panigrahi, Govindachandra Mishra, etc.

Oriya prose assumed its present form because of the efforts of the above writers, besides many others. However, Oriya prose is still on the path of progress and development.

P.P.

PROSE (Pali) is a literary medium distinguished from poetry and bears a more intimate correspondence to the patterns of everyday speech. The Pali prose consists of *Tipitaka, Sutta-nipata,* inscriptions, commentaries, *Milindapanha, Atthakathas, Jatakas,* etc. Pali literature is famous for its own classification and the words of the Buddha classified in nine 'Angas', such as *Sutta, Geyya, Veyyakarana, Gatha, Udana, Itibuttaka, Jataka, Abhutadhamma* and *Vedalla*. The sutras are mainly in prose. *Suttapitaka* comprises the original sermons of the Buddha. It is regarded as the most authentic source of Dhamma. It is divided into five *Nikayas: Digha-nikaya, Majjhima-nikaya, Samyutta-nikaya, Anguttara-nikaya* and *Khuddaka-nikaya*. The commentaries on the texts of the *Vinaya, Sutta* and *Abhidhammapitakas* were followed by more commentaries chronologically discriminated as *mula* (original) and *anu* (subsequent). As Bhikshu Siddhartha puts it, there is no doubt that "The Buddha preached his doctrine in the standard vernacular of the Magadha country, and his disciples studied and taught it in that very language." It is, therefore, estimated that Pali prose came into existence in about 500 BC. It is remarkable that Pali prose took the place of Prakrit prose.

The oldest and the most important part of Palitipitaka is *Suttapitaka*. Chief disciples of the Buddha were reciters of *Dhamma* and *Vinaya* who formed the chorus. There are varied and vivid descriptions in the suttas. Their style is marked by the use of compilation technique, interspersing of mythical and historical facts, dramatic action, repetition, dialogue and abundance of similes.

The remarkable period of non-canonical Pali literature is characterised by commentaries which were compiled on the *Tipitaka* and which were based on the Singhalese Atthakatha. Buddhaghosha is the highest personality in commentary literature. He wrote extensive commentaries on almost all the books of the Tipitaka except a few books of the *Khuddaka-nikaya*. His chief contribution is *Visuddhiamagga* (the path of purification) written in the style of *Abhidhamma*. The commentaries and sub-commentaries on the *Vinayapitaka* would make a long list, indeed. Monks, both in India and in Sri Lanka attempted these commentaries. The *Vinayapitaka* is a seminal work that contains elaborate rules concerning the duties and obligations of a disciple towards his teacher and vice versa. The fifth nikaya of the *Suttapitaka*, the *Khuddaka-nikaya*, comprises fifteen books, out of which the *Suttanipata* is the fifth one. It teaches a householder to keep away from fourteen evils and to give his or her best services to parents, teachers, wife, children, friends and Shramana-brahmanas. *Suttanipata* itself is a good example of Pali prose.

The Pali inscriptions are ascribed to the period between 300 BC and AD 1500 and about three hundred inscriptions written in the Pali language are available. The upper limit of these inscriptions may be decided by Ashokan inscriptions and the lower limit by the famous Kalyani inscriptions of Burmese king Dhamma-cheti (AD 1476). The inscriptions were mainly inscribed by king Ashoka, Kanishka and some Burmese kings. These inscriptions are mostly engraved on pillars and cave-walls.

Actually the *Milinda panha* in its original form has been lost and the present work is merely a Pali translation of the original made at a very early date in Sri Lanka. At present it comprises seven books; but it originally consisted of only a small portion of the first, and the whole of the second and third books. The author of the text quotes a large number of passages from the *Pitaka* texts, which he introduces by formulas. *Milinda-panha* follows the style of the suttas. It contains a conversation between the Indo-Greek king Menander and Thera Nagasena discussing a number of problems and disputed points in Buddhism. The probable date of its composition is first century AD. It is the most famous work in the non-canonical Pali literature. Excerpts from the work have been quoted by Buddhaghosha, like Tipitaka, in his *Atthakathas*. The subject-matter of *Milinda-panha* is divided into seven

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chapters. The descriptions are literary and the style is vivid and lucid. Though the dialogue is philosophical, it is distinct and clear.

Atthakathas in their original form have been lost. At present, these are available in old Singhalese. Acharya Buddhaghosha went to Sri Lanka for translating these *Atthakathas* from old Singhalese into Pali. The *Atthakatha* literature was enriched by not only Buddhaghosha, but also Buddhaddatta and Dhammapala in the fourth-fifth century AD. Buddhaghosha in his different *Atthakatha* quoted many old Singhalese *Atthakathas* and some of them are (i) *Maha-Atthakathas;* (ii) *Maha-pachchari;* (iii) *Kurundi;* (iv) *Andhatthakatha;* (v) *Sankhepa-Atthakathas;* (vi) *Agmatthakatha* and (vii) *Achariyanam Samanatthakatha.*

It is also interesting to note that the *Jatakas* are full of stories of kings, robbers, ministers, arms, wars, women, spirits, sea-faring adventurers. Actually all this story-telling business is called 'frivolous talk'. The *Jatakas* contain fables, most of which are like other Indian fables whose main aim is to teach 'niti' or worldly wisdom. It is a fact that the *Jataka* stories give us a picture of earlier narrative literature and the conditions of civilization during the first century AD. Directly or indirectly the *Jatakas* have also enriched the literature of many other peoples and have, therefore, been of immense importance to world literature.

D.S.

PROSE (Prakrit). The Prakrit prose consists of certain specific sutras, inscriptions, devotional literature, tales and legends, commentaries, champu kavyas (mixture of prose and poetry) and Sattaka plays. Undoubtedly, the sutras were embodied in the form of prose from the very beginning. The lines of 'Navakara mantra' - 'Namo arihantanam, namo siddhanam' etc. - definitely belong to the Prakrit prose of the sixth century BC. Not only this 'mantra', but several Bhatties (Bhaktis) and Samaiyapathas (Samayika pathas) were also in vogue since ancient times. The oldest form of prose represents the first Srutaskandha of *Ayarangasutta* composed about 500 BC. Most of the Svetambara canonical texts were composed invariably in both prose and verse. The oldest inscriptions of India are found in Prakrit. Prakrit inscriptions are ascribed to the period between 400 BC and AD 400, and they are mostly inscribed by Ashoka, Kharavela and Satvahanas.

Most of the commentaries in Prakrit are on the Jaina canonical literature and are classified mainly under Niryukti, Bhashya, Churni and Tika. The commentaries are generally in prose. The period of these commentaries ranges from the second century AD to the sixteenth century AD.

Prakrit literature consists of, besides the commentaries, an extremely valuable narrative literature including stories of every kind—romances, novels, parables, beast fables, legends, fairy tales, and funny stories of every description. We find the art of presentation fully developed in these works.

The prose form in Prakrit is original and does not bear resemblance to Sanskrit prose, though there are many writings, like prose-kavya, remarkable in both idea and style which compare well with those in Sanskrit literature.

The Prakrit prose is variegated and displays a variety of form, diction and imagery. At places, the writer shows great artistic skill in his treatment of sound and meaning. There is a perfect synthesis of sound and meaning, the pictorial and the musical, which leaves a lasting impression on the mind as does poetry. One may, therefore, claim that the Prakrit prose has all the qualities of poetry.

The Prakrit prose is also found in dialogue:

Goyama savanaphala
Se nam bhante savana kim phale?
Nanaphale.
Se nam bhante nane kim phale?
Vinnanaphale.

Like the inscriptions, the canonical sutras are written in such a forceful language that they have become extremely concise:

Tena vi sorattha-visayagirinayarapattanachandaguhathiyena atthangamaha-nimittaparayena ganthavochchhedo hohaditti j jadabhayena-pavayanavachchhalena dakkhinavahairiyanam mahimae miliyanam leho pesido. (Commentary on *Satakhandagama)*

Actually the sutra-style has been so well employed in 'Satkhandagama' and 'Kasayapahuda Sutta' that the words have the effect of mantras or formulas.

It is estimated that there are more than two thousand inscriptions in the Prakrit language. The earliest inscriptions of Kharavela and Ashoka belong to the third century BC. Their language is Prakrit, which was the administrative language of the Mauryas. Inscriptions at Sannati, Banavasi and Malavalli belonging to the second and third centuries AD are also in Prakrit.

The main quality of Prakrit prose inheres in the variety of diction. We find different styles and different tones everywhere. They show a high degree of versatility in the composition of narrative passages. The various styles of classical Sanskrit which had gone out of currency were reshaped by the prose-writers of Prakrit. Sanghadasgani, Uddyotanasuri, Haribhadrasuri, Shilankacharya, Nemichandrasuri, Gunachandragani, Jaisinghasuri and Mahendrasuri were indeed, prolific writers of genius.

D.S.

PROSE (Punjabi). The actual year of the origin of Punjabi prose cannot be traced in the absence of a full record of

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manuscripts. *Akadsi mahatam*, considered by some scholars to be the first prose work in Punjabi, is said to have been written in the 13th century. The first complete prose work in Punjabi is decidedly *Puratan janamsakhi*, written in the first half of the 17th century. According to Bhai Vir Singh, the year of its composition is 1635.

Janamsakhis owe their origin as a prose form to the Persian genre 'Malfouz' (Life and miracles of sufi saints) and 'Akwalas' (Collection of the works of the saints). The janamsakhis (biographies) are woven around the life and deeds of Guru Nanak Dev, the first Sikh guru. The notable janamsakhis are *Meherban wali janamsakhi, Bhai Bale wali janamsakhi* and *Bhai Mani Singh wali janamsakhi.* Janamsakhis are the most important prose compositions containing descriptions, narratives, and real or imaginary conversations of Guru Nanak and other Gurus with famous Hindu and Muslim spiritual personalities. These are thus the literary precursors of the modern novel and short story.

'Goshti' is the other prose form of that time. Goshtis are spiritual discourses or dialogues between the saints and their disciples or opponents. Some of the goshtis are *Makke di goshti*, and goshtis with Ajitta Randhawa, Guru Nanak Dev, Budda, Baba Lal and the holy *Quran*. Guru Nanak is invariably on one side in these goshtis. The formative influence on goshtis and janamsakhis is that of the *Jatakas*, the Sanskrit Vaishnavite texts, the *Quran* and the Persian ethical works.

Sikhan di bhagatmal, which is associated with the name of Bhai Mani Singh, is a combination of goshti and sakhi.

'Paramarth' or commentary on the Guru Vani is yet another prose form along with 'Parchi' (introduction). *Parchi Bhai Ghaniyaji* and *Parchi patshahi daswin* (Sewa Das) were composed somewhat later than the sakhis. While parchi was meant to present the philosophy of its hero as against life-events in the sakhi, the paramarth aimed at introducing the meaning of the Vani.

The seventeenth and eighteenth centuries are considered the golden period in the history of Punjabi 'Vartik' (prose). During this period, many important Hindu religious texts, legends, myths, etc. were translated into Punjabi. The translation of the *Bhagwat Gita* into Punjabi was successfully attempted by Nihal Chand, Kishan Das and Noor Hussain. Gulab Das rendered *Gita sar* into Punjabi. The other works which were translated during the eighteenth century were: *Teeka Vedant, Gita mahatam, Vivek sar, Bhogal puran, Adi Ramayan, Vishnupuran* (all from Sanskrit), *Vivek Sindhu* (from Prakrit), *Paras Bhag* and *Masnavi Bhakha* (from Persian),

'Nasihatnama', 'Sukhan', 'Bachan', 'Rahitnama', 'Hukamnama', 'Masla' and 'Uthanika' were other prose forms prevalent at that time. All these works are heavily loaded with words and expressions from Sanskrit, Hindwi, Braj bhasha and Persian. These writings have not come to us in their pure form because of their being interpolated by subsequent authors. However, these writings represent the composite culture of Punjab.

In the nineteenth century the social concerns gained prominence over the religious themes. Literature became an institution of social reform. The Arya Samaj, the Singh Sabha and the Dev Samaj movements played an important role in the development of Punjabi prose.

The effect of these was cross-cultural and reformist but later factional considerations also surfaced. This resulted in the mixed character of the prose writings of the second half of the 19th century.

During Maharaja Ranjit Singh's rule, Punjabi prose borrowed freely from Persian, which was the official language. Subjects of Muslim and Hindu culture, history and mythology dominated the prose. The publication of the first Punjabi grammar and dictionary and the translation of the *Bible* and other scriptures paved the way for standardization of Punjabi diction.

While the mainstay of prose in the first half of the nineteenth century was spirituality, the second half showed a tendency towards historical accounts and social themes. These were the first steps towards modern literary prose.

The setting up of printing presses with Gurmukhi typeface at Ludhiana and Lahore helped the launching of many newspapers. *Akhbar Sri Darbar Sahib* was started in 1867. It was soon followed by *Gurmat prakash*. The others were *Khalsa akhbar* (1886), *Singh Sabha Gazette* (1890) and *Khalsa samachar* (1899).

Another notable feature was the practice of change from one script to another. Attar Singh transcribed *Kundalinan, Jagat vinod, Naunihal gulbadan* in Gurmukhi in 1847. Giani Ditt Singh (1853-1901) was the founder of the Singh Sabha movement. He wrote *Niti parkash, Durga parbandh, Gurmat arti parkash* and *Gugga gapaur*, etc. His works usually had restrained humour also. Pandit Tara Singh Narottam authored *Guru bansawali* and *Gurmat mirne sagar*. Then there was Pandit Sharda Ram Phillauri (1837-1881), one of the founders of the modern Punjabi prose. He freed Punjabi from the influence of Braj bhasha and was the author of *Punjabi baat cheet* and *Sikh raj di vithia*. He is also famous for his 'Arti', now used all over India ('Jai Jagdish Hare'). Biharilal Puri (1830-1885) was another architect of Punjabi prose. Some of his books are *Vidya ratnakar, Chitravali, Anek darshan, Pingal manjri* and *Punjabi vyakaran*. Charan Singh (1853-1908) wrote *Shabad birti parkash. Bani biora*, and *Jang maroli*. He translated *Shakuntala* into Punjabi. Baba Ram Singh, the founder of Kuka Movement which played a significant role in the freedom struggle, was also a prolific prose writer. His work *Hukamname* is an exquisite piece of prose writing.

This period is also marked by a renewed interest in history and mythology. *Tarikh Guru Khalsa* by Giani Gian Singh (1822-1925), *Tarikh Sidhu Bararan* by Attar Singh (d. 1899) and *Gurshabad ratnakar mahakosh* by

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Bhai Kahan Singh Nabha were written during this priod.

In the modern period. Bhai Vir Singh (1872-1957) gave a literary shape to Punjabi prose. His celebrated works include *Guru Nanak chamatkar* and *Kalgidhar chamatkar*. Mohan Singh Vaid (1881-1936) also contributed richly to prose through his works. *Atam suddhar* and *Atam tyag*. *Puratan biraan bare* is another scholarly work by Bhai Jodh Singh.

Puran Singh (1881-1931) was essentially a poet, but he also wrote prose. He translated the works of Carlyle and Emerson. His *Khulley lekh* proved to be a trendsetter. He influenced a whole generation of writers. His prose is uninhibited and open-ended, and with him the Punjabi prose came of age.

Gurbax Singh 'Preetlari' (1985-1978), founder of the monthly, *Preetlari*, gave a new dimension to prose. He coined new words after English usage and introduced English literary works through translations in his magazine. A progressive writer, he encouraged social realism in literature. *Sawin padhri zindgi*, *Parasan lammi umar* and *Merian abhul yadaan* are some of his widely read books. Teja Singh's (1844-58) *Arsee* (autobiography) is another rewarding work of prose.

Balbir Singh (*Sudh sarup*), Kapur Singh (*Sapt shring*), Mohan Singh Diwana (*Devinder batisi*), Gopal Singh (*Sahit di parkh*), Piara Singh Padam (*Hindustani kala*) Gurbachan Singh Talib (*Adhunik Punjabi vartik* and *Unpachhatey Krah*), Giani Gurdit Singh (*Mera pind*), etc, are some of the important writers of the past few decades. Punjabi prose, indeed, developed in various branches like biography, travelogue, autobiography, humour, criticism and journalism.

Apart from Sant Singh Sekhon, the literary critics, who have made their mark, are Harbhajan Singh, Attar Singh, Kesar Singh Keasar, Sutinder Singh Noor, Mohanjeet, Joginder Singh Rahi, Jagbir Singh, Atamjeet Singh, Raghbir Singh Sirjana, Ravinder Singh Ravi, Gurbachan Singh, Manjit Singh, Tejwant Gill, Surjeet Hans and others.

Charan Singh Shaheed, the creator of humorous character, 'Baba Variama', was the pioneer of satire and humour in Punjabi literature, Harinder Singh Roop (*Chunjan paunche*), Suba Singh (*Modern Heer*), Giani Gurdit Singh *(Mera pind)*, Piara Singh Data (*April Fool*), Gurnam Singh Tir (*Mainu maiton bachao*), Anant Singh Kabuli, etc, are other well-known figures in this field. K.L. Garg, Bhushan, Gurdev Chauhan, Bipin Goel are some other fresh voices in this genre.

Punjabi has a very rich tradition of biographical writing, but autobiography is quite a late development in Punjabi prose. *Arsee* (Teja Singh), *Adhi mitti adha sona* (Wanjara Bedi), *Kis pai kholon ganthri* (Kartar Singh Duggal), *Meri filmi atamkatha* (Balraj Sahni), *Nangi dhup* (Balwant Gargi), *Raseedi ticket* (Amrita Pritam), *Khanabadosh* (Ajit Cour), *Nange pairan da safar* (Dalip Kaur Tiwana), *Maleh jharian* (Ram Sarup Ankhi) are some of the significant autobiographical works.

Rehka chitter (Pen portraits) is yet another new prose form popularised by newspapers and magazines. Balwant Gargi is the most prolific writer in this genre. *Surme wali akh*, *Nim de patte*, *Kaudian wala sapp* are the most hilarious pen portraits that have appeared in Punjabi prose. *Kalam di akh* (Karanjit Singh), *Shanakthi prade* (Bhagwant Singh), and *Badlan de rang* (Kulbir Singh Kang) are other notable creations. Gagan Pakistani, Harbhajan Singh, Kulbir Singh Kang and Bhushan Dhianpuri are practitioners of 'lalit nibandh' (creative essay). Punjabi journalism has also made rapid strides. *Ajeet*, Punjabi *Tribune* and *Nawan zamana* are the daily newspapers which have contributed a lot to this genre. Magazines like *Arsee*, *Nagmani*, *Lo*, *Lakir*, *Kaumi ekta*, *Sirjana*, *Akas* have also enriched the literary taste of the readers.

Safarnama sahitya (Travelogue) is a fast growing new prose form. Lal Singh was the first writer to write a travelogue in Punjabi. His *Mera vilayati safarnama* is a trend-setter. S.S. Amol, Ram Singh, Piara Singh Data, M.S. Randhawa, Sohan Singh Josh, Balwant Gargi, Balraj Sahni, Harbhajan Halwarvi and Harbhajan Singh have contributed richly to this important literary genre.

From Sakhi to Safarnama, the Punjabi prose has, indeed, traversed a long distance.

G.C.

PROSE (Rajasthani). The earliest known prose works date back to the second half of the thirteenth and the first half of the fourteenth centuries. These are minor writings on the rituals of the Jain religion. They are: *Aradhana* (1273), *Bal shiksha* (1279), *Atichar* (1283), *Navakar vyakhyan* (1301), *Sarva tirth-namaskar stavan* (1302) and *Atichar* (1312). There is, however, no mention of the authors. Out of the above six, *Navakar vyakhyan* is in the form of a commentary on the original Prakrit in the 'Tika' style of the Sanskrit scholars. Another such work is *Tattva vichar prakaran* (about 1363) which contains explanatory notes on some of the principles of Jainism. The elementary form of prose, as found in such works, testifies to the fact that the Rajasthani language was in the process of formation since the eighth century.

The development of Rajasthani prose, since the earliest period, may be treated in four stages: (a) the elementary stage (13th-14th c.), (b) the developmental stage (15th-16th c.), (c) the developed stage (17th-19th c.) and (d) the modern stage (20th century). During the first three periods we find mostly religious, historical or documentary writings, and the Jains have largely contributed to them. As a matter of fact, the credit for preserving the early specimens of Rajasthani prose goes to the Jain scholars and their religious institutions. Some scholars believe that the Jains leaned heavily towards

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Gujarati in their prose style, but one has to bear in mind that Gujarati and Rajasthani came of the same joint family and the difference between the two was not sharply accentuated in the past.

Speaking of the kinds of Jain religious prose writings, we have agam, ang, upang, sutra, stotra, charitra, and philosophic treatises. There are other Jain writings also, besides the above, which describe rituals, religious ceremonies and festivals, etc. The Hindus too had their scriptures retold, but the vast multitude of this religious literature was written in the late 18th and 19th centuries.

The historical prose includes Pattavali (description of head priests), Utpatti granth (origin of various sects), Vansavali (pedigrees), Khyat (histories of clans and kingdoms), Vat (stories), Vigata (details of particular events or places, etc.), Ilakabanama (collection of correspondence), and Parvana (government orders). All of them are historical, more or less, in form and substance.

The literary or artistic prose consists of Vat (stories), Duva vait (rhymed prose in Urdu structure), and Vachanika (rhymed and unrhymed prose). A tradition of 'varnaks' also existed which contained specimens of various descriptions, such as famines, seasons, feasts, palaces, wars, courts, huntings, cities, markets, dresses and scores of other subjects.

The scientific prose comprised some original writings, but mostly translations and commentaries on subjects like Ayurveda (medicine), Jyotish (astrology), Shakun (omens), Samudrik (palmistry), Tantra-yantra-mantra (occult sciences), Shalihotra (study of horses and elephants), etc.

Coming to the development of various kinds of prose and the authors themselves, we have first Sangram Singh who composed *Bal shiksha* (1279) with a view to teaching Sanskrit grammar to the beginners. Later, during the developmental stage, mention may be made of Tarunprabhasuri, who composed *Sadavasyak balavbodh* (1354) which is a commentary on some didactic text. Somsundar (1399-1443), Merusundar (1468-1578) and Parsvachandra (1480-1555) were other prominent writers, besides dozens of others, who also wrote commentaries. As the style was mainly used to explain Sanskrit and Prakrit words, there was no scope for free flow of thought or imagination here.

Among the historical works Jinvardhan's *Gurvavali* (1422) tops the list, while *Prithvichandra vagvilas* (1421) of Manikyasundar Suri is a fine specimen of literary or artistic prose. It is a love story, written in the style of a luxuriously rich description of places and persons on the pattern of Bana's *Kadambari*.

The first non-Jain work in the vachanika style is *Achaldas khichi ri vachanika*, written by a Charan poet, Shivdas Gadan (c. 1428). It is simple in form and style. Vachanikas have also been attempted by the Jains.

The third and the most important stage in the development of prose is marked by some famous historical works, such as *Dalapat vilas* (c. 1600), *Nainasi ri khyat* (c. 1650), *Dayaldas ri khyat* (c. 1852), *Bankidas ri khyat* (c. 1830). Stories, other than tales of history, were also written in a large number. The main characteristic of these writings is a simple descriptive style, interspersed with poems suiting the occasion. Further, they make use of idioms and phrases of common parlance which make them quite interesting. A survey called *Marwara ra paraganan ri vigata* was also written by one Nainasi (c. 1650).

The religious, literary and other prose writings were continued by the Jains and others. Some prominent names are: *Rathor Ratan Maheshdasot ri vachanika-Khiriya Jagga* (c. 1604), *Narsinghdas ki duwavait, Rajan Rauta ro vatvanav, Khichi Gangev Nimbavat ro dopaharo* (varnak style), *Sabha sringar* (c.1705), *Vansh bhaskar Suryamall* (1815-1868).

Translations of scientific works and commentaries thereon were also made. By the end of the 19th century Rajasthani prose was capable of dealing with all subjects, and appropriate terminology was accordingly evolved.

It was, however, renaissance of oriental learning that encouraged some local scholars to take up the cause of the language. Though sincere attempts were made by devoted scholars to enrich the language in modern genres, the real break-through was possible only in the post-Independence period. During these last thirty years or so, novelists, short story-writers and play-wrights have appeared on the scene with dozens of periodicals. All these genres as well as others, like travelogues, reminiscences, caricatures, and essays have received good attention. The style and form in many of them have descended through Hindi or English, and only rarely through other regional languages. Credit must also be given to those village-oriented writers who have a hold on the language of the masses. That is why novelists and short-story writers like Annaram Sudama, Narsingh Rajpurohit, R.D. Shrimali, Nanuram Sanskarta, and Baijanath Panwar have come to lime light. Others like K.K. Kant, Yadavendra Chandra, Sanwar Daiya, K.D. Barath and Manohar Sharma are conspicuous by their technique only. Some of the prize-winning novels and collections of stories are *Mewai ra runkh* (1979-80) by A.R. Sudama, *Parbhatio taro* and *Ratavaso* (1961) by Narsingh Rajpurohit, *Salavatan* (1981) by R.D. Shrimali and *Hun gori kin piya ri* (1969) by Yadavendra Chandra. The only literary drama is *Tas ro ghar* (1972) by Yadavendra, though there is an anthology of one-act plays also. Miscellaneous writings are best represented by *Rajasthani sanskriti ra chitaram* by Jahur Khan Mehar, another prize winning work. Others worth a mention are *Shabadka* (1960) by S.N. Joshi, *Galagachiya* (1960) by K.L. Sethiya, *Sonal bhing* by Manohar Sharma, *Banagi* by B.L. Nahata, *Uniyara* (1970) by S.R. Changani, and *Atarvan* by B.N. Purohit. Traditional and folk styles are represented by Laxmikumari Chundawat and V.D. Detha in their *Manjhal rat* and *Phulwari* respectively. But what is lacking in modern prose is literature on criticism and technical subjects.

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Preceding the post-Independence era were the writings of Shivchandra Bharatiya, Gulabchandra Nagauri, B.P. Daruka and others who lived away from their homeland and produced one-act-plays, dramas, short stories and novels inspired by other regional languages.

Raw. S.

PROSE (Sanskrit). The evolution of literary prose in Sanskrit can be traced to inscriptions of the first four centuries AD. But the use of prose itself goes back to much more ancient times. Leaving out the metrical *Rigveda* and *Samaveda*, the rest of the Vedic literature, in parts, is in prose. In the *Yajurveda* the 'Brahmana' portion is in prose. Again, in the 15th and 16th 'kandas' of the *Atharvaveda* more than fifty 'suktas' are in prose. About thirty 'suktas' spread over the rest of the 'kandas' are also in prose. It is, however, to be noted that this prose is in no way comparable to the literary prose of later times. The prose employed in the 'Brahmanas' does not differ much from this prose. Yet, the prose of the 'Akhyanas' appears to be a little improved from the literary point of view. 'Shunahshepakhyana' of the *Aitareya-Brahmana* and 'Pururavorvashyupakhyana' of the *Shatapatha Brahmana* are the best examples of this kind of prose. The prose of the *Aranyakas* is similar to that. The Upanishads such as *Brihadaranyaka* and *Chhandogya* are in a language nearer classical prose.

The best specimen of the Sanskrit prose of the 'shastra' mould can be seen in Patanjali's *Mahabhashya*. There are many Akhyanas composed in the old prose style of the *Mahabharata*. The story of Upamanyu occurring in the third chapter of Adiparvah is a good example of this prose. The *Mahabharata* uses the terms 'Katha' and 'Akhyayika' which show that Sanskrit prose had already assumed a literary form before the time of the *Mahabhashya*. Katyayana uses the term 'Akhyayika' in his *Vartikas*. In connection with one such vartika, Patanjali mentions three Akhyayikas, viz., *Vasavadatta*, *Sumanottara* and *Bhaimarathi*. Nothing is known about their form and content. Further, the name *Brihatkatha* and the appellation 'Katha' given to the different accounts in the *Panchatantra*, as also the name Akhyayika given to one account in the *Panchatantra* (i.e. 'Tantrakhyayika'), demonstrate that the prose forms, Katha and Akhyayika, were already prevalent in the ancient times. The references to the ancient prose works such as Vararuchi's *Charumati*, Somila's *Shudrakakatha* and Shripalitta's *Tarangavati* are found in Bhoja's *Shringaraprakasha*, Dhanapala's *Tilakamanjari*. None of them is available now. Bana considers his *Kadambari* a Katha and his *Harshacharita* an Akhyayika. Bhamaha and Dandin too discuss the characteristics of Katha and Akhyayika. The famous prose writers in Sanskrit, Dandin, Subandhu and Bana, were not the first writers in the field. Bana himself, in his introduction to the *Harshacharita*, refers to a celebrity in the field known as Bhattara Harichandra. The work of Harichandra is, however, not available now. Hence, the first specimen of literary prose is to be seen in the inscriptions of the first four centuries AD, especially in the Allahabad Pillar Inscription (i.e. Harisena's *Samudraguptaprashasti*, AD 350)

If the entire literature in Sanskrit prose is taken into consideration, the tradition of prose romance represented by the works of Dandin, Subandhu and Bana is but one branch. The second branch is represented by the tradition of popular tales developed from Gunadhya's *Brihatkatha* and its Sanskrit versions. The third branch is fable literature represented by the *Panchatantra* and the *Hitopadesha*.

Bhamaha and Dandin have discussed the characteristics of the two types of prose romance, called Katha and Akhyayika. This shows that they existed long before them. The works of Bana and Subandhu come later. According to Bhamaha, the Akhyayika has a historical theme and the narrator in it is the hero himself. Its divisions are called 'Ucchvasas'. Katha, on the other hand, has a fictitious theme, and the narrator in it is not the hero. Dandin calls this distinction baseless. It is the works of Bana which revive this distinction between the two types. The prose romances conforming to the above descriptions are briefly taken up here.

In the form in which it is now available, Dandin's *Dashakumaracharita* (7th c. AD) appears to be an incomplete work. As the title indicates, it should have had the stories of ten princes, but in the part attributed to Dandin (i.e., eight Ucchvasas), the stories of only eight princes are found. The Purvapithika in five ucchvasas fulfils the requirement of providing the background story along with the accounts of two princes which bring the total number to ten. The Uttarapithika, on the other hand, completes the story of Vishruta which is left incomplete in the original.

Dashakumaracharita is a book of adventurous stories strung together by the thin thread of friendship among the heroes of those stories. The life and temperament of the different strata of society are reflected in them. There are cases of excessive sensuality and lack of taste as, for instance, in the descriptions of Ambalika and Kandukavati and in the scenes of love-making. The magnanimity in theme or in taste, which we find in Subandhu and Bana, is not seen in *Dashakumaracharita*, but its prose style is chaste, simple and pleasing. It is pleasing on account of its sonorous Anuprasa and gentle syllabic arrangement.

Subandhu's *Vasavadatta* conforms to the characteristics of Katha described by Bhamaha, but Subandhu has not shown much skill in the construction of the story. Nor is there skill in characterisation. His prose style is his strong point. However, even when there is no undue liking for long compounds, an excessive use of 'Shlesha' and 'Virodhabhasa' renders the style sometimes difficult and unintelligible. Bana's *Kadambari* is a good specimen

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of the genre of prose romance called Katha. The theme is fictitious. The title of the prose romance is after the name of its heroine, Kadambari. The work has two parts: the Purvabhaga was completed by Bana, while the Uttarabhaga was composed by his son, Bhushanabhatta. The story of the book relates the life of its two heroes during their two lives. The authors have ingeniously fabricated the story of the two lives of Chandrapida and Pundarika by following the technique of building up a 'story within story'. There is a close similarity between this story and that of Sumanas (or Sumanasa), involving the motifs of the course of life and rebirth which we come across in *Kathasaritsagara* and *Brihatkathamanjari*. It is true that the framework of the story is incredible, but the feelings of love, joy and sorrow so deep-rooted in human life, are treated with great skill.

The most outstanding parts of *Kadambari* are its descriptions. Whatever Bana describes, he does with thoroughness. His rich vocabulary is matched with his keen observation of life. It is this juxtaposition that has earned him the reputation: 'Banochchistam jagatsarvam'.

His *Harshacharita* is a prose romance of the 'akhyayika' type. Its theme is historical. The first 'Ucchvasa' is devoted to the autobiography of Bana. The rest of the seven ucchvasas are devoted to the portrayal of the life and achievements of king Shriharsha of Sthaneshwar. The book, like *Kadambari*, is remarkable for its descriptions, but, unlike *Kadambari*, the descriptions here are shorter and less comprehensive. Shriharsha's filial devotion, brotherly affection towards Rajyashri and patronage of learning are portrayed well by the poet. Karuna is the predominant sentiment in the book.

Bana occupies the highest position among the prose writers in Sanskrit and represents the best tradition of Sanskrit prose style. Dandin speaks of the long compounds giving rise to 'ojas' (vigour) as the life of prose—'Samasabhuyastvametad gadyasya jivitam'. Bana's prose conforms to this requirement. The use of long compounds was the practice of the day, and Bana accepted the tradition and enriched it further. His long compounds have a rare musical quality.

A number of writers tried to imitate Bana both in his style and in his descriptions. The first among them is a Shvetambara Jaina poet Dhanapalaa, son of Sarvadeva. He flourished in the court of Munja Vakpatiraja of Dhara, and composed a katha-type prose romance, called *Tilakamanjari*. In its introductory verses he mentions Shripalitta, author of *Tarangavati*, Rudra, author of *Trailokyasundarikatha*, and Bhushana who completed *Kadambari*. The theme of this katha is the love and union of Tilakamanjari, a Vidyadhara damsel, and Harivahana of Ayodhya. The characters and situations in this work bring to our memory those of Bana's *Kadambari*. *Tilakamanjari* is indeed a replica of *Kadambari*.

Udayasundarikatha is prose romance of the katha type by another Jaina poet, called Soddhala. The use of verse in the body of this work makes it different from *Kadambari*, bringing it nearer to 'champu'. The tendency of using verse in narration is already found in Dhanapala's *Tilakamanjari*, but it is more marked in Soddhala's work. Although it is called a katha, there are chapter-divisions into ucchvasas as in an akhyayika. The first ucchvasa is devoted to the author's life. He was the son of Sura and Padmavati, the couple belonging to the Valabha Kayastha family of Gujarat. He received patronage from Chittaraja, Nagarjuna and Mummuniraja, the Konkan kings of Sthanaka (Thana, near Bombay). Vatsaraja of Lata was also his patron for some time. Thus the date of his work is AD 1026-1050. In its eight ucchvasas the work depicts the fictitious love story of Udayasundari and Malayavahana. Soddhala's metrical passages are more charming than his prose passages.

Gadyachintamani by a Digambara Jaina poet, Vadibhasimha (Odeyadeva), is a prose romance. The theme is connected with Satyadhara and his son Jivandhara. The author, perhaps, took his theme from Gunabhadra's *Uttarapurana* and other Jaina works. Like Bana, he introduces long descriptions. Moral teaching is the main purpose of the work.

Vemabhupalacharita by Vamanabhatta Bana is a prose romance of the akhyayika-type. Vemabhupala was another name of Kondavidu Viranarayana who flourished during AD 1403-1420. The poet wrote this work to make his patron immortal in literature.

A study of these works reveals that the prose romance, which reached the pinnacle of glory with Bana, gradually deteriorated at the hands of his imitators. The free use of verse in narration brought the prose romance nearer the champu genre.

The second type of prose literature in Sanskrit is represented by popular tales. The first collection of popular tales was *Brihatkatha*, a work of Gunadhya in Paishachi language. The original *Brihatkatha* is not available now. Its story can be roughly known from its later Sanskrit versions. The exact date of *Brihatkatha* cannot be ascertained. References to it are found in works belonging to AD 600 onwards. For instance Dandin, in his *Kavyadarsha*, refers to it as 'Bhutabhashamayim prahuradbhutartham *Brihatkatham*'. In the *Dashakumaracharita* there is a reference to the story of Naravahanadatta found in *Brihatkatha*. The same reference is found in the *Vasavadatta* of Subandhu. Besides referring to *Brihatkatha* in his *Kadambari*, Bana refers to it in his *Harshacharita* also. Hence *Brihatkatha* must have belonged to a date prior to AD 600. Since it is said to have been written in Paishachi language, it is possible to assume that the tradition of popular tales first began in Prakrit and developed later in Sanskrit.

The metrical versions of *Brihatkatha* are three: *Brihatkathamanjari* of the Kashmiri Kshemendra (11th c. AD), *Kathasaritsagara* of the Kashmiri Somadeva (11th c. AD) and *Brihatkathashlokasangraha* of the Nepalese

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Budhasvamin (10th c. AD). Kshemendra's work has 7,500 shlokas, while Somadeva's work has 21,000 shlokas. Budhasvamin's work, which was composed at least 100 years before the other two, has 4,539 shlokas, so far as it is available now.

Since the original *Brihatkatha* is lost to us, the first available collection of popular tales in prose is *Vetalapanchavimshati*. Its metrical version is found in the Kashmiri versions of *Brihatkatha*, though most probably it was an independent collection of popular tales. Many versions are available. Among them the version of Shivadasa is the best. Its date is not known.

Simhasanadvatrimshika or *Vikramacharita* is a collection of thirty-two stories. This work is available in two recensions, the northern and the southern. The northern recension has three versions as Kshemankara Muni's version, Vararuchi's Bengal version, and an anonymous one. The southern recension is called *Vikramacharita*. There is no difference in the main story. The thirty-two stories are narrated by the thirty-two statues of Vikramaditya's throne. These stories are addressed to Bhoja who comes there to ascend the throne. Every story is intended to bring out the merits and achievements of Vikrama.

Shukasaptati, as the name indicates, is a collection of seventy stories narrated by a parrot. The aim of these stories is to give entertainment, but not edification. This is clear from the very style of the narration. This work is available in two recensions: one by Chintamani Bhatta and another by a Shvetambara Jaina. The stories reveal how men and women deceive their partners in life for their selfish ends. Though the stories do not reflect cultured taste, they are certainly of popular appeal.

Bharatakadvatrimshika is a collection of thirty-two stories, reflecting the ridiculous behaviour of certain Sanyasins, called Bharatakas. The date and authorship of the work are not known.

Purushapariksha is a collection of forty-four popular stories written by the Maithila poet Vidyapati. The stories depict the qualities of men in a charming style. This collection was very popular, and was written in the fourteenth century.

Katharatnakara by Hemavijaya Gani is a collection of 258 short stories. The work belongs to the seventeenth century. The stories in this collection are of different types, as moral stories, anecdotes, etc. These short stories contain the accounts of fools, rogues and tricksters. They contain stanzas in Sanskrit, Prakrit and regional languages.

Some Jaina Prabandhas deserve consideration among the popular tales. They appear like historical accounts. But they are really anecdotes about some celebrities. They portray certain situations about poets set in certain imaginary settings. Some of them are popular tales about poets and their patrons. *Prabandhachintamani* of Merutunga is one such collection. It was completed in 1306. It consists of five 'prakashas'. The first prakasha contains stories about Vikramaditya, Satavahana, and Munja and Bhoja of Dhara. The third and fourth prakashas contain stories about the rulers of Anhilvad. The fifth prakasha gives the stories of Shiladitya, Lakshmanasena, Jayachandra, Bhartrihari.

Prabandhakosha of Rajeshekhara Suri is another Jaina prabandha of the type of *Prabandhachintamani*. It was completed in 1348. It contains 24 prabandhas. The stories collected here are of seven kings, such as Lakshmanasena, Madanavarma, three ordinary persons, ten Jaina preceptors such as Hemachandra, and four poets, viz., Sriharsha, Harihara, Amarachandra and Digambara Madanakirti.

Bhojaprabandha of Ballala (16th c.) belongs to the same category. It is not a Jaina prabandha. The main purpose of this work is to eulogise the patronage of Bhoja. It is in his court that poets like Kalidasa, Bhavabhuti, Dandin, Magha and others meet and exchange their poetic flashes and display their poetic skills. One should forget the chronological facts and enjoy 'kavya-vinoda' in this prabandha.

The third branch of Sanskrit prose is fable literature. Two collections of fables intended to teach political wisdom and a code of behaviour have come down to us. They are *Panchatantra* and *Hitopadesha*. Although it is difficult to say as to when the stories with animal characters began, it is possible to say that such stories were common knowledge from the ancient times. In one of the hymns of the *Rigveda*, a dog, called Sarama, holds negotiations with Panis as an envoy of Indra. Here the loyalty towards the master and the shrewd intelligence of the dog are portrayed. In *Chhandogyopanisad* there is a story of dogs searching for a leader who can cry aloud on their behalf for food. The aim here is no political teaching. The cunning fox, the mischievous cat and the greedy eagle play their part in some stories of the *Mahabharata*. Such stories and the animal characters of Bauddha *jatakas* might have wielded a direct influence on the fables. The refined forms of fables are found in the *Panchatantra* and the *Hitopadesha*. These collections were prepared for the sole purpose of offering political wisdom and moral lessons to young princes.

The *Panchatantra* is not one book, but a series of books. The stories were prevalent in different versions in different times. Hertel *(Das Panchatantra)* and Edgerton *(The Panchatantra Reconstructed)* have refuted with arguments that the *Panchatantra* was extant originally in Prakrit. The original text which formed the basis for the Pahlavi version in AD 570 was the oldest recension. The date and name of that version are not known. The text of that recension, too, is not available. Among the four recensions, *Tantrakhyayika* is regarded by Hertel as the nearest to the original. The stories of *Panchatantra* in the *Brihatkathamanjari* are short and less interesting, those in *Kathasaritsagara* are longer and more interesting. The Jaina version has seven stories, and Purnabhadra's version

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has twenty-one stories more than in other versions. The southern version itself has several variations. It contains all the stories and one story of 'a shepherdess and her lovers' in excess.

The *Panchatantra,* as it is available now, has five parts: Mitrabheda, Mitraprapti, Kakolukiya (Sandhi-vigraha), Labdapranasha and Aparikshitakaraka. These five parts are related to a background story: King Amarashakti of Mahilaropya had four sons, who were dull and averse to learning. The king invited learned scholars to his court and made an appeal to them, asking if one of them could take up the responsibility of educating his sons. Vishnusharman, among the scholars, alone stood up and offered to educate the princes. He took the princes to his hermitage and taught them the principles of polity and general morality through the charming medium of fables.

The *Hitopadesha* is a collection which draws mostly on the *Panchatantra,* but it is independent in arrangement. The collection was made by one Narayana who flourished in the court of Dhavalachandra. A manuscript of this work is dated 1373. Hence, Narayana must have flourished before 1373. This work has only four parts, and all the stories of the *Panchatantra* are not found here but some stories which are not found in the *Panchatantra* are found in this collection.

M.S.Sw.

PROSE (Sindhi). When the Sanskritised Sindhi language reached a definite stage of development around 1000, it had already been under some influence of the alien Arabic language, for Sindh was an Arabian colony from 712 to 1058. Thereafter, from 1520 to 1737, Sindh remained wholly or partly under the sway of the Arghuns, Tarkhans, and also Mughal subedars, and the Persian way of life and letters showed its impact on the Sindhi society and literature.

Sindh was annexed to the British India in 1843 and the English language threw open the flood-gates of modern knowledge to the modern Indian languages, including Sindhi. With the attainment of Independence in 1947, India and Pakistan shared between themselves Sindhi, Punjabi, Urdu and Bengali. Thus, Sindh saw two periods of the native rule during the medieval times, one from 1058 to 1520 when the Sumras and Sammas ruled, and the other from 1737 to 1843 when the Kalhoras and the Talpurs held the throne.

In spite of the earlier two native periods and the present Independence era, the Arabic, Persian and English influences (in that order) have also been parts of the Sindhi psyche. That these influences worked upon the indigenous Hindu tradition is evident from the fact that great many Hindu works were lost. For instance, the original work in the old Sindhi *Rajauni lai sikhya* (Instruction for the kings) which narrated stories from the *Mahabharata* and also of the later-day Indian sagas of war and peace, and about which we come to know through the later Arabic and Persian versions, is not available. S.K. Chatterji has discussed the now lost Sindhi work and its extant Arabic and Persian versions in the appendix to his *Languages and Literature of Modern India* (Calcutta, 1963).

The first stirrings of Sindhi prose were evident in the first Sindhi translation of the *Quran* by Qazi Azizullah Muta'alawi (1747-1824), the Sindhi translations of 50 odd Persian works on the Islamic theology and ritual practices, e.g., *Bina al-Islam* by Mukhdum Muhammad Hashim (1692-1761) and the Sindhi translations of parts of the *Bible*, viz., St. Matthew and St. John, done by the two Christian missionaries of Bengal in 1825. These translations respectively show the Arabic, Persian and English influences. And, while the translations of Arabic and Persian works are in Abul Hasan's 28 letter alphabet, the translation of the English *Bible* is in Devanagari. All these works constituting the first attempts at writing Sindhi prose are done in a poetical style; the accent on emotive element (and not on the factual one) in meaning and the use of rhyme and of alliteration make them the works of poetic prose. These works offer instances of the semi-grammatical language.

The first regular, non-religious work of Sindhi prose, therefore, was *Akhani Rai D'yach ain Sorath ji* (The story of Rai D'yach and Sorath) by Udharam Thanwardas Mirchandani (1833-1883). Appended to George Stack's *A Grammar of Sindhi Language,* published with the Sindhi text in Devanagari, it recounts the Sindhi folk-tale in a simple, lucid style.

With the abolition of Persian as the official language in the Indian sub-continent in 1837 and introduction of the Perso-Arabic script for Sindhi in 1853, "the two renovations in the modernisation of Sindhi language and literature", according to Annemarie Schimmel in her *Sindhi Literature* (Wiesbaden, 1974), both Hindu and Muslim writers joined their hands to translate ethical and educational works from Hindi and English into Sindhi for the Sindhi schools run by the Government. Though personally in favour of Devanagari for Sindhi, George Stack helped the government in bringing out text-books in the Perso-Arabic script after the 1853 decision. The main writers of the text-books were (1) Nandiram Merani, who wrote in 1853 *Babanamo*, a primer for the new entrants in the schools, and also translated into Sindhi in 1854 *Aesop's Tales* by the title of *Isap jun akhanyun;* (ii) Ghulam Husain Qureshi, who published *Bhambhe zamindar ji g'alhi* (The story of Bhambho, the landlord), an adaptation of a Hindi story by Pandit Bansidhar Chiranjivalal, in 1854, and also *Mufid assibyan*, a book of interesting stories for children, an adaptation of a Hindi book, in 1861; (iii) Sayyid Miran Muhammad Shah-I (1829-1892), who translated in 1855 Pandit Bansidhar Chiranjivalal's Hindi story into Sindhi by the name of *Sudhature*

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Kudhature ji g'alhi, the story in which a good, diligent and intelligent boy Sudhaturo is contrasted with "a bad, lazy and stupid boy" Kudhaturo; (iv) Prabhudas Anandram, who wrote Sindhi histories of India and England in 1863 and 1868 respectively; (v) Narayan Jagannath (1825-1874), a Maharashtrian settled in Sindh, who produced in Sindhi a book on Geography of Sindh, in 1865; (vi) Kauromal Chandanmal (1844-1916), who published many books in discursive and non-discursive Sindhi prose, the first among them being *Pako pahu* (Determination, 1862), a book making a strong plea for women's education; and (vii) Mirza Qalich Beg (1853-1929), a prolific writer, who turned his pen on almost all subjects and in almost all genres.

Kauromal Chandanmal, Mirza Qalich Beg, Dayaram Gidumal (1857-1927) and Parmanand Mewaram (1866-1938) formed in themselves the first Sindhi prose writers' quartet. Besides writing a book on women's education, Kauromal brought out another one on the lives of some Indian women by the title of *Arya nari charitra* (The Aryan woman characters, 1905). The first Sindhi essayist, he wrote extensively on the panchayats, health, agriculture and folklore in a style which was at once simple and stately. Forty-four of his essays are collected in the book entitled *Sahitik pushpa* (Literary flowers, 1960). He also translated from Sanskrit Harsha's play *Ratnavali*, and from Bengali Bankimchandra's *Radharani*, *Indira*, etc. Mirza Qalich Beg was the author of more than 300 books, majority of them being translations and adaptations from Arabic, Persian, English and Hindi. His first book *Maqalat-e-hikmat* (Essays of wisdom, 1877) was a translation of Bacon's *Essays*. The original novel *Zinat* was the most successful work by him; in it he was able to give objective correlatives of his own emotions and ideas about a family life in Sindh of his times. The most learned Sindhi author of the times, Dayaram Gidumal distinguished himself for his elegant, eloquent prose in his commentaries on *Japaji Saheb* (1891), *Bhagavadgita* (1893) and *Yoga darshana* (1903). Parmanand Mewaram's periodical *Jote* (Light) published articles by him and by others. These articles, which were remarkable for their rich, varied content and lucid, forceful style, were collected in *Dil Bahar* (The heart's spring, 1904) and *Gula phula* (Flowers, Vol.I, 1925; Vol.II, 1936). His two great lexicographical works are *Sindhi-English Dictionary* (1910) and *English-Sindhi Dictionary* (1933).

As in other modern Indian languages, in Sindhi, too, the prose made a great progress in all fields of literature in the twentieth century. Hundreds of original Sindhi writers came forward to cater to the needs of resurgent Sindhi, which had earlier been under the alien influence of the Arabic, Persian and English languages. For the writers like Bherumal Maherchand (1875-1950), H.M. Gurbaxani (1884-1947), Lalchand Amardinomal (1885-1954) and Jethmal Parsram (1886-1948), another quartet of Sindhi prose writers, the English education which had been responsible for modern knowledge, became a means to know their own life and literature better. A writer of travelogues and erudite essays, Bherumal Maherchand wrote *Sindh jo sailani* (A traveller through Sindh) in 1923 and *Sindhi B'olia ji tarikh* (History of Sindhi language) in 1941. While Dayaram Gidumal had been the first literary critic for his essay *Samia je slokani jo tatparju* (The quintessence of *Sami's slokas*, 1885), H.M. Gurbaxani was easily the first modern literary critic—"modern" in the strict sense of the term. Adopting the new critical methods, he wrote a scholarly introduction to his *Shah jo risalo* (1923), dealing with the sufi poet's life as also various aspects of his poetry, viz., religious and philosophic thought, language, grammatical forms and imagery. Lalchand Amardinomal's *Shahano Shah* (1914), *Sunharo Sachal* (1916) and *Berangi bagh jo gul Sindhi* (1920) were published by Sindhi Sahit Society founded by him in 1914. J'ethmal Parsram, too, launched the Nain Sindhi Library series of books/booklets. His *Sachal sarmast* (1922) tackle many a problem of logic, philosophy and psychology in Sachal's poetry.

By 1940, the progressive movement showed itself in the field of Sindhi letters. And with it were introduced the Marxist method of literary criticism. Barkat Ali Azad's essay *Adab ain zindagi* (Literature and life) of 1942 and Gobind Malhi's prefatorial essay *Sahita mein inquilabi tahrik* (Revolutionary movement in literature) and *Pirah Phuti* (a collection of short stories) of 1945 set the Marxist trend in Sindhi. After the partition of India, A.J. Uttam and Kirat Babani gave impetus to progressive criticism.

With the further spread of education in free India and greater awareness of problems in life, the Sindhi writers have helped develop literary prose in various modern forms.

Mo.J.

PROSE (Tamil). The Tamil word for 'prose' is 'urai-natai' which means 'the speech on foot', i.e., 'language that walks and does not profess to fly'. There is no ground for asserting that there were prose works before the beginning of the seventeenth century. But we find some clues from which we can infer that there might have been such works. Tolkappiyar, the author of *Tolkappiyam*, defines the province of prose. He divides all kinds of compositions into two main divisions: (1) Compositions where all the requisite rules are strictly observed, and (2) Compositions where such rules are not limited. Under the latter division are included prose, commentaries, riddles and proverbs. The chief characteristic feature attributed by Tolkappiyar to prose is 'tonmai', which means 'speaking of old'.

The first prose in Tamil that we can positively point out is to be found in *Silappadikaram*. The author of *Silappadikaram*. on rare occasions dispenses with poetry and attempts prose, but these expressions having the

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features of alliteration, assonance and rhythm sound more like poetry.

From about the eighth century AD, and more particularly after the tenth century AD, Tamil prose assumed a notable prominence, when several commentaries were written on the early classics. The first one is Nakkirar's commentary on *Iraiyanar akapporul* written by Nilakantanar or Muchiri. Among the other outstanding commentaries may be mentioned the works of Ilampuranar, Chenavaraiyar, Nachchinarkkiniyar, Atiyarkkunallar and Parimelalakar Nachchinarkkiniyar, who lived in the fourteenth century, was a scholar and a master of simple prose style. Another commentator who enriched prose is Sivagana Swamikal (AD 1500). His elaborate commentary on *Sivagnana potam* of Meykanta Tevar has won very high admiration.

Though these and later commentaries are products of great skill and profound learning, they are highly ornate and pedantic. At places many of them are more terse than the originals. Apart from the commentaries, we find inscriptions written in prose but the style is predominantly administrative and not purely literary. All these bear witness to the fact that prose did exist and the Tamils were well-versed in it; but they did not treat it as an independent branch of literature.

Prose came to be established as a specific branch of literature with the European missionaries. Among the early prose writers who produced original works in Tamil was Robert-de-Nobili, the founder of Madurai Jesuit Mission. He wrote several prose works like *Atma nirnayam, Katavul nirnayam* and *Tattuvakkannati*. Constantius Joseph Beschi (1680-1747), popularly known as Viramamunivar, is another good prose writer. *Paramartta guru katai* is one of his outstanding works. It is a prose narrative, with many stories interwoven, dealing with a priest and his followers. Beschi was the first man to use Tamil prose for creative purposes. T.P. Minakshisundaram, therefore, considers him the 'Father of Modern Prose'. Arumuka Navalar (1822-1889) of Ceylon was one of the early prose writers who turned to secular subjects besides writing on religious themes. Many prose renderings of epics like *Tiruvilaiyatarpuranam, Periyapuranam* and *Kantapuranam* were attempted by him. He also brought out primers for school-going children.

During the modern age of Tamil literature the range of literary efforts became widened. As a result of this healthy change Tamil scholars began to think in terms of creating and fostering new branches of prose literature such as the essay, literary criticism, biography, travelogue and science literature which have registered considerable growth.

C. Subramaniya Bharati, the distinguished poet, is an innovator in the field of prose as well. As in poetry, he chalked out a new line in prose and successfully created a beautiful and powerful Tamil prose style, using the common speech which was intelligible even to the ordinary people.

He did this, without, however, substantial break either with grammar or Tamil literary usage and traditions. This was his great achievement. His prose writings are a model of what Tamil literary prose should be and therefore it has exercised a great influence on modern Tamil writing.

U.V. Swaminatha Aiyar (1885-1942) began to write in prose, as it were, accidentally by way of prefaces to his scholarly editions of ancient classics. During the last ten years of his life he regularly contributed articles to the leading Tamil journals. His essays have been collected and published under the title *Nan kantatum kettatum* (What I heard and saw). V. Kalyanasundaranar (Tiru. Vi. Ka) is another good essayist. He is a master of short sentences which lead to the creation of many telling phrases and a few catch-words, rather epigrams. Himself a journalist, his newspaper editorials, essays and addresses have been published under the title *Tamil cholai* and *Tamil tenral*. Tiru. Vi. Ka. expressed all modern thoughts of history, science, philosophy and politics in Tamil, revealing the wonderful possibilities of Tamil as a vehicle of modern thought.

The development of journalism in Tamil is one of the most important factors for the development of Tamil essays. In 1906, C. Subramania Bharati, the great Tamil poet, started a paper of his own, called *India*. Tiru. Vi. Ka. founded *Deshabhaktan* (The patriot) in 1917. Varatarajalu Nayudu founded *Tamil nadu* in 1923. All these journals provided encouragement to Tamil writers. Besides newspapers, magazines also became popular. *Ananta vikatan, Pirachanta vikatan,* and *Kalki* had important repercussions on the course of modern Tamil prose. It was the journalists who made Tamil prose flexible and expressive.

Maraimalai Atikal (1876-1950), one of the greatest masters of Tamil prose, was the protagonist of a new movement which was oriented in favour of pure and chaste Tamil. This movement is called 'Tanittamil Iyakkam' (pure Tamil movement). Maraimalai Atikal seriously condemned the admixture of foreign words in Tamil writing. Even though the movement was unsuccessful in its efforts, it had its own impact in the development of Tamil prose.

When Tamil literature liberated itself from the rigidity of formal classicism and moved away in new directions, it became inevitable that new standards of criticism should also be laid down. Critics like S. Vaiyapury Pillai (1891-1956), S.R. Markkapantu Sarma, K. Kailasapati, K.N. Subramanyam wrote many books of criticism and added new colour to Tamil prose. M. Ramalingam's *Naval ilakkiyam* (Novel literature, 1972) explains the basic technique of the novel. His *Putiya-urai nadai* (Modern prose, 1978), for which he was given the

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Sahitya Akademi Award (1981), analyses the basic principles of good prose.

The writing of biographies was taken up as a major literary endeavour only recently. U.V. Swaminatha Aiyar is known as the father of modern biography. His eminent work on his Guru, *Makavittuvan Minakshi Sundaram Pillai charittiram* (The life of Meenakshisundaram Pillai, 1935), reminds us of Boswell's *Life of Johnson*. There was great variety in the techniques and forms employed in the biographies of the period. Some of the interesting biographies are V. Ramachami's (Va. Ra) *Mahakavi Bharatiyar* (Bharatiar, the poet), Tiru. Vi. Ka's *Enatu valkkaik kurippukkal* (My life: some stray notes), P.S. Acharya's *Nan arinta Tamil manikal* (Some Tamil scholars I have known) and M.P. Sivananam's *Enatu porattankal* (My struggles). Kannadasan's biography, entitled *Vanavasam* (The life in the forest), is notable for its plain truths and sensitive style.

One of the earlist writers of travelogue, in its modern connotation, is A.K. Chettiyar who wrote *Ulakam churriya Tamilan* (The globe-trotter Tamilian). Another notable writer is Maniyan. His books published under the same title, *Itayam pesukiratu* (The heart speaks), are good accounts of life abroad. *Sosalicha natukalil makkal talaivar* (People's leader in socialistic countries) is the title of R. Venkataraman's report of Kamaraj's tour of Soviet Russia along with the author. N.D. Sundaravativelu, the distinguished educationist, was another Tamil writer who visited the Soviet Union. His *Inkum ankum* (Here and there) is mainly on the Soviet education system and the extent to which it can be followed in India.

V. Kanakachapai Pillai, M. Rajamanikkanar and T.V. Sadasivapantarattar have made substantial contribution to the field of historical research. Pantarattar's *Pirkalac cholar varalaru* (The history of later Cholas) in three volumes is a commendable work. The first history of Tamil literature was written by K. Subramanya Pillai. K.S. Srinivasa Pillai's *Tamil varalaru* (The history of Tamil language) is another major work in this field. M. Arunachalam wrote a complete history of Tamil literature, of which more than ten volumes have been published so far. The Tamil Nadu Text Book Society has brought out quite a good number of publications on varied subjects like Economics, Political Science, Sociology, Psychology and Anthropology. Many of these books are of an advanced nature and should be useful for university students. Thus modern Tamil prose has found its development in all branches of knowledge and hence it has become 'an adequately powerful tool for any work that may be asked of it'.

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M.R.

PROSE (Telugu). Dhananjaya's stone inscription dated AD 575 found at Kalumuru in Kadapa district is entirely in Telugu prose, and proves the existence of Telugu as an independent language enjoying royal patronage in the ancient times. A study of Telugu inscriptions in the pre-Nannayan age starting with the Kadapa inscriptions to the Koravi inscriptions of Chalukya Bhima I of the tenth century reveals that a series of phonological, orthographical and morphological changes had taken place resulting in a language much similar to Nannaya's language in the *Mahabharata*. The study also reveals that Telugu had gradually come out of the influence of Prakrit, absorbing at the same time more and more words of Sanskrit origin. The sentences of incomplete predication gave place to sentences of complete predication; in addition to the simple participle construction, there developed sentences with clauses introduced by relative pronouns as in Sanskrit. However, a comparison of Nannaya's prose with that of the Koravi inscription shows that there existed some difference between the two. As has been well-observed by B. Krishnamurthy, during this period (AD 500 —1100) there developed a poetic language parallel to the popular language. The inscriptions reflect the influence of literary style, but this style does not reflect the changes in the spoken language. Thus Telugu seems to have existed on three levels–the level of the people, the level of inscriptions and the level of literature. The second one, perhaps, corresponds to the 'shishta vyavaharika' of later times. The inscriptions after 1100 also continued to reflect the changes at popular level as well as the literary standard of the day. The inscriptions of the Vijayanagar period contain prose full of literary flourishes and shabdalankaras along with ordinary colloquial expressions.

Nannaya himself testifies to the fact that there were highly accomplished prose writers in the court of Rajarajanarendra. He used prose for simple narrative purposes or to achieve a dramatic directness or to describe a little episode. It has been observed that he gave equal importance to prose and verse in his *Mahabharata*. In the hands of the prabandha poets of a later date prose was cultivated more for its rhythmic beauty than for genuine artistic purposes.

Independent of prabandhas, prose began to develop as a separate branch of literature towards the close of the fourteenth century when Krishnamacharya composed his famous *Simhagiri vachanamulu*. Vachana compositions of Akkamahadevi in Kannada might have inspired Telugu writers to compose vachanas in Telugu. *Simhagiri vachanamulu* paved the way for Tallapaka Peda Tirumalachary-

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a's *Venkateshwara vachanamulu* (AD 1468-1553) which became equally popular. Though these vachanas are of Shaivite origin, they became popular with the Vaishnavites too because of their popular appeal and the rivalry between the two powerful movements of bhakti. These vachanas are in the form of an address or appeal to a deity and are imbued with religious emotion. Though they are simple when compared with the prose in the prabandhas, they cannot be called plain prose.

The first prose work appeared towards the end of the sixteenth century. It is a historical work entitled *Pratapacharitra* by Ekamranatha. The narration is in the style of Nannaya at its low ebb, but on the whole it is a satisfactory work. The second prose work seems to have been inspired by the first. It is called *Rayavachakam* written by an unknown official in the time of Vishwanatha Nayaka of Mathura. Like Ekamranatha, he too wrote about Krishna Devaraya sometime after his hero was gone. The work is in the nature of report. Its style is colloquial. The author makes free use of foreign words and intersperses his narrative with sermons on morality and political wisdom, drawing heavily on the *Mahabharata*, Chanakya's *Arthashastra* and Baddena's *Nitishataka*. If Ekamranatha's *Pratapacharitra* inspired Kaseppa's poetical work *Siddheshwara vijayam*, *Rayavachakam* inspired Kurmara Dhurjati's *Krishnaraya vijayam*.

The seventeenth and eighteenth centuries, popularly called the period of Southern School in Telugu, may be called the golden age of prose. The seat of power now shifted from the mainland of Telugu to Tanjore, Mathura and Chenji. Mysore and Pudukkota too, became strong holds of Telugu literature. Prose enjoyed the royal patronage and people's support. Colloquial prose, even the vulgar one, found admission into the 'yakshagana', a typical literary form of the age and a forerunner of modern drama. The reason for the sudden flowering of prose may be the urgent need to communicate the beauty of Telugu to the people whose mother tongue is non Telugu, but even more urgent is the need to counteract the proselytising influence of the Christian missionaries like Robert De Nobili and Joseph Beschi. Nrisimha Kavi's *Bharata Savitri* written in simple but chaste style was a household word in those days. It told the main events of the *Mahabharata* in a simple, colloquial language. The religious impulse is clearly seen in such compositions as Vijaranga Chokkanatha's *Maghamahatmyam*, *Shriranga-mahatmyam* and Linganamakhi Kameswara Kavi's *Dhenumahatmyam*. But the most outstanding works of the period are Samukham Venkata Krishnappa's *Gamini Bharatam* and *Sarangadhara charitra*, Kaluve Virraju's *Bharata sangraham* in collaboration with Tupakula Anantha Bhupala and Tupakula Anantabhupala's *Vishnupuranam*. They were written in an elevated but eminently readable style. Only two works of the puranic type, however, seem to have been written entirely in a colloquial style. They are *Uttaragopuram* and *Uttara Ramayanam*.

Among the purely religious works mention may be made of *Viveka sindhuvu* of Kashi Chennabasaveshwara, and *Vedanta vartikam* of Paramanandayati. *Christian veda katha samkshepam* and *Srishtirahasyam* are important works of Christian origin.

The impetus given by Nayaka kings to Telugu prose continued in the nineteenth century. The taste once created by religious impulse is now exploited by the instinct of delight in story telling. Poems like *Shukasaptati* and *Hamsa vimshati* were retold with great gusto; *Kathasaritsagara* and *Brihat katha*, stories of foreign origin like *Arabian Nights* and *Chardarvisu kathalu* and native stories of wit and wisdom like the tales of Tenali Rama and Tatachari were collected and published. Critical commentaries on classics like *Manucharitra* were also written in plain colloquial idiom. Travel literature like Yenugula Viraswamy's *Kashiyatra charitra* also appeared during this period. This healthy growth of prose was unfortunately arrested for nearly a hundred years by the misplaced enthusiasm of Paravastu Chinnayya Suri (1806-1862) and his followers. Chinnayya Suri wrote his *Nitichandrika* (1853) in a highly artificial, though elevated, style to illustrate his own principles of composition codified in his famous *Bala vyakaranam* and *Sutrandhra vyakaranam*. The other writers like Kokkonda Venkataratnam Pantulu followed suit. Swamineni Muddu Narasimham Naidu protested against the artificial granthika style but in vain. Kandukuri Viresalingam Pantulu (1840-1919) cultivated a modified variety of the neo-classical style for his purposes, but could not reverse the trend. Viresalingam Pantulu was essentially a social reformer. He decided to use his literary talents, which were indeed very high, to propagate his ideals. He exploited the medium of prose to fight against the ills of the society. In the very process of his fighting, he enriched Telugu literature with new literary genres like the essay, autobiography, biography, farce and above all the novel. His *Rajashekhara charitra* is not the first Telugu novel as claimed by him, but the first significant novel, for the first novel, *Shrirangaraja charitra* (1872) of N. Gopala Krishnamma Chetty (1823-88), had no social impact at all. The first autobiography in Telugu is *Na eruka* by Adibhatta Narayana Das (1894). The delayed publication deprived Das of the credit due to him. But there is no gainsaying the fact that Pantulu's autobiography is one of the finest and most influential of its genre. As the services he rendered to Telugu prose are unique he is justly acclaimed as the father of modern prose.

In the twentieth century with the phenomenal growth of newspapers, literary journals and academic bodies, and with the influence of the cinema, radio and television, prose has assumed a myriad shapes and styles. The short-story and the novel dominate all other forms of prose.

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The rise of women as a class of writers is a special feature of modern times. They have dominated the literary scene for the past two decades. A new sensibility is evident in their writings. Tenneti Hemalata Muppalla Ranganayakamma, Bina Devi, Yeddanapudi Sulochana Rani, Koduri Kausalya Devi, Utukuru Lakshmikantamma, P. Yasoda Reddi, Malati Chendur and K. Ramalakshmi are some of the outstanding writers of prose. Koduri Lilavati has specialised in children's literature. As Telugu has now become the medium of instruction in schools and colleges and as it has been declared official language replacing English at every level of administration, a stage is set for greater achievements and new adventures. The prospects of prose, indeed, are very bright.

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G. Sr.

PROSE (Urdu). Prose as a literary form in Urdu is much younger than poetry. The origin of Urdu poetry can be traced back to the beginning of the 16th century, while Urdu prose had its beginning three centuries later, in the first decade of the 19th century. The second notable difference between the two literary forms is that while Urdu poetry had its natural growth at the initiative of individual poets who somewhat imitated Persian poetry, Urdu prose had an institutionalised origin. Gilchrist of Fort William College, Calcutta, employed writers and translators to prepare prose books meant for educating Englishmen in idiomatic but simple and fluent Urdu. Most of these books were translations of famous Persian and Sanskrit works.

The Fort William College was founded in 1800 and was closed down in 1820, but during this short period it effectively performed two gigantic tasks: introducing prose literature in Urdu and starting a new literary language, Khari Boli, which was subsequently known as Hindi. In most languages, literature has its beginning in poetry, whereas in Khari Boli, it started in the prose form.

The top name among the early writers of Urdu prose is that of Mir Amman. He wrote *Bagh-o-bahar*, a collection of five autobiographical stories told by four mendicants and a king. Strictly speaking, it is a translation of an earlier tale, but its narrative and descriptive style makes it an original work and it is as popular today as it was about two centuries ago.

The notable colleagues of Mir Amman at the Fort William College were Sher Ali 'Afsos', Haider Bakhsh 'Haideri', Kazim Ali 'Jawan', Beni Narain, Mirza Ali 'Lutf', etc.'Afsos' is known for his work *Bagh-e-Urdu* and 'Haideri' for his translations, *Tota kahani* and *Araish-e-mahfil.*

The prose style of the writers of the Fort William College was marked by simplicity and fluency which was later reflected in the religious books of several writers at Delhi. Notable among such writers were Moulvi Hafiz Ahmad, Moulvi Mohammad Safa, Moulvi Abdul Qadir and Moulvi Wali Mohammad. Some grammar books were also written at this time. Christian missionaries too made many translations of the *Bible* into Urdu and Shah Abdul Qadir translated the *Quran* into Urdu.

All these works were written with a social purpose; accordingly they were written in a way so as to make them comprehensible and interesting to the average reader. But the Persian prose of the medieval period found in model letters (insha) and history books, showed an extremely heavy and pedantic style, the main object being the display of the writer's knowledge. It contained quite a number of synonyms with many rhyming words and phrases. Highly educated persons appreciated this style. As a reaction to the simple and lucid style of Calcutta and Delhi, an elaborate, ornate style developed, particularly at Lucknow. In Urdu letters too, the Persian style was adopted and some 'Dastans' (long fantastic tales) were written or translated. The most notable work of this kind was *Fasana-e-ajaib* by Rajab Ali Beg 'Saroor'. Faqir Mohammad 'Goya', a commander of the Avadh army, wrote *Bustan-e-Hikmat*. It is a translation of a Persian classic, and though its style is not ornamental, it is extremely heavy. All the same it was very popular in the middle of the 19th century.

But in Delhi no attempt was made to revive the old style of prose. Ghalib's collections of letters are universally recognised as the harbinger of a natural style of writing. Even before the publication of these letters, Imam Bakhsh Sahbai, at the behest of the English Principal of Delhi College, translated a Persian book on the art of poetry into Urdu. Its Persian name, *Hadyaqul Balaghat*, was retained in the translation. Certainly, in the matter of sentence structure, it is different from the present-day style, but it is marked by spontaneity and simplicity. Master Ram Chander was another writer of simple academic books in Urdu.

The origin of modern Urdu prose is found in the writings of Syed Ahmad Khan. In the earlier works of Syed, like *Asar-e-Sanadid*, there is more Persianisation than in his later works. Since his object was dissemination of a new social philosophy, his approach had to be direct and simple. The fluency and the consequent dictional charm speak for Syed's inborn literary capacity, though he devoted all his energy to social writings alone and none to creative writing.

The supporters of Syed were mainly intellectuals who, besides being rooted in Islamic tradition, were

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exposed to modern social realities, and like him presented Islam in the modern light. Notable among them were Hali and Shibli. Hali translated the new upsurge mainly in the field of literary criticism. Shibli did the same in the re-interpretation of the history of Islam.

The main works of this period are Syed's interpretation of the *Quran*, besides some historical writings and articles published in his journal *Tahzib-ul-Akklaq*. Hali wrote a detailed preface to his poetic collection which was later printed separately under the title, *Muqaddama-e-shiar-o-shairi*. This was his manifesto of the new literary consciousness. His other notable prose works are *Hayat-e-Javed*, *Yadgar-e-Ghalib* and *Hayat-e-Saadi*. These are biographies of Syed, Ghalib and Saadi respectively. Shibli's main works are *Shiar-ul-Ajam*, *Tafsir-ul-Quran* and many other historical books.

Other supporters of Syed, who made their mark as prose writers, were Mohammad Husain 'Azad', Nazeer Ahmad, Zaka Ullah, Muhsin-ul-Mulk, Vagar-ul-Mulk and Chiragh Ali. Zaka Ullah translated some 150 books into simple Urdu. Chiragh Ali wrote many books on subjects relating to Islam. Muhsin-ul-Mulk and Vaqar-ul-Mulk were officers and contributed many articles to *Tahzib-ul-Akhlaq*. Mohammad Husain Azad wrote *Ab-e-Hayat*, the first history of Urdu literature. He was also an essayist and developed a new allegorical and scintillating style of Urdu prose.

In other fields like essay writing and journalism, some of the renowned personalities are Abdul Haleem 'Sharar', Abdul Majid Dariyabadi, Abul Kalam Azad, Lajpat Rai, Sulaiman Nadvi, Zafar Ali Khan, Mula Ram Wafa, etc.

Despite its short period of development, Urdu prose has made great strides and its future is still brighter.

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Sa.K.

PROSODY (Apabhramsha). Apabhramsha literature has some special genres and metrical types different from those we find in Prakrit and Sanskrit literature. Apabhramsha metres provide a base for the new Indo-Aryan poetry which is quite remarkable for the great range and variety of metres it uses. The poems were mostly sung before an audience and it was the basic shaping factor for a variety of metrical types and structures but, besides metres peculiar to Apabhramsha, there are others which it shares with Prakrit and Sanskrit for limited purposes.

Like the Prakrit metres, most of the Apabhramsha metres are 'matra' (quantity) metres as against the 'varna' (syllabic) metres of Sanskrit. Many of the Apabhramsha metrical types are genre-specific, i.e. certain metres are characteristically used for certain genres. Traditional manuals of Apabhramsha prosody have also, by and large, described the metres genre-wise.

Depending upon the number of lines in its stanzas, the metres were classified into Dvipadi (two lined), Chatushpadi (four-lined), Panchapadi (five-lined) and Satpadi (six-lined). Further, according to the equal or the unequal lines in the stanza, the metres were divided into Sarvasama (all lines equal), Antarasama (alternate lines equal), Ardhasama (each half with equal lines) and Samkirna (lines with unequal length).

Each verse-line consists of a specified number of matras ('moras' or syllabic instants). A short syllable has the value of one matra. A long syllable or a syllable followed by a conjunct consonant has the value of two matras. The matras of a verse-line are grouped into 'ganas' (groups), which consist of two six-matras. Rhyme was compulsory for Apabhramsha metres. Different types have different rhyme-schemes: (a) Sarvasama Chatuspadi, one rhyme for all the lines in a stanza; (b) Antarasama Chatuspadi, mostly only the even lines, but in a few cases only the odd lines rhyme; (c) Ardhasama Chatuspadi, rhyming *a* with *b*, *c* with d; (d) Panchapadi, *c* rhyming with *e*; (e) Satpadi, *a* rhymes with *b*, *d* with *e*, and *c* with f. Besides the simple metres, Apabhramsha used several compound metres (Shirsakas) in which stanzas of two or three metres were joined so as to form a single unit.

We have to depend considerably upon traditional manuals of prosody (like the *Vritta-jatisamucchaya*, the *Svayambhucchanda*, the *Chandonushasana*, the *Kavidarpana* etc.) for the correct picture of the metres of different genres, though in some cases we can check up with the actual practice in the examples preserved.

For metres in the Sandhibandha, different metres were used in the three structural parts of each of the Kadavakas constituting a Sandhi.

For the metres in the commencing piece (optional) heading the Kadavaka (a unit of epic structure), certain specified Dvipadis, Chatuspadis and Shirsakas were used for this purpose. On the basis of what we find in some important Sandhibandhas we assume the following metres were in vogue for the Kadavaka-opening betwen the ninth and the eleventh century AD: (a) Dvipadis: Manjari (21 matra per line), Hela (22), Shalabhanjika (24), Kamalekha (27), Dvipadi (28), Rachita (28), Malayamanjari (30), Aranala (30) and Gatha (30+27); (b) Chatuspadis: Malayavilasita (8), Jambhettika (9), Apsarovilasita (12), Gandhodakadhara (13), Khandaka (13), Paranaka (15), Vadanaka (16), Nidhyayika (19), Avali (20), Resavalaya (21) and Doha (13+11); (c) Shirsakas: Matra + Doha (called Radda or Vastu), Matra + Manjari, and Dvipadi + Matra + Doha.

In the case of some such Gathas in the Dvipadi and Khandaka, the language is usually Prakrit instead of Apabhramsha. These, and some other metres used for the

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Kadavaka-commencing piece are described together by the metrical manuals like the *Svayambhuchhanda* and the *Chandonushasana* in special chapters called 'Khanjaka' and 'Shirshaka' which form a part of their section on Prakrit metres.

(b) For the metres in the main body of the Kadavaka, a metrical type having sixteen matras per line, with the class name Paddhadika, is used as a rule. Its three varieties are (1) Vadanaka (end: -uu or --), (2) Paddhadika (end: u-u) and (3) Paranaka (actually 15 matras per line; end: uuu or u-). These occur as rhyming couplets (Yamakas). These three are the standard narrative metres of Apabhramsha poetry. The main body of all the Kadavakas of a Sandhi is either uniformly in only one of these metres, or for different Kadavakas of a Sandhi they are used variously.

When for occasional variation the main body of the Kadavakas of a particular Sandhi are composed in a variety of metres, different from the three standard ones, we find a host of Prakrit and Aphabhramsha metres in use, even some Sanskrit ones. In Svayambhu's *Paumachariya*, for example, 36 different metres are used in this way in a few Sandhis. The figure for his *Ritthanemichariya* is 44, and for Pushpadanta's *Mahapurana* about 50.These include those cases also, in which for specific themes and effects, only once in a while a Kadavaka is composed in a fancy metre.

(c) For the metres in the concluding piece (Ghatta, Dhruvaka of Dhruva) of the Kadavaka, according to the traditional manuals, Dvipadis, Chatuspadis and Satpadis can occur in the Ghatta of the Kadavaka. These manuals describe one hundred and ten types of Antarasama Chatuspadis, an equal number of Ardhasama Chatuspadis, several types of Sarvasama Chatuspadis and 64 types of Dvipadis.

Each of the unequal lines of these Antarasama and Ardhasama Chatuspadis can have 7 to 16 matras. The Sarvasamas can have 9 to 17 matras per line. The Dvipadis can have 28 to 40 matras per line.

There were numerous types of Satpadi-Ghattas, with each of its two halves having equal or unequal lines each consisting of 7 to 17 matras and 24 types were specially known. They had the following structure: *a, b, d* and *e* can have equally either 7 or 8 or 9 matras, while *c* and *f* can have equally 10 to 17 matras.

We can have some idea of the actual practice of the poets from the works of Svayambhu and Puspadanta: the *Paumachariya* with its 90 Sandhis has 20 types of Antarasama Chatuspadi, 1 type of Ardhasama Chatuspadi, 3 types of Sarvasama Chatuspadi, and 11 types of Satpadis. The *Ritthanemichariya* has comparable figures, while the *Mahapurana* has relatively less variety (14, 3 and 10 types respectively).

(d) For the metres of the Rasabandha, the characteristically Apabhramsha type of the Rasabandha, which was a lyrical poem of modest length with some narrative content, has a Sarvasama Chatuspadi with 21 matras per line (ending in three short syllables) as its standard metre. It was variously called Rasaka or Rasavalaya (and later on, also Chatuspadi, Vastuka, Abhanaka or Rasakula). Along with it a large variety of popular metres were also used for variation. From the *Samdesharasaka*, which, even though a late specimen, can be taken as largely representing the earlier tradition, we find that Rasavalaya is used as the principal metre, and the other metres used for variation include Paddhadika (16 matras), Vastuka (24), Madanavatara (20), Dvipadi (28), Dohaka (13+11), Chudala Dohaka (13+16), Domilaka (10+8+14), Radda (=Matra+Dohaka), Satpada (=Rasavalaya+Ullala), Khadahadaka (=Bhramaravali+Gatha), Giti (12+18), Malini (15 syllables), Totaka (four times uu-), Bhramaravali (five times uu -) and a few others. A few more like Adilla, Madilla, Narkutaka, Vilasini, Jarangaka,etc., were also used in the Rasaka according to the traditional manuals. As most of the Rasakas are lost we are not in a position to verify this.

The *Upadesha-rasayana-rasa* is composed wholly in the Vadanaka metre. This seems to be a later development in the Rasaka form. There was an earlier type of Rasaka also which seems to have continued in Apabhramsha from Prakrit literature. It was a short lyrical poem, consisting of (a) four-lined stanzas in any one out of the 27 types of Dvipadis, (b) four Gitika stanzas, each following a Dvipadi stanza, and (c) four Vidarika stanzas interspersing the Dvipadis and Gitikas. The Vidarika can be a Dhruvaka, i.e. a refrain, and in that case Gitika could not occur. No actual specimens of this type of Rasaka are preserved except two or three Charchari, songs occurring incidentally in some narrative prose works. Virahanka's *Vrttajatisamuchchaya* aims at describing the metres and structure of this type of Rasaka.

(e) For the metres in popular songs, prayers and lyric-songs sung on auspicious occasions like marriages were composed in metres like Utsaha, Hela, Vadanaka and Adilla. They were known as Mangalas.

Songs in praise of a distinguished person like a king or a hero (who was metaphorically referred to as an excellent white bull, dhavala) were four-lined, six-lined or eight-lined, and some specific metres were used for them as we can see from the descriptions given by Svayambhu and Hemachandra. The latter has defined the Shri, Yashas, Kirti, Guna, Bhramara and Amara varieties of the Dhavala songs. This Dhavala type also was an inheritance from Prakrit, as such songs had been written since the opening centuries of the Christian era by famous poets like Satavahana. No Apabhramsha Dhavalas are preserved except the illustrations composed by Hemachandra in his *Chhandonushasana*.

The songs adoring or eulogizing deities were known as Phulladakas. For these, metres like Utsaha (24 matras) were used, but usually these songs violated most of the metrical rules.

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Songs eulogizing any person were called Jhambatakas. A metre of 14 matras was used for this purpose.

No specimen of Apabhramsha Phulladakas and Jhambatakas is preserved.

The Charya songs composed by the Buddhist Siddhas of the Sahajayana sect were either in Doha or Vadanaka metres, or else they had a very loose metrical structure of popular songs.

Many of the above mentioned metres (and literary genres) of Apabhramsha poetry continued to be in use with various modifications in the early and medieval periods, of several new Indo-Aryan literatures, and some of them continue to be used even today in folk-poetry.

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H.C.B.

PROSODY (Assamese). The basic rhythm of verse in Assamese metre rests on the regular recurrence of syllable-clusters, either of equal length or of some well-organized pattern in the order of their succession. But its rhythm never demands, unlike Sanskrit or English metre, a fixed pattern of the varying types of syllables within the body of the metrical sections. However, the pattern within each foot-division, though essentially free in the arrangement of syllables, is based upon a contrast of two different varieties of syllables. Of the two varieties, one is known as open syllable (mukta dal), and the other as closed syllable (ruddha dal). A syllable ending in a vowel, with or without an onset of consonants, which may vary from one to three, is an open syllable, e.g., *a, ki, spa, skru*. Similarly, a closed syllable represents almost anything of such a kind : (i) two conjoined vowels, (ii) some diphthongs, (iii) consonants ending in dipthongs, or (iv) all phonemes ending in consonants with single vowel interludes. Closed syllables are like *ai, iu, sau, snan*, etc.

Assamese prosody regards a foot-division (parba) as the base of its metre. Needless to say, a foot-division is formed by the insertion of a pause (yati) at regular intervals, which intervenes in the undulation of the syllable clusters. In the Assamese metre, it has been observed, the pause is felt naturally in relation to sound and musical time at a position whenever the circuit of a syllable-cluster of four to seven units is completed. It may be noted, parenthetically, sometimes it tends to cover as many as eight or ten units at a stretch, which but gives rise to the formation of a twin foot-division (yugma parba). On the secondary level of the rhythm in the Assamese metre, a verse-line (charan or pankti) is formed on the structure of a combination of foot-divisions from two to six in number in conformity to a definite pattern of their arrangement. Besides, in all end-stop verses (yatiprantik chhanda), the final sense-pause (bhavayati) and the final metrical pause (chhandayati) tend to synchronize though chronologically not in their occurrences. In the same way, on the tertiary level of rhythm, a stanza (stavak) manifests in the combination of verse-lines ranging from two to eight in number in accordance with a definite pattern. Ordinarily, the verse-lines in the Assamese metre follow a definite rhyme-scheme within the stanza they belong to; and the end-rhymes serve both the purpose of the natural melody of the verse-line and the approach of a metrical pause suited to it which defines itself as a line on the structural plane.

The Assamese prosody recognizes three different styles of metre which differ from one another in relation to the mode of grouping of the syllables as unit or units. The moric style (matravritta) in which isometrism is based on the aggregate of the fixed values of the syllables grouped together is the simplest in the technique of construction as far as scansion is concerned, and is also the most musical in effect. As for the fixed value of syllables, it is commonly accepted that an open syllable represents the standard duration of a short vowel providing the mora (kala) of the unit. As for the closed syllable, it measures twice the length of that of the standard unit.

Then, there is another composite style (yaugik) in which isometrism is based upon the aggregate variable values of the syllables as they are grouped together. In this style, the time-values of the syllables are variable in the sense that they take notice of the dual nature of the closed syllables as manifest in terms of unit. This dual nature of a closed syllable depends upon its position within the word it belongs to and also upon the varying nature of the word itself. Generally, a closed syllable in this style is invariably bimoric when it occupies the final position of a word, and it tends to be monomoric when it is a Sanskrit loan-word placed not in the final position. As for the nature of its rhythm, it has a flowing movement in sharp contrast to the rippling flow of the pure moric style.

As for the third style, which is known as the syllabic style (swaravritta), its isometrism rests on the aggregate of the number of syllables with no reference to their individual time-values. Besides, the style admits what is the only variety of tetrasyllabic metre. Its regular periodicity is attained on the basis of four syllables carrying the weight of six units in terms of mora. It happens because of a natural propensity of the tongue to dwell a bit longer over certain syllables on the time scale, and even more when an accented syllable comes in the way. Furthermore, its internal and deeper rhythm is enriched by some overtones of accent-variations colouring the fundamental rhythm using for its base a contrast of qualities in the two kinds of syllables. It may be noted that sometimes the overtones become so prominent that the fundamental

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rhythm itself gets supplanted. It is because of this that the undulation of the syllable-clusters in this style lends the impression of a series of high and low ripples, instead of long and short ones as felt in the other two styles.

Assamese prosodists have some very poetic names bestowed upon the numerous verse-forms prevalent in the Assamese metre and the most popular ones are the ekavali (6.5), kasum-mala (6.6), payar (8.6), dulari (6.6.8), chabi (8.8.6.4), chaupadi (8.8.8.6) and lechari (6.4.6.4.8.6). There are many others built on permutation and combination of these traditional verse-forms. However, with the coming of blank verse and free verse all regular patterns of metre completely disappeared, making the whole business of metrical equation irrelevant to Assamese prosody.

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M.B.

PROSODY (Bengali). Unlike music which has very little to do with the accents and intonations of a spoken language, prosody has to depend, to a very large extent, on the characteristic speech habit of a particular people. Indeed, it is the systematisation of the phonetic characteristics of a language, its mode of pronunciation and particularly its dynamic character that constitutes the art of versification in that language. It should be stated at the very outset that the long vowels of Sanskrit and its Prakrit followers have lost their quantitative value in Bengali pronunciation. In Bengali all vowels are normally pronounced as short though all of them may be lengthened under certain circumstances. In versification this lengthening of vowels is regulated in different ways, and this has given rise to three distinct systems of versification in the language. The next important point to note is that Bengali verse movement is rather symmetrical than rhythmical and that this movement is regulated according to a traditional or new design chosen by the poet. This is how endless and diverse forms of verse have emerged and enriched Bengali poetical literature. It should also be stated here that Bengali verse, though not rhythmical in the proper sense, has some sort of an undulating motion with a kind of gentle rise and fall required by the speech habit of the people. This subdued quality of the Bengali language was first detected by Rabindranath who succeeded in intensifying it by resorting to various devices so as to impart a fairly perceptible rhythmic quality to many of his compositions. But they are too fine to be felt by those who are not habitually familiar with Bengali articulation.

The dynamic character of a couplet of Bengali verses involves the simultaneous existence of four different movements, viz., those of the syllable (dala), the foot (parva), the clause (pada) and the verse (pangkti) two of which go to form a distich or couplet (jugmaka). Of these four metrical divisions the syllable, as the unit of articulate speech, ultimately governs the whole system of metrics. Hence it deserves to be properly analysed in a discussion of prosody. As the essential part of a syallable is the vowel, a brief account of Bengali vowels should be given at the outset.

For prosodical purposes Bengali vowels, instead of being classified as short (hrasva) and long (dirgha) in the traditional manner, should be placed in two groups, viz., open and closed. Bengali open vowels (mukta svar) are only six in number: a,a,i,e,o,u; while closed vowels (ruddha svar) are at least sixteen in number: ai̱, au̱, ae̱, (ay̱), ao̱,; āi̱, āu̱, āe̱ (āy), āo̱; ūi̱; ui̱ ei̱; eu̱; ee̱; (ey̱), eo̱; oe̱ (oy), oo̱. In Sanskrit there are only two closed vowels (ai̱, au̱) which are shown in writing as single alphabetical letters though their composite character is unmistakably felt in pronunciation. In Bengali the two traditional closed vowels are written both as single letters and as double letters. Each of the above sixteen pairs of vowels is pronounced by a single effort of the vocal organ and therefore should be regarded as a single vowel. The first component of a closed vowel, which is fully pronounced and hence called 'mukhya svar', is its substantive part; the second component, pronounced only partially and called 'khanda svar', is its complementary part.

The syllable may be defined as the unit of pronunciation forming a word or part of a word and containing one vowel sound, open or closed, and often consonant(s) on one side or both, the whole being uttered together. Like vowels syllables also are of two kinds: (1) open syllables, i.e., those which terminate with an open vowel and are not followed by a consonant, and (2) closed syllables, i.e., those which contain either an open vowel followed by one consonant or more or a closed vowel which may or may not be followed by consonants. Thus the first syllable of the words ai.ra.va.ta, sau.ra.bha, sun.da.ra, and vais-.na-va. are closed and the rest are open.

There is no term in Sanskrit or its successors that may be regarded as fully synonymous with the English word 'syllable,' both open and closed. In Sanskrit 'akshara' and 'varna' are synonymous with each other and both of them may mean a letter or an open syllable, but not a closed syllable. Sanskrit as well as Bengali usage allows us to say that the word 'kavita' consists of three 'aksharas' or 'varnas' (meaning 'open syllables'); on the other hand it also allows us to say that this word kavita consists of six aksharas or varnas (meaning 'letters'). According to Sanskrit prosody the word 'samprikta' consists of three aksharas: *sa. mpri. kta,* but phonetically it consists of three syllables: *sam. prik. ta.* To avoid this ambiguity and incongruity, we may accept the word 'dhvani-dala' (lit. 'a piece of sound') or preferably simply dala, technically

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meaning a 'syllable' in the comprehensive sense, that is, meaning both open and closed syllables at the same time. Hence the expressions 'open syllable' and 'closed syllable' may be conveniently rendered as mukta dala and ruddha dala respectively in Indian languages. These technical terms are now widely used by Bengali prosodists and have been in use for a fairly long period.

The quantitative values of both kinds of syllable in Bengali versification are determined by the mode of their pronunciation. An open syllable, when pronounced singly, is invariably lengthened so as to cover twice as much sound quantity as it would if pronounced with other syllables. Thus the word ma. ta when pronounced in the normal way would contain two units of sound quantity called kala (mora). But if we pronounce the syllables *ma* and *ta* separately, each of them will naturally be lengthened and cover two such units of sound, that is, each of them will acquire a bimoric value.

Cha. li cha.li / pa-pa- / ta.li ta.li / jay. All of the eight open syllables of the first and third feet of this line are short and unimoric (ekakala), for they are pronounced together with the adjacent syllable of the same word. But the two open syllables of the second foot are pronounced separately and are, therefore, long and bimoric (dvikala). But it should be clearly stated that the use of bimoric open syllables is very seldom found in Bengali verses, for open syllables even of monosyllabic words are not generally pronounced singly. On the other hand, closed syllables are frequently lengthened so as to occupy the space of two more as they are compressed into the space of one mora only for metrical purposes. This elastic character of the closed syllable is greatly responsible for imparting a very rich rhythmic variety to Bengali versification.

Closed syllables of both short and long varieties have always been in use in Bengali literature for ages. But it was Rabindranath who first discovered the potential energy latent in the closed syllable, and when he released and utilised that energy in a regulated manner three distinct systems of versification emerged in a short period of a few years (1887-1900).

There is a very large class of metres forming by far the major part of Bengali poetry, in which closed syllables of both kinds, the short (unimoric) and the long (bimoric) come into full play at the same time. This system of versification, in which both the unimoric and bimoric values of closed syllables are utilised in a reasonably ordered manner, may with propriety be called 'Misravritta' (composite), a term now widely used by Bengali prosodists. This has been the standard system of versification for centuries. But it was in a more or less amorphous or fluid state until the eighteenth century when the poet Bharatchandra Ray (1712-60), the greatest artist, so far, in versification, stabilised it by following the principle of written characters (called aksharas in Bengali) in his own versifying, instead of a phonetic principle. Hence this system came to be known as 'aksharavritta', obviously a misleading term, and continued to be in use until the advent of Rabindranath who gave the finishing touches to this system and placed it on the sure foundation of a phonetic principle by recognising and utilising the dual function of the closed syllable system in an ordered manner.

E. sun. dar / a.ran.yer / pal.la.ber /sta.re. In this line there are six closed syllables of which three *(dar, yer, ber)* are ultimate *(i.e.*,belonging to the end of a word) and the remaining three (sun, ran, pal) are either initial or penultimate. What is important to note here is that according to Bengali speech habit all the three ultimate closed syllables are long and bimoric in value, while the other three are short and unimoric. The open syllables are short and unimoric everywhere. Monosyllabic words consisting of an open syllable are generally pronounced together with either the preceding or the succeeding word and are therefore regarded as short and unimoric. That is why the first open syllable of the first foot of the above example, viz., the syllable 'e', forming a separate word by itself (meaning 'this'), has to be pronounced together with the next succeeding word and as such it is short and unimoric.

There is another system of versification in which all closed syllables, irrespective of their position in a word, are generally lengthened in recitation and are, therefore, regarded as bimoric, while the open syllables remain short and unimoric.

This system has very reasonably been called *Kalavritta* (moric). The *kalavritta* system may be viewed as the Bengali counterpart of the Sanskrit and Prakrit system known as *Matravritta*.

Chan.chal / mau. ma. chi / gun.ja.ri / gay. be-.nu.bane / mar. ma. re / dak. shin / bay.

In these two lines there are nine closed syllables, of which five (chan, mau, gun, mar, dak) are initial and the rest are ultimate, single closed syllables forming separate words by themselves (gay, bay) being regarded as ultimate. All of them, irrespective of their positions in a word, are invariably recited as long and are, therefore, bimoric. Open syllables are invariably short and unimoric. It is thus clear that all full feet (purna parva) are tetramoric and the last two truncated feet (khandita parva) are bimoric, the total number of morae in each verse being fourteen.

There is a third system of versification in Bengali which may be termed Dalavritta (syllabic), for it is mainly based on the number of syllables in each foot, irrespective of their open and closed varieties.

A.pa.ta.ta./ ei a.nan.de / gar.be be.rai / ne.che, ka.li.das to / na. mei a. chen / a.mi a.chi / ben.che. Except the last two truncated feet which are disyllabic (dvidala) all feet are tetrasyllabic (chaturdala), the total number of syllables in each verse being fourteen. Upon observation it will be found that in two feet all the four syllables are open, in one foot there is only one closed syllable and in

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three others the number of closed syllables is limited to two, without considering their position in a foot. The principal conditions, which this syllabic system is subjected to, are as follows: All feet of a syllabic verse except the last one, which may or may not be truncated, generally consist of four syllables of which at least one, but preferably two, should be closed with occasional exceptions of (i) a foot of four open syllables and (ii) a foot of three syllables of which at least the first two are closed.

Two consecutive closed syllables are generally avoided, as they are likely to disturb the metrical balance with a jarring effect on the ear. But this condition is not binding, and poets very often violate it unscrupulously in cases of poetical necessity, as will be found in the example quoted below.

A.mi. ja.di/jan.ma ni.tem/ka.li.da.ser/ka.le, dai.be ha.tem/da. sham rat.na/ na.ba.rat.ner/ma.le. In fact, this is admittedly the easiest and most natural system of versification in Bengali.

The three main metrical divisions, viz.,the verse (pangkti), the clause (pada) and the foot (parva) are determined by a full pause (purnajati), a medial pause (ardhajati) and a light pause (laghujati) respectively, graded according to their intensity or strength. For obvious reasons these pauses may also be called pangkti-jati, pada-jati and parva-jati respectively. The term pada should be carefully distinguished from the term 'foot' of English prosody as well as from 'pada' (or charana) of Sanskrit prosody. A verse composed of one pada, two, three or four padas (clauses) has traditionally come to be known as ekapadi, dvipadi, tripad or chaupadi, respectively, according to the number of its component parts. A pada again generally consists of two or three payars and, so, it may be described as dviparvika (two-footed) or triparvika (three-footed) respectively. A parva, which may be regarded as the basic division of Bengali verse, is composed of matras (metrical units), which may vary from four to seven in number. Bengali matras belong to two distinct categories, viz., the dala-matra (syllabic unit), and the kala-matra (moric unit). These two distinct kinds of metrical units have given rise to the two different systems of Bengali versification, viz., the dalavritta (syllabic) and the kalavritta (moric). The latter under the influence of local articulation habit was, in the course of time, modified into what is now known as mishra-kalavritta or simply mishravritta (composite).

In Sanskrit and Prakrit prosody matra and kala are regarded as synonymous terms, though their etymological senses are not identical. This is because all Sanskrit and Prakrit verses were considered fundamentally quantitative, that is, moric and nothing like Bengali syllabic metres was in vogue at that time, and as such there was no necessity for differentiating the one from the other. Bengali prosody has, however, to deal with two distinct streams of versification based on two kinds of metrical units. It is, therefore, necessary to make a distinction between the terms, matra and kala. For this reason in Bengali prosody the word 'matra' has to be taken in its primary sense (unit of measure) so that it may be equally applied to both categories of versification, dalavritta and kalavritta (simple and composite), the term kala (lit., particle, minute portion) being reserved to mean a 'more' (unit of metrical quantity) in the technical sense.

The smallest and commonest verse division is the chatur-matra parva style (four-unit foot) which may be composed in three different styles (riti), viz., dalavritta, kalavritta and mishravritta. Three examples of these styles are given below in the same order.

Mrityuke je / eriye chale // mrityu tarei /tane,
mrityu jara / buk pete lay // banchte tarai / jane.
Bandire /diye gechha // muktir / sudha,
satyer / bara-male // sajale ba : sudha.

Janmechhi je / martya-kole // ghhrina kari / tare
chhutiba na / svarga ar // mukti khunji : bare.

The word 'eriye' in the first example is read as 'edye' and, so, it has only two syllables, not three. Such examples are very often found in dalavritta verses. In kalavritta verses of both varieties composed of tetramoric feet (chatushkala parva) the light pause (laghujati) is often ignored or obscured so that a clause (full or truncated) composed of two feet is recited without break. Such elision of light pauses (laghujati-lopa: indicated by an erect line of two dots) occurs very often in kalavritta and mishravritta verses composed of tetramoric feet, and less frequently in dalavritta verses composed of tetrasyllabic feet. No keen observer will fail to feel that the second pause indicated by two erect lines in each verse (pangkti) of the above examples is weaker than the one at its end (that need not be shown by any sign), but stronger than the other two, in other words, it is of medium strength. Hence it is called ardhajati. This medial pause divides the whole verse into two unequal parts or clauses (padas), the full clause (purna pada) and the truncated clause (khandita or apurna pada). A verse consisting of two padas is known as dvipadi. A dvipadi verse that has eight and six matras (syllabic or moric) in its two padas, respectively, is known as Payar. This Payar variety of dvipadi is the most well-known traditional verse form in Bengali literature. Like almost all verse forms the Payar form also may be composed in three styles and may thus be known as dalavritta Payar, kalavritta Payar or mishravritta Payar, as shown above. A longer form of Payar was introduced by the poet Rangalal Benerjee in 1858, and is now known as Mahapayar or Dirghapayar. This longer payar consists of two padas having eight and ten matras respectively.

Jare tumi / niche phela // se tomare / bandhibe je /
niche,
pashchate re : khechha jare // se tomare pashchate
ta: nichhe.

This is an instance of mishravritta Mahapayar, which is generally used to express serious ideas. Dalavritta and kalavritta mahapayaras are also in use, but not commonly.

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The next important traditional verse form is the tripadi having three padas of different lengths arranged in different orders, but generally in the order of 8+8+6 or 10 matras. The following couplet is an example of mishravritta tripadi of 8+8+6 matras.

E bal ko : thay, pele // apan ko : ler chhele
eta jare / tane :
e nishthur / jara-shrote // prem elo / kotha hate
manaber / prane :

Dalavritta and Kalavritta tripadis are also very common. Another traditional verse form is the chaupadi composed in three styles usually having 8+8+6 matras in its four padas. An instance of mishravritta chaupadi is given below.

Nairashya kabhu na jane, // bipatti kichhu na mane,
apurba amrita prane // ananta nabin,
eman mayer pran // je bishver / konokhane
tilek peyechhe sthan, // se ki matrihin ?

In these two verses all the parva-jati except one remain unexpressed (abyakta) in recitation and are not shown here by any sign. It should be noted that in cases of such elision of light pauses (jatilopa) the matras are generally distributed in the order 3-3-2 in a full pada and in the order of 3-3 in curtailed pada. There is no dearth of dalavritta and kalavritta chaupadis also in Bengali literature.

The panchakala parva is used only in the kalavritta (moric) style. Here is an instance of the tripadi verse form based on panchakala parvas:

Pancha-share / dagdha kare // karechha e ki sannyasi
diyechha tare / bishvamay / chha raye.

Obviously this is an adaptation of a verse-form from Jayadeva's well-known song (Gitam 19) beginning with vadasi yadi kinchidapi, etc. There is an intentional lacuna of one kala at the end of the second pada.

The Satkala parva of the mishravritta (composite) style was in very common use till the end of the nineteenth century, but this has gone out of use in the present. Nowadays this is used only in the moric style. Indeed, of all the moric foot-forms the most favourite is this hexamoric foot.

Mayur-kanthi / parechhi kankan / khani,
durba-shyamal / anchal bakshe / tani.

This is an instance of the ekapadi verse form (i.e., without ardhajati in the verse) based on the satkala parva. Ekapadi verses are not extensively used in any style. The dvipadi, tripadi and chaupadi verse forms based on the satkala parva are quite common.

The saptakala of the composite style also has gone out of use in the present century, and in the simple moric style also its use is not very extensive. The saptadala parva also, not unknown in the past, has not very much ground in recent times.

The most important innovations of modern times relate to the mishravritta payar. The end-stopped riming (sa-mil) lines of the traditional short Payar of fourteen matras, usually with an ardhajati after the eight, easily tended to become monotonous and was not considered a suitable vehicle for epic poems. So Madhusudan Dâtta (1824-73) took courage to do away with the shackles of rimes and fixed pauses, and thus turned the pages into a kind of rimeless (a-mil) and enjambed (pravahaman) Payar, formerly known as amitrakshar Payar (1859) and generally taken for the Bengali counterpart of Miltonian blank verse. This new Payar was very successfully used by Madhusudan in his great epic poem, the *Meghnadvad kavya* (1861) which was entirely based on this rimeless enjambed Payar. After him came Rabindranath who used this new Payar as the vehicle of some of his dramas, such as, *Raja o rani* (1889), and *Bisarjan* (1890). At the same time he introduced a riming variety of this enjambed Payar for some of his longer lyrical poems of a serious nature. His next step was to give the long Payar of eighteen matras the enjambed character, with or without rime. It is enough to state here that his well-known poems 'Meghdut' (Manasi kavya) and 'Ebar phirao more' (Chitra kavya) may very well be taken as two good representatives of the riming variety of the short and long enjambed Payar respectively.

Then it was felt that the fixed length of the Payar verse, short or long, was also a sort of impediment in the way of the free mobility of poetic thoughts. As a result of this arose a kind of formless riming verse which has been described by Rabindranath as bera-bhanga or gandi bhanga (i.e., "fenceless" or "cordonless") Payar. This formless Payar first appeared in his *Balaka* (1916) and is now generally known as muktaka Payar or simply Muktak:

Nidarun dukkha-rate // mrityu-ghate
manush churnila jabe // nija martya-sima
takhan dibe na dekha // debatar amar mahima?

It should be noted that, though all conventional rules about the length of Payar verses as well as their pauses and rimes at fixed places or in fixed order were dispensed with, the fundamental laws of composing matras as well as those of parva and pada formation were retained. The above example of muktak Payar is composed according to the mishravritta style. The muktak Payar composed in dalavritta style, which also goes to the credit of Rabindranath, made its first appearance in his *Balaka*, but attained perfection in his *Palataka* (1918).

It is almost certain that in the earliest period of known history two parallel and distinct systems of versification were prevalent in Bengal. One was of indigenous origin based on the local speech habit, and used in unwritten folk literature while the other was an exotic system imposed on Bengali polite literature. The indigenous system found its way later into written literature and came to be known as Lachari or Nachari, but it was generally reserved for the use of the lower ranks. The

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oldest specimens of this folk style (Laukika or Daisika riti) are found in Bijay Gupta's *Manasamangal* (15th c). The Dhamali songs of Lachandas (16th c.), supposed to be sung by women, were very ably composed in this style, but the devotional songs of Ramprasad Sen (1720-81) gave it a status of honour and paved its way into polite or serious literature. Later, Rabindranath, Dwijendralal, Satyendranath and others enriched this system with much strength, beauty and almost endless variety of forms, and placed it almost equally with the traditional standard style (sadhu riti), now technically called mishravritta. The old folk style Lachari is now known as Dalavritta for reasons explained above. The exotic system of versification, then known as matravritta, was prevalent in polite literature which adopted the Apabhramsha (or Avahatta) language as its medium. This classical matravritta style gradually came to be imposed on Old Bengali, as is evident from the Charya songs, but this exotic system could not be assimilated, the local speech habit being too strong for such assimilation. This maladjustment is also a salient feature of the metrical composition of the Charya songs and cannot be missed by a careful observer. The influence of the matravritta style gradually dwindled and the local Bengali speech habit asserted itself more and more, and out of this admixture appeared a new variety of verse style, found in Baru Chandidasa's *Shrikrishna-kirtan* (15th c.), which after further development came to be known as aksharavritta and now called mishravritta as stated above. Though the exotic matravritta system had disappeared from the scene for some time, it reappeared soon with Brajabuli, an artificial language very often adopted by the Vaishnava poets, Govindadas, Jnanadas and others for their Padavali songs. The Apabhramsha matravritta metres in Brajabuli garb, and set to melodious tunes, were not very repugnant to Bengali ears. Yet the normal speech habit of the Bengali poets sometimes asserted itself and adversely so affected the metrical composition of their Padavali songs that the traditional long vowels were now and then treated as short, thus maintaining the required metrical quantity of the verse divisions as far as possible. It should be noted that the Vaishnava poets resorted to the archaic matravritta style only in their Brajabuli padavalis while the mishravritta was the prevailing style of their Bengali padavalis. In time the Brajabuli went out of vogue and with it the old matravritta style, but towards the end of the nineteenth century (1887-90) Rabindranath revived this style by adapting it to the prevailing Bengali speech habit. The archaic matravritta in this new life has been renamed kalavritta for reasons explained before. This kalavritta style, which with its largest variety of forms has now become the chief medium of Bengali lyric poetry, may be regarded as the greatest contribution of Rabindranath to Bengali versification.

Bengali prosody can, by no means, be considered to be a part of the heritage of continuation of the classical prosody, though some very meagre and indirect influence of the old matravritta style may be traced in its early stages as shown before. On the other hand, the departure from classical prosody from the very beginning may be regarded as the most important factor that characterises the history of Bengali versification. So, no comparison can profitably be instituted between Bengali prosody and that of most other Indian languages except perhaps Assamese and Oriya.

Classical (Sanskrit and Prakrit) prosody deals with two distinct styles of versification, aksharavritta (or varnavritta) and matravritta (or jati). Of these two the aksharavritta style had nothing to do with the origin and development of Bengali metres. On the other hand, though the Bengali metres phonetically deviated from the Apabhramsha matravritta to a great extent even in the remote past, it succeeded in retaining at least two of its verse forms, viz., the Padakulaka (of 8+8 matras) and the Chaupaia (of 2/ 8+8+12 matras) which were in the course of time transformed into the two most important verse forms of Bengali, the Payar (of 8+6 matras) and the Tripadi (of 8+8+10 matras) respectively. This is the richest legacy received by Bengali from its predecessor.

It must be noted that the Padakulaka in later times came to be known as Chaupai in Hindi prosody which is quite different from Prakrit Chaupaia. The term Chaupaia again should be carefully distinguished from the Bengali term Chaupadi, for Prakrit Chaupaia (Chatushpadika) means a tetrastich, i.e., a group of 4 verses (padas) whereas Bengali Chaupadi means a verse composed of 4 clauses (padas). The first two matras of each verse of the Chaupaia in reality require to be treated as an anacrusis (atiparva) in recitation. It is apparent that in the Chaupaia tetrastich there used to be verse rimes in the order of a a b b. In addition to this the first two caesuric divisions of 8 matras usually rimed with each other. It also seems that sometimes the internal rimes were dispensed with. In the course of time the anacrusis of two matras came to be dropped. Instances of this lopped variety of the Chaupaia are found in the Padavali songs of Jayadeva as well as in the Charya songs which may be regarded as the immediately preceding stage of the Bengali Tripadi. In later time the Chaupaia without the anarcrusis became known as Sara in Hindi prosody.

It is now an admitted fact that the union of the exotic matravritta and the indigenous proto-lachari style has in time given rise to the modern Bengali standard (sadhu) style of versification. This hybrid system, which is popularly known as aksharavritta, definitely a misnomer, is now technically called mishravritta, a name indicative of its origin and its constitution at the same time. Though the classical matravritta system failed to be naturalised in Bengali, some of its froms (not found in the *Prakrita-paingala* except the Padakulaka and the Chaupaia) were rendered into Sanskrit by Jayadeva in the Padavali songs of his *Gitagovinda*. Some of these matravritta verse forms were directly borrowed later by Bharatchandra, Rabin-

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dranath and others for their songs in which the moric values of Sanskrit long and short vowels are scrupulously maintained; e.g., Jayadeva's

'Chandana-charchita // nilakalevara // pitavasanavana // - mali' is the metrical model (Prakrit lopped Chaupaia. later Hindi Sara) of Rabindranath's well-known song (now our national anthem)-- Janagana-mana-adhi //- nayaka jaya he// Bharata-bhagya bidhata. But in the penultimate or third line of each stanza of the anthem some alteration was made for the sake of variation. It should, however, be noted that the first syllable (Pan) of the verse 'Panjaba-Sindhu' etc. has to be treated as an anacrusis (atiparva) and not as a constituent part of it, and the syllable 'he' of the word 'gahe' in the last stanza is required to be pronounced short for metrical necessity. Dwijendralal Ray's well-known song 'Patitoddharini Gange' is another good example of the same metrical pattern. The Sanskrit Pajjhatika chhanda (same as Pada-kulaka of *Prakrita-paingala*) as found in Shankaracharya's *Mohamudgara* was directly adopted by Dwijendralal in his sarcastic poem, 'Karna-bimardan'. But such examples of direct adoption of Sanskrit metres in Bengali are very rare. They are sometimes adopted in songs mainly for their classical or musical effect or for both, and in ordinary recitable poems for their comic effect.

Verse forms adapted from Jayadeva's Sanskrit Pada-valis and made suitable for Bengali recitation are also found in the writings of Rabindranath, Bijaychandra and others.

Poet Narahari Chakravarti (early 18th century) tried to introduce classical varnavritta (as well as matravritta) verse forms into Bengali on a large scale, but he utterly failed to leave his legacy behind. Bharatchandra, his abler contemporary, experimented with only a few minor varnavritta verse forms, such as Tunaka, Totaka, Bhujanga-prayata etc. with some success, but they have always been regarded only as curios from classical metres in Bengali. In the last four decades of the nineteenth century a group of poets, Bhuvanmohan Raychaudhuri, Baladev Palit, Bijaychandra Majumdar, Hargobinda Laskar and others made bold attempts to introduce into Bengali even the major varnavritta verse forms in the classical way, but their attempts have come to nothing. For, the classical way of intonation goes directly against the grain of Bengali speech habit. In fact, Bankimchandra, Rabindranath and others openly denounced all such vain attempts at introducing the classical style and verse forms into Bengali. Only a few specimens of varnavritta verses written in the classical fashion have, however, been saved from oblivion for their successful comic effect, e.g., a few stanzas in Shikharini and only one stanza in Mandakranta by Dvijendranath Thakur (1840-1926) as well as a fairly long poem named 'Kalivaina' in Anustup by Dwijendralal Ray (1883-1913). Satyendranath Datta (1882-1922), a master poet in versification, while conscious of the futility of using long vowels in the classical way, hoped to succeed in introducing the varied rhythmic patterns of classical verse forms into Bengali by substituting closed syllables for long vowels. His experiments with Mandakranta, Malini, Ruchira, Totaka, Panchachamara etc., far from courting immediate or utter failure, became somewhat popular with a class of poets and readers. A specimen example of Satyendranath's new Mandakranta deserves to be quoted:

Nishthur yakshesh,/ nahika kripalesh,/ rajye ar tar bichar nei,
ajnar langhan/karila eke, ar/ shasti bhunjan du-jankei.
hay mor kantar/ na chhila aparadh,/mithya sayey sei katai klesh,
durbhar bichchhed/ abala buke bay,/ pamshu kuntal, malin besh.

After all, this is a very poor substitute for classical Mandakranta, nor is it quite compatible with Bengali metrical tradition and habits. So it took almost no time after Satyendranath to disappear from the field leaving almost nothing behind but some museum value for prosodists.

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P.C.S.

PROSODY (Dogri). Dogri does not have any prosody or prosodic literature of its own. Dogri poets have, by and large, followed prosodic forms used in Sanskrit, Hindi or Urdu poetry, depending on their literary background or current practice. It is not, therefore, surprising that the two writers, Champa Sharma and Satyapal Shrivatsa 'Vikal', have confined their study on the subject to the use of Hindi metric forms, or chhandas as seen in Dogri poetry. Champa Sharma, in her book *Dogri kavya charcha* (1970), enumerates some Hindi metric forms with illustrations from Dogri poetry. Shrivatsa 'Vikal' also illustrates the use of some Hindi metric forms with examples from Dogri poetry in his article published in *Shiraza* in 1974.

The early poets of Dogri, Devi Ditta (Dattu), Rudra Dutt, Shivram, Trilochan, Gangaram, Ramdhan and their other contemporaries display good metrical skill in their

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compositions, as some of them were well-acquainted with Sanskrit and Hindi (Brajbhasha) prosodic forms and literature. Even an unlettered poet like Lakkhu shows remarkable skill of versifying in metrical forms of Brajbhasha. The Dogri poets of the 40's and 50's, like Hardutt Sharma, Dinu Bhai 'Pant', Ramnath Shastri, Vedpal 'Deep', Yash Sharma, Shambhunath Sharma, Parmanand 'Almast', Kehari Singh 'Madhukar', Padma Sachdev and Raghunath Singh Samyal wrote their compositions in metrical forms like doha, kundali (kundaliya), chaupai, kavitta, savaiyya, and rhyme and measure patterns of Hindi chhandas, and bahars used in Urdu ghazal in the case of Dogri ghazal. Dogri literature had no tradition of verse composition in the form of free verse. An outstanding name in prosodic perfection in Dogri poetry is that of Krishna Smailpuri who exploited all kinds of Hindi and Urdu metres and brought his metrical skill into play in his poems and ghazals. Swami Brahmanand Tirth used the common metrical form of Dogri folk ballads in his verse compositions on Vedanta.

Young poet Charan Singh was the first Dogri poet to use free verse in Dogri poetry effectively. Some older poets like Padma Sachdev, and a number of new poets like Jitendra Udhampuri, Shivram 'Deep', Om Prakash Sharma 'Sarathi', Mohan Singh and Kunwar 'Viyogi' have taken to free verse. A new trend in Dogri poetry after 1960 has been a revolt against the set patterns of metre and form, as reflected in the work of new poets mentioned above. Lately, Dogri ghazal has assumed an important position in Dogri poetry, and one comes across several lapses of metrical discipline in this popular form of verse composition also.

These days both forms of poetry, viz. metrically fettered and free verse, are prevalent. Some poets practise both the styles.

Ch.S.

PROSODY (Gujarati). *Pingal pravesh* (1845) was the first work on prosody in Gujarati written by Narmadashankar Dave. It gives information about the metres which were commonly used in Gujarati poetry. His contemporary, Dalpatram (1820-1898), who had studied prosody from Devanand Swami, the preceptor of his sect, wrote a book on the subject, *Dalpat pingal,* giving a comprehensive picture of all the Sanskrit as well as Gujarati metres with copious illustrations. Thus by the middle of the nineteenth century, Gujarati literature had two authentic works of prosody. In 1902, Ranchhodbhai Udayram (1837-1923) published *Rana pingal* in three volumes. It is a voluminous work on prosody in which he has not only scanned Gujarati and Sanskrit metres, but also the ones like Abhanga, Dindi, and Ovi which were borrowed from Marathi. *Ran pingal* is a remarkable work as it is the first detailed and comprehensive work on metres.

In 1932, Keshavlal Dhruva's (1859-1937) *Padyaracha-nani aitihasik samalochna* was published. It is a critical review of the evolution of prosody from Vedic metres to the Gujarati metres through Apabhramsha and Prakrit metres. It is a monumental research work on prosody.

Ramnarayan Pathak (1887-1955) has to his credit two works on prosody. *Prachin Gujarati chhando* (1948) is the first work in which he has minutely examined the nature of rules governing the composition of metres ranging from the Doha of Apabhramsha to the Deshis of Dayaram, covering the evolution of metres in old and medieval Gujarati literature. His second work. *Brihat pingal,* is a monumental work, on Gujarati prosody. He received the Sahitya Akademi Award in 1956 for this work. The work is in fifteen chapters. The author has not treated the subject on traditional lines, but has given a coherent account of the evolution of metres and the forces responsible for this evolution in Gujarati.

C.M.

PROSODY (Hindi). All fine arts—music, dance and poetry-are based on rhythm. In poetry, metre is the constituent part of rhythm, and the basis of metre is organization of sound movement by accent, which may be stress, duration or pitch. Metre is not an accidental or conventional ornament of poetry, it is a vital product of the poetic spirit. It is metre that distinguishes poetry from prose. Even poems written in free verse have a pattern of sounds, a flow, and a rhythm.

The system of Hindi prosody is essentially based on Sanskrit prosody where rules of composition are quite complicated. It came of age in the Riti Kal (1650-1850). In the earliest phase, Adi Kal, the most frequently used metres were doha, chhapaya, totak, tomar, paddhari narach and vir. There is a difference of opinion, however, about doha. While Hazari Prasad Dwivedi asserts that the Hindi poets borrowed it from Apabhramsha, Ram Gopal Sharma 'Dinesh' claims that it is of Hindi origin. In support of his argument he says that the Hindi poets rejected the Apabhramsha metres pajhatika and arilla and introduced a new pattern by accepting chaupai in place of arilla. This pattern—a number of chaupais (five or seven) followed by a doha—became very popular and was later employed by a number of devotional poets, specially Jayasi and Tulsi.

In Bhakti Kal (1350-1650), the 'Nirgun' saint poets mostly used such metres as the sakhi and the shabada, besides chaupai, kavitta, and hamspada. The other saint poets—the 'Sagun' bhakta poets—however, composed songs and sang them before the audience in accompaniment with musical instruments like Tanpura, Vina, or Sitar. A few of these poets like Surdas, Haridas, etc. set their padas in various classical ragas and raginis like Jogia, Khamaj, Pillu, Bhairvi, Kaharva. In their works, poetry tends to become music. Metres used for eight-line verses were mostly kavitta and savaiyya.

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PROSODY (HINDI)

Works on prosody too were written in this age. *Hita-tarangini* by Kripa Ram, *Sahitya lahari* by Surdas, *Rasa-manjari* by Nandadas and *Chhandmala* by Keshav are prominent works on prosody. From these works it is evident that the poets have not only interest in prosody but also erudition and analytical capacity to discuss the complex problems of versification.

It was, however, in Riti Kal that elaborate treatises on prosody were attempted. Almost all of them are based on either Bhatt Kedar's *Vratt-ratnakar* or *Prakrit paengalam*, an exhaustive and systematic work on prosody. Chintamani Tripathi (1600-1680), a great authority on the subject, based his *Chhand-vichar* on *Prakrit paengalam*. Bhikhari Das, after studying works on prosody written in Sanskrit and Prakrit, wrote his famous works-*Chhandornav pingal* and *Chhand-prakash*. He is different from his contemporaries in a way. First, besides defining and illustrating metres discussed in the earlier works, he introduced certain new metres. Secondly, he used Brajbhasha prose in his elucidation and commentary. Mati Ram is one of the poets of this age who undertook the task seriously. The other poets worth mentioning are Bhushan, Murlidhar and Sukhdeva Misra. Their works are *Chhandoday-prakash* (1966), *Chhandsar-sangrah* (1701) and *Vratt-vichar* (1761) respectively.

Poets of the Bharatendu period (1868-1900) stood on cross-roads of tradition and resurgence. And as a result the old and the new rub shoulders in prosody too. Jwala Swarup *(Rudra-pingal*, 1889), Umrao Singh *Chhand-mahodadhi*, 1878), Jagannath Prasad 'Bhanu' (*Chhand-prabhakar*, 1894) and Gopal Chandra 'Giridhardas' (*Chhandovarnan*) wrote their works on prosody on the old pattern of the Riti poets. In creative writing too they employed patterns of versification adopted by the earlier poets—rola, harigitika, kavitta and savaiyya, or composed padas or devotional songs using traditional metres like vishnupada, sarsi, sar, tatank and vir, known for their musical quality. A few explored the immense wealth of folk songs and gave Hindi poetry a number of delightful patterns. Folklore musicals like Lavani, Kajari etc. enriched Hindi poetry. Urdu ghazal and Bengali payar and dirgha palit were also emulated in modified forms. One is delighted to see the variety of metrical patterns in the poetic compositions of this age.

With the zeal of a crusader Mahavir Prasad Dwivedi tried to expand the vision of the Hindi writers of his age. He suggested to the poets to make experiments with new metres. Inspired by him Maithilisharan Gupta specialized in Harigitika, Ayodhyasingh Upadhyaya 'Hariaudh' in Sanskrit varnik metres and chaupadas of Urdu style, Nathuram Sharma 'Shankar' in kavitta-savaiyya, and Bhagwan Din in Urdu bahars. Dwivedi himself tried his hand at old Sanskrit metres, such as shikharini, malini, bhujangprayat, indravajra, etc. He translated Sanskrit works like *Ritu-samhar*, *Piyush-lahari*, *Mahimna-stotra* and *Git-Govind* in Hindi using the Sanskrit metres so that they could serve as models to the poets of his age. Another significant feature of the age was the use of blank verse. In the Bharatendu age Balkrishna Bhatta, like Johnson, had conceded that poetry might subsist without rhyme, and yet it is helpful. Dwivedi too asserted that rhyme is not integral to metre, sometimes it is a handicap and obstructs the free flow of expression. Guided by him several Hindi poets freed themselves from the bondage of rhyme. This opened new avenues for Hindi poets to follow, specially the poets of Chhayavad and Nai kavita.

It should be remembered, however, that rhythm in the poetry of this period is rather laboured, and the poets tried to adhere strictly to the stringent rules prescribed in the books on prosody. Many a poet took their cue from *Chhand-prabhakar*, the book on prosody written by Jagannath Prasad 'Bhanu'. The malady lay in the spirit of the age which laid emphasis on morality and preaching. The poetic compositions are, therefore, prosaic and didactic, written in a matter of fact style.

Romantic poetry (Chhayavad) was a revolt against the trends prevalent in the preceding age and brought about revolutionary changes both in content and in form. Theirs is subjective poetry. They felt that traditional metres would not serve their purpose. Intensity of emotion and imagination called for lyrical forms which led to experimentation and innovations. Like the English romantic poets Wordsworth and Coleridge they admitted the usefulness of metre for poetic composition. For them metre is not a 'superadded charm' but an integral part of a poem which also assists in controlling the flood of emotions. Sumitranandan Pant in the introduction to his anthology of poems *Pallav* writes, "There is close relationship between poetry and metre. If poetry is the music of our soul, metre is its heart-beat. Just as the banks of a river keep its bounds under control, metre controls the surging emotions of a poet and provides necessary rhythm and musicality to his poetic compositions. Words arranged in metrical form create a magnetic circle around them and there flows an electric current in the lines of a poem." He however, insists that a poet should not be forced to write in a particular metre. He should be free to employ metres of his choice and make innovations, if necessary. He firmly asserts that the choice of metre would depend on the content. Suryakant Tripathi 'Nirala', a standard-bearer of revolt, also used metres in his poems.

Another factor responsible for rejecting old metres is the change in poetic diction. The task left incomplete by the poets of the preceding age was accomplished by the chhayavadi poets. They made the rugged Khariboli as musical and soft as possible. To sum up, the chhayavadi poets used traditional metres only rarely. They did not strictly follow the rigid rules regarding short and long syllables, pause (yati), the length of a fast and even rhythm. Their only concern was to express themselves in a suitable mode. By effecting new permutation and com-

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bination of the feet of the traditional metre they made several innovations:

1. They used blank verse and reconstituted old metres on the basis of rhythm and end rhyme. If Pant mixed paddhari and chaupai in the poems of *Gunjan*, 'Prasad' did the same in the 'Darshan' canto of *Kamayani*. The songs of the 'Ida' canto are based on Paddhari with a slight change in the pattern of instants.
2. They have employed mostly 'matrik chhand' (metres based on instants) instead of 'varnika chhand' (metres based on the 'ganas').
3. They invented new moulds to express their emotions. Among the new experiments the most notable are the metres used in *Ram ki shakti-puja* and *Tulsidas*. The first is now called 'Shakti-puja' metre. In his other poems too, Nirala displayed delicate skill and mastery in employing metres suited most to the content.
4. Those poets who initially wrote in Brajbhasha employed old metres but with an eye on musicality. Prasad's *Chitradhar* is an example.
5. As the chhayavadis were primarily lyrical poets, they cared more for rhythm. Sometimes they used two short vowels instead of one long vowel, or two long vowels and one short vowel.

The chhayavadi poets were also receptive to literary influences around them. They were attracted towards the metres employed by English, Bengali and Urdu poets. The blank verse and free verse (Verse libre) attracted them most. As it does not insist on end rhymes, blank verse has more flexibility. The effect of blank verse depends more upon variation than upon anything else, and by this variation accompanied by stop or enjambment at the end of the line, verse paragraphs are constituted. The blank verse lines are so knitted together by variation of pause, stop and enjambment that neither the eye nor the voice is disposed to make a halt till the close of the paragraph. Thus blank verse gives more freedom to a poet. The chhayavadi poets, however, did not copy the blank verse as used by the English poets. They made alterations according to their need. While in the West it was based on iambic pentametre or heroic verse, the Hindi poets based it on traditional metres—plavangam, piyushvarshi, tatank, etc. The blank verse however, did not prove a success because like the Varna-vrattas of Sanskrit it did not suit the genius of the Hindi language. Soon the poets turned to free verse (mukta chhand), a metrical pattern which keeps itself free from the rigid rules of prosody. The rhythm of traditional metres is retained here but a poet is free to expand or shorten the line length. Here rhyme is not obligatory. Though it retains the characteristics of metre – inner and primary speech rhythms of the language—it is free from traditional bondages. Nirala in his introduction to *Parimal* writes, "Free from the bondage of metre, it is a metrical composition because of its rhythm and flow. While the flow gives it the magic of metre, its freedom from rigid rules proclaims its freedom." It lays emphasis on musical rhythm and therefore is not totally averse to end rhymes. Even before Nirala, Prasad had used it in *Lahar*. These poets, like the poets of Nai kavita, thought that free verse is the natural medium of the poet's expression because here the spoken rhythm is unerringly caught. As a result of their contact with Bengali poetry, these poets used payar, amritakshar and 'free' verse stanzas of poets like Michael Madhusudan Datt. From Urdu they took ghazal and rubai, with slight changes here and there.

To some readers it appears there is no metrical pattern, worth the name, in the post-chhayavadi poetry. It is true that these poets did not use traditional metres though they are not absent in toto, since they have been used in their altered forms. Moreover, rhythm, the most vital constituent of metre, is invariably present there. Free verse, with its immense potentialities, was abundantly used by a number of post-chhayavadi poets. It suited them most because they were keen to state their personal experience without bothering either for ornamentation or melody.

In experimental poetry the emphasis is on thought content rather that on emotive element. It is poetry of discontent, anger and disillusionment. It searches for new imagery, new upmans (objects of comparison), new diction and new metre. As Agyeya wrote in *Tar saptak*

> Free are my metres, diction free
> And emotions still freer.

The poets experimented with new patterns of rhythm and sometimes used mixed rhythms in the feet or line. Thus we come across two types of poems: (i) Those with a definite regular rhythm, and (ii) those where mixed rhythms have been employed. In the first category of poems there is a constant flow of a rippling rivulet. The poems of Girija Kumar Mathur and Bhawani Prasad Misra are fine specimens of this class of poems. Many poems in the second category, because of their predominant thought-content, but lack of musicality, look like prose pieces.

Another thing that strikes the student of Hindi prosody is that while in the pre-experimental poetry, the feet of a verse were either long or short, here they have assumed various geometrical forms – plus (+), multiplication (×), triangle, or quadrangle. The tendency to use mixed rhymes in a poem has increased. To the new poets content is more important, hence rhythm is not taken care of. They sometimes talk of sense-rhythm without bothering about word-rhythm or sound-rhythm. As a result their poems tend to become prosaic.

The new poets have used traditional metres too but with new rhythmical patterns. For example, Girija Kumar Mathur has used piyushvarshi, paddhar and chaupai in their new forms. A foot of the old metre is bifurcated or trifurcated. As regards pause, the poets violate the old rules and employ it more intelligently so that the sense is

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more easily grasped. A few poets like Agyeya have even used Japanese metres like 'Haiku'.

This short survey reveals that the Hindi poets have used a variety of metres and have experimented with new patterns. Freeing themselves from the bondage of traditional prosody they have invented new metrical patterns based on primary rhythms so essential for metre. What Vernon Arnold said about Indian poets almost a century ago is true even today. "The faculty of inventing and appreciating new and delicate variations of rhythm seems to be a special gift of the race."

S.S.G.

PROSODY (Kannada). There are a few ancient and modern works on prosody in Kannada giving the general principles of verse composition as also the general features of verse types. *Kavirajamarga* (c. 850), generally attributed to Nripatunga, is the first work which gives some of the principles of Kannada versification. The most important among the ancient works on prosody is *Chhandombudhi* by Nagavarma (c. 990). Among the later ones, *Kavijihvabandhana* by Ishvara (c. 1500), *Chhandassara* by Gunachandra (c. 1650) and *Nandi chhandornava* by Virabhadra (1846) may be mentioned.

From about 1925, the study of prosody led some writers to compose works like *Kannada kaipidi* (Pt. I, 1936), *Kannada chhandovikasa* (1956), *Kannada chhanndahsvarupa* (1978) and *Kannada chhandassina charitre* (1980). Of these the last one seems to be the most significant effort in any of the Indian languages.

In addition,. certain features of a few important Kannada verse types have been described in a few well-known Sanskrit treatises *Brihaddeshi* by Matanga (c. 10th century,) viz. *Chhandonushasana* of Jayakirti (c. 1050), *Manasollasa* by Somesvara II (1129) and *Sangita ratnakara* by Sarangaratnakara (c. 1250).

The verse types now extant in Kannada are mainly of three kinds: 'varna-vrittas', 'matra-vrittas', 'amsha-vrittas'. Varna and matra-vrittas in Kannada follow to a great extent their Sanskrit and Prakrit prototypes. A distinctive feature here is the use of rhyme (prasa) at the beginning but the rule of yati, i.e. caesura, is followed optionally. About the amshavrittas a little more has to be said. These are the native vrittas of the language. In these vrittas, ganas are not formed by short and long syllables but by syllables which might be either short or long. These syllables are 'amshas'. Two amshas form a brahmagana, three form a vishnugana, while four form rudragana. While scanning it is necessary that the first amsha must be either one long or two short ones. But sometimes this condition varies. In place of one type of gana another type of gana might have been used. This is common in all types of amsha-vrittas. Such amiability and elasticity are more natural in these types of vrittas in folksongs; similarly adherence to the rules of composition is also natural in the instances of classical literature.

Varna-vrittas are the vrittas governed by the music of sound variation. There are five main divisions in them, viz., sama, ardhasama, vishama, dandaka and mala. In general characteristics they are like the sama and other divisions of Sanskrit. All these are mainly found in old Kannada works. As in Sanskrit, sama-vrittas are largely used in Kannada also; others are very few and far between. If all those used by Kannada writers are put together there may be about 150 samavrittas, about 10-15 ardhasama-vrittas about 20-25 vishama-vrittas, about 10-15 dandakas, and 5 mala-vrittas. There are also about 10 vrittas with matra and varna combined scanning which are slightly different from this group but which may be broadly be included in it.

Sama-vritta type is the main base for the poetic composition. Whether prose or poetry, it is universally used. Though about 10-20 sama-vritta types are mostly used in the standard literary compositions, the six types usually known as khyata karnatakas are prominent. They are in three pairs, viz. shardulavikridita, mattebhavikridita, sragdhare-mahasragdhare, champakamale-utpalamale. Of these the second in each pair seems to have been formulated on the model of the first by the Kannada poets themselves. There are many more types formulated on the pattern of the known varna vrittas. Again in ardhasama types, pushpitagra, malabharini and viyogini, in vishama types tripadonnati and a few upjatis; in dandaka types gadya dandaka; in mala variety the lalita and in varnavrittas, utsava and layottara are found here and there.

Matra-vrittas were vrittas of matralayagati originally used in Sanskrit and Prakrit languages. Some of these have been taken over by Kannada. In addition a few of the deshya or amsha vrittas have been converted into matra-vrittas in course of time. Of the first group the important are kanda and ragale. Kanda took its form in imitation and with the influence of aryagiti, a variant of the two-lined arya vritta and its Prakritic form sandhaka. The main features of this form are the same as of those. Because of the rhyme at the beginning the two lines there have become four lines here. In the champu and other kinds of poetical works this is generally found liberally. As arya is in Sanskrit, so is this used for sutras in grammar, rhetorical work and other treatises. Ragales in Kannada have their origin in Apabhramsha literature. They are generally formed by a large number of couplets as their prototypes such as paddhati, padakulaka and nadanavatara which are found in Apabhramsha. The ancient champu authors have scarcely used ragales in their works for describing towns, extolling Jina, etc. Later on during twelfth and thirteenth centuries when the language took the form of Middle Kannada, this ragale became established in three types, lalita, mandanila and utsaha, with rhymes both at the beginning and at the end, it became a metre for many works. Harihara was a powerful representative of the poets of this period. He and his followers

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used ragale to describe the greatness of Shiva and to narrate the stories of the devotees of Shiva.

Like these the other independent metres used in poems that became popular during the same period are the varieties of matra satpadis of six lines in each one. There was only one amsha satpadi in the beginning. In course of time this branched off into six, named sara, kusuma, bhoga, bhamini, parivardhini and vardhaka. In addition there is uddanda which is not so very important. Raghavanka, Kumaravyasa, Chamarasa, and Laksmisha are the famous satpadi poets.

Among the other matra-vrittas, chaupadi, dhavala and sisapadya deserve mention. Chaupadi in *Manaumiya chaupada* and other works, dhavala in traditional folk songs and sisapadya in yakshagana works are generally prevalent. The root of dhavala and sisapadya are possibly in the Prakrit metres. All these are the matra-vrittas liked by the commonfolk. The nature of the yakshagana verse types and other matra metres which are found in the folk literature and folk art are yet to be studied properly.

Amsha vrittas are usually referred to as 'Karnataka vishayajati vrittas' or 'Karnata vishayabhashajatis'. It means that these vrittas are natural to the Kannada language. Yet it has to be observed that on some vrittas at least, there is some influence of Sanskrit and Prakrit metres. In old treatises are mentioned akkara, tripadi, ele, chaupadi, chandovatamsa, akkarike, madanavati, gitike, utsaha and shatpadi. Among these akkara, tripadi and shatpadi are more common; in early literary works and inscriptions these and to some extent gitike and utsaha are used here and there. All the compositions mentioned above must have been freely used from a long time in the folk literature, the essence of the country's culture. Even now we see them either in their original form or in their adaptations. Most of the songs in folk literature are in tripadi. We can hear various types of singing even to this day. It has a wide range from common millstone songs to the philosophical ones. It is in this tripadi metre that Sarvajna composed his moral sayings. After the amsha tripadis were converted into matra tripadis by some vachanakaras of the twelfth century, both these forms developed into parallel streams.

Amsha satpadi which appeared as early as the eleventh century in inscriptions, disappeared after it was converted into matra satpadi. During the fourteenth-fifteenth century sobagina sone mattu and sangatya metres appeared newly and came to be extensively used. In them the most common was the sangatya. There are hundreds of poems in Kannada composed in this metre. Ratnakara, the author of *Bharatesha vaibhava* is an able representative of this metre. Similarly Kanakadasa, Nanjunda, Mangarasa and others are also famous. What position tripadi has in oral tradition, sangatya has in the written literature.

Apart from these there are many other amsha vrittas concealed in folk literature, in kirtanas of Haridasas about which research has yet to be made.

Modern Kannada prosody dates from the latter part of the 19th century onwards. The old matra metres took a new shape after certain changes; entirely new metres also came into vogue. This was possible because of the contact with the English language and literature by the poets of this period. S.G. Narasimhachar, B.M. Srikanthia, H.Narayana Rao, P. Mangesha Rao, M.Govinda Pai and others initiated it. New metres were employed in the translations of English lyrics with modern subjects and in children's poems in school texts such new metres were used. The first noteworthy work is *English gitegalu* (1921) by B.M. Srikanthaia. Using ganas of three, four or five matras and composing four or manylined stanzas, in lines short or long according to the need, with modern elegant language became the order. In the choice of rhymes, construction of ganas, etc. a limited freedom was enjoyed. 'Srinivasa,' D.R. Bendre, Kuvempu, V.K. Gokak, P.T. Narasimhachar, V. Sitaramia and others are a few noteworthy poets of navodaya metre, as it is commonly called.

In addition to the fourlined and manylined verses and stray poems, sonnets of fourteen lines, blank verse and odes of many lines have also been used in Kannada in the names of ashtasatpadi, saralaragale and pragatha respectively. Independent collections of sonnets have been published; sarala ragale is very well suited for drama, short or long poems. In style and subject the pragatha is like the ode in English. Apart from these some of the poets of this period have also used the old matra and amsha vrittas in some of their works to bring out variety and to show their capability.

In the last few years there has been another flow of metric type usually known as navya chhandassu or mukta chhandassu in which certain rules regarding the earlier metric forms in the number of lines, rhythm, formation of ganas, etc. have been discarded. Following the metric compositions of the poets in English and other languages of the modern world, independent compositions have now become very common. In the poems of M.Gopalakrishna Adiga, A.K. Ramanujan and others these features are striking.

T.V.V.S.

PROSODY (Kashmiri). In Kashmiri, scholars have yet to deduce a system of prosody to suit the needs of the language. In certain matters, Kashmiri is by and large different from her sister langages in the Indian subcontinent. Though basically a language of the Indo-Aryan family, Kashmiri has developed a different phonetic system. The present temper and structure of Kashmiri is the outcome of its surroundings and different cultural and social impacts during the course of centuries. As such the metric sysem of any other language could have hardly

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suited its needs. Kashmiri has a number of vowels and has adopted certain consonants of other languages also, thus increasing the number of consonants to a considerable extent. It is for this variation in the linguistic temper and structure that we cannot scan Kashmiri poems on the prosodic scale of Sanskrit or Persian. Therefore, under the present conditions, the prosodic situation of Kashmiri can only be reviewed in the light of Sanskrit and Persian prosody.

During the early phase, Sanskrit was the court language of Kashmir and it enjoyed great popularity. Prior to 15th century, Kashmir was called Shardabhumi; and Shardapeetha (Abode of learning). The deep and wide influence of Sanskrit is evident on the early writings in Kashmiri. The early composers took the clue from Sanskrit so far as the metric system was concerned, as they had the glorious tradition of Sanskrit available to them.

The earliest poetic form of Kashmiri is called 'Vakh', which is derived from the Sanskrit 'Vakya'. Vakya is not a form of poetry in Sanskrit, but 'Vakh' is one of the many names of Sarasvati. Kashmiri vakya is like a 'sutra' or an aphorism and is reserved for the communication of spiritual experiencs or the experience of the god-head. It was because of the sanctity and sacredness attached to such utterances that the poetry has been called 'vakh'.

The vakhs are definitely on the pattern of Sanskrit compositions so far as their prosodic elements are concerned.

The vakhs of Shatikanth (14th c.) consist of four lines each of which the first and third lines have sixteen matras and the second and fourth lines fifteen matras each.

But sometimes we come across a variation in this system. The vakhs of Lal Ded (14th c.) are four-line stanzas. As compared to Shatikanth, she pays little heed to prosodic elements. Her vakh is by and large an extended form of a Hindi 'doha'. She maintains the rhythm of her verse with the help of her emotions and creates the atmosphere of music with the help of stress on the tongue.

The rhyme scheme of her vakhs is varied and has patterns like ab ab, ad cd and ab ac. In some of her vakhs, she has made use of refrain also, which is peculiar to the 'Vatsun' form of Kashmiri poetry.

As a matter of fact a vakh is a double doha. It was mostly composed in the 'savajya' metre and has sixteen to twenty feet in it.

The poetry of Nund Rishi (1377-1438) is called 'Shruk' which has its origin in Sanskrit shloka. In Sanskrit, the 'Anushtubh' of four padas is the metre of the shloka, but in Kashmiri this principle has not been adhered to. The shruks of Nund Rishi are long poems and have very little in common with Sanskrit shlokas. After the 14th century, Persian exercised considerable influence on Kashmiri. And it is from this influence that ghazal, masnavi, rubai, qita, musaddas, mukhamas, etc. found their way in Kashmiri after the Persian fashion.

From the 17th century onwards, Kashmiri poets wote on Persian models or patterns, adopting Persian prosodic patterns and some of the metres used by them are poles apart from those of the Persian. This metric difference surfaces while examining the compositions of Haba Khatoon (17th c.) and Arnimal (18th c.). One comes across the usage of different metres in the stanzas and it can, thus, be concluded that such metres are the poets' own invention, and the poems having such metres have been composed on the model of local folk tradition. Such variations are visible in Kashmiri folk-songs like 'Pad', 'Nenda baath', 'Rov' and 'Lolo' also, which have nothing to do with the Sanskrit or Persian prosodic rules.

Under the influence of western literature some new forms have been introduced in Kashmiri since 1945. These new western forms include free verse, blank verse, sonnet and prose-poetry. All these forms are in currency today, but the composers are hardly aware of their pre-requisites.

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Mo.S.

PROSODY (Maithili) has its own history and tradition. The earliest metrical compositions in Maithili are the 'charyas' of the Siddhas (8th to 11th c.). The manuscripts discovered so far do not mention the names of metres; instead, they invariably mention the name of 'raga' (melody). This tradition in Maithili continued for long. Lochana (1650-1710) in his *Ragatarangini*, a treatise on music, mentioning the name of raga says that 'the name of the metre is also the same, and defines the metre broadly. Chandra Jha (1831-1907), following him, repeats the same phrase in his *Ramayana*. Apparently, the identity of raga with metre seems untenable, but the relation of raga with metre cannot be denied. Jayakanta Mishra rightly terms the metre conceived by Lochana as 'song metre' or 'tala-vritta'.

Maithili has inherited metres not from Sanskrit or Prakrit but from Apabhramsha. This source is common to all modern Indo-Aryan languages. But from the earliest times the eastern languages have developed a special type of metres suited to their genius. The Apabhramsha metres are generally matrika, i.e. based on count of moras, whereas the eastern metres are syllabic where only the syllables are counted. Take for example

(1) 'Sajani Madhava dekhala aja' = 15 matras

(2) 'Ekada e Bharatera kono vanya tale' = 14 varnas

In the early phase eastern languages used both types of metres, but later they dropped th matra-vritta altogether. The Western languages never adopted the syllabic type. In Maithili we find both the types current till the medieval period. Now modern Maithili prefers the

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Apabhramsha matrika metres which rule over the whole Western India.

The earliest and the richest source of Maithili prosody is *Prakrita paeengalam*. Some of it was compiled in Mithila. It contains some verses in praise of Vireshvara, Chandeshvara and Amritakara who were prominent figures of the then Mithila. Its earliest commentary is attributed to Ravikara who belonged to the Dighave family of Maithila Brahmans. Several other Maithils also wrote commentaries on it. Maithila pandits included the Apabhramsha metres in their Sanskrit works on prosody. *Vanibhushana* by Damodara (11th c.) and *Ekavali* by Gokulanatha Upadhyaya (1685-1716) are the best examples. Vidyapati (1350-1440) in his Apabhramsha work *Kirti-lata* shows a variety of such metres. The Maithili lyrics also adopted or adapted these metres with suitable modifications. Nevertheless, we find a good number of lyrics (or songs) mostly in the early period composed in syllabic metres prevalent more in the east. In modern times Chanda Jha has used a variety of metres, mentioning the name of each. The poets of the present-day Mithila try to create something new out of the old, but their creation is only a twist of chaupai and gitika metres. The most recent poets discard all norms of prosody and prefer poetry free from the shackles of versification.

Books on Maithili prosody are not many. *Sankshipta Maithili chhandashastra* by Govinda Jha is the best book which covers all periods and trends. Its analysis, classification and scanning are based on scientific methods.

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Go.J.

PROSODY (Malayalam) It was only in the fifteenth and sixteenth centuries that Malayalam developed its own prosodic system. In Malayalam, poetry began to be written from the twelfth century onwards; the metres used in those formative days of versification were borrowed either from classical Sanskrit or Tamil. Folk songs were however, composed by unknown poets in indigenous melodies. In later Malayalam prosody, one finds influences of these three types.

Malayalam poetry uses both Sanskrit metres and indigenous metres. Definitions of Malayalam metres, however, did not appear till 1878. The most authentic prosodic text now being used in educational institutions in Kerala is A.R.Raja Varma's *Vrittamanjari* written in 1904. A major portion of this book deals with Sanskrit prosody; only one-fourth is devoted to indigenous metres. But the definitions, however incomplete, are sound.

Malayalam being a member of the Dravidian family, its metres are structurally different from those of Sanskrit. They run in couplets and are rhythmic and musical. The two line unit is not a self-contained one as a shloka in Sanskrit. A stanza can have as many couplets as necessary. There is no uniform stanza pattern. However, this rule is not without exception. There are musical recitational pieces (kirtanas) composed of four-line stanzas, each ending with a refrain.

Rules of long and short syllables and adherence to the number of syllables in a line or couplet are not rigid as in Sanskrit. While in Sanskrit there are hard and fast rules regarding the number and succession of long and short syllables in a foot or line, Malayalam metres, being musical, only vaguely indicate their composition and style of recitation. A great deal of freedom is allowed within the loose structure.

Whether a syllable is a long or a short syllable mainly depends on the position it occupies in a foot. A short syllable can be elongated and a long shortened, though the latter is less common, as its position requires.

Indigenous metres are of two kinds: those which have fixed number of syllables in a line and those which have no fixity in their number. Those which are only recited and not sung to 'tala' have fixed number of syllables. Those which are sung to tala and which are mainly borrowed from folk songs and the performing folk arts have fixed numbers of matras instead of syllables. However, it would be misleading to call the former syllabic metres and the latter matric metres since both have a matra-syllable equation unlike in varnic chhandas of Sanskrit.

Malayalam matra vrittas are divided into those having two, three, four and five matras in a foot. Those composed of more matras such as six and seven can be scanned by adding one or two of these basic types, e.g.3+3,3+4 etc. These 'ganas' (feet) have not been given separate names; they are only called 'dvimatra', 'trimatra' etc. according to the tala of each metre.

Malayalam metres are divided into seven types according to the poetic tradition to which they belong. They are the following:

(1) Gatha: This is a couplet of uneven lines, 12 in the first and 10 in the second. This metre became popular owing the *Krishnagatha*, a fifteenth century work. (2). Pana: The word 'Pana' means a devotional song. This is a metre of eleven syllables in a line used in *Janappana* written in the sixteenth century. (3). Kilippattu: The literal meaning of this word is parrot song. A major portion of devotional literature was written in the five types of metres used in kilippattu works. (4). Kirtana: There are many works like *Harinama kirtanam* and *Irupattinalu vrittam* composed in quatrains in different metres and a refrain at the end of each stanza. (5). Tullalppattu: Tullal (meaning dance) is a solo dance which became popular in the eighteenth century. The dancer himself sings. There are three kinds of tullal. 'parayan',

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'sitankan' and 'ottan', each having different costumes and each type associated with different metres and rhythmic dance sequences. (6). Vanchippattu: This is the boat-song metre popularized by Ramapurattu Variar in the eighteenth century. It has sixteen syllables in the first line and thirteen in the second. (7). Kaikottikkalippattu: This word literally means clapping and dancing. Women dance on festive occasions like Onam singing some folk songs. These songs employ rhythmic metres used in poetry with musical twists and turns. These were introduced with rare, sophistication and polish into serious poetry on a large scale by Changampuzha and Edappilli in the second quarter of this century. They have neither been named nor convincingly defined by prosodists.

The metres used in the language down the centuries number over a hundred. Many of them are formed by the permutation and combinations of a few basic types. These types and their most representative metres are the following. 1. Dvimatra of Chaturmatra: Tarangini formed by four chaturmatra (or 8 dvimatra) ganas in each of the two lines. (2). Trimatra: Annanata formed by six ganas of three matras in each line. (3). Panchamatra: Kakali formed by four ganas of five matras. (4). Mishravrittas: Mishravrittas are formed by combining two types of ganas. There are combinations of matraganas and aksharaganas in this type as follows: (i) Combination of trimatra and chaturmatra, e.g. Mallika which has four ganas of seven (3+4) matras. (ii) Samasamam which has a double trimatra (6 matras) succeeded by a chaturmatra gana. (iii) Svagata which is a combination of panchamatra and chaturmatra. (iv) Keka. which is a syllabic metre in fourteen syllables in each line the order 3+2+2, 3+2+2.

All Malayalam metres have a medial pause. A variety of metres has been formed by (a) dropping syllables or matras at the beginning, middle or end of a line or a gana (b) adding a hypermetric syllable in the beginning or end of a line (c) converting one long syllable by two short or vice-versa and (4) by elongating and eliding syllables i.e. subjecting them to positional inflexion. Some poets have borrowed syllabic metres of Sanskrit and fashioned them on the basis of Malayalam prosody by replacing longs by two shorts and vice-versa and by employing such other devices that are characteristic of indigenous versification.

The yardstick adopted in *Vrittamanjari* is directly borrowed from Sanskrit prosody though with minor adjustments. Later prosodists argued that since folk metres were free musical forms, only the terms of musicology could define them scientifically. Appan Tampuran (1875-1941) devised a scheme of notation for Malayalam by which fractions of matras and elongation into more than two matras can be indicated.

Though he has devised a scheme, he has not shown with examples how each metre can be defined on this basis.

Tampuran's scheme was further developed by Kuttikrishna Marar (1900-1974). While the former uses one yardstick for Sanskrit and another for indigenous metres, the latter holds that tala is the basis of all metres all over the world. In the first part of his *Vrittashilpam*, he says that all varnavrittas of Sanskrit are, in fact, matravrittas put in the strait-jacket of trimatraganas and convincingly scans out all the syllabic metres of Sanskrit on the basis of tala ganas; the same yardstick is used in the analysis of Malayalam metres in the second part. He freely uses the terminology of Indian music to indicate recitational variations.

It has been accepted by all prosodists that mechanical scansion on the basis of akshara or matra will not do justice to the flexible prosodic system of Malayalam and that the style of recitation and the most important factor, but they are trying to meet half-way between music and metre which are interdependent and both of which have rhythm as their basis.

Free verse or *vers libre* is not still very popular in Malayalam owing to the freedom enjoyed by poets in the handling of metres. G. Sankara Kurup tried to write prose poems; he also tried to split lines according to their logical divisions. It was only in the sixties that poets began to experiment with prose rhythms and speech rhythms in their compositions. The city-bred poet who does not have in his blood the folk rhythms which created indigenous metres have now started to write poetry in prose. Finding that the rhythms created by these poets fail of communicate with the readers, some have started to go back to the traditional metres. Even Sanskrit metres seem to have staged a come back: there is a month, *Kavanakautukam*, Trichur, devoted entirely to poems in classical Sanskrit metres.

Thanks to the translation boom in the sixties, Malayalam readers were introduced to the metres of other Indian languages. Sankara Kurup's translation of Tagore and Vennikkulam's rendering of Bharati are done in the metres of the original. T.K. Bhattathiri's *Ramacharitamanasam* (1968) is a Malayalam rendering of the Hindi classic in the metres used in the original. Metre to metre (vrittanuvritta) rendering was attempted from Sanskrit, but not from other Indian languages till the sixties. Malayalam has yet to evolve a system of prosodic analysis which breaks the linguistic barriers and includes all kinds of poetic activity including free verse.

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O.M.A

PROSODY (Marathi) Prosody in medieval Marathi was merely the application of Sanskrit classical rules to the writings in Marathi. The great saint-poets seldom observed

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the rules of classical verse compositions. The greatest of the medieval Marathi verse forms were never scanned and analysed by even such classicists as Moropant, though many others used the more popular verse forms including the 'Ovi' and its formalized variation, 'Abhanga'. The saint poets very rarely turned to Sanskrit metres, with the exception of Ramadas, who composed poems in an amazingly large variety of classical metres. Eknath and Tukaram used the classical metre 'Bhujanga-prayata' only once or twice. The rest of the myriad 'Bhakti' poets stuck to writing their songs in popular verse forms.

A peculiar feature of medieval Marathi was 'akhyana', a rhythmic 'churna' composition. Vishwanath in his *Sahitya-darpana* gives four-fold classification of such rhythmic, nonmetrical stanzas as 'churna','muktaka' and others. Marathi classical poets employed them in their longer verse narratives.

Sanskrit prosody had accepted some of the Prakrit verse forms like 'arya' and 'Matrasamaka'. Pingala in his *Chhandasutra* did it and others, who followed him, did likewise. Thus some regional 'matra vrittas' found their place in medieval prosody. But it was left to the 19th century prosodists like Parashuramtatya Godbole and his contemporaries to scan such regional verse forms as Abhanga, Ghanakshari, Dindi etc. They were accepted as a significant part of the repertory of the Marathi prosody. Besides the Sanskrit 'gana vrittas', based on the three-fold syllabic beats of 'ganas' and the 'matra vrittas', like Arya and Dindi, based on 'matra ganas', a third category of metres called 'akshara chhandas' was added to the medieval metres. Abhanga and ghanakshari were the well-known specimens of the new category.A very significant contribution to medieval metres was the introduction of 'Katav' or 'Katibandha'. This new verse form was based on the old 'matra vritta' called 'padakulaka', a variation of 'Matrasamaka'. It was a composition that was not in the four or five lined stanza form, but was a long drawn composition, with rhymed run-on lines formimg 'Kadaves or 'Kadavakas' of Prakrit- Apabhramsha prosody.

The Mahanubhava poet Krishna Dimbha (15th century AD), poet Vitthala and the idefatigable master of medieval verse, Moropant, excelled in Sanskrit metres; yet it was Moropant again who made varied uses of the Prakrit-Apabhramsha metres. Arya (the Prakrit 'Geeti') the best known of these metres, was named after him as the 'Moropanti Arya'. It is strange, however, to see that most of the other metres, found in the Apabharamsha treatises and texts, did not make any marked inroad on the medieval regional writings.

The Mahanubhava poet Krishna Dimbha seems to have had an access to some as yet unknown treatise of classical metres, for he has, in his *Rukmini-swayamvara* used many metres of some obscure origin. But Kedar-abhatta's *Vritta-ratnakara* was known to later medieval poets. Moropant had actually studied it. There were very few significant attempts at analysing these metres. Poet Niranjana Madhava tried his hand at such an exercise in his *Sad-vrittamuktavali* but the outcome was only a rehash of the old treatises. One Ramachandra Daivadnya, perhaps at the end of the 18th century, did the same in *Chhando-manjari*. The first attempt a enlarging the repertory of the classical prosody was made by Parashur-amtatya Godbole in his *Vritta-darpana*, in the latter half of the 19th century. The very unique attempt at analysing Abhanga was made by the great saint poet Namdev (13th century) who devoted two Abhangas to describe the full gamut of details used in composing the two-fold Abhanga.

The modern approach to prosody is radical. The three-fold classification prevalent in the old prosody, is accepted, but it is interpreted in the light of new developments in the field of linguistics. Here free verse plays an all-pervading role. It is based on the 'spoken rhythm'. Stresses are recognized, but their use remains subjective, as 'stress' is not a phoneme used in Marathi and the other North Indian languages. In this field of metres and versification unique analytical insight is displayed by Madhavarao Patwardhan, in his *Chhandorachana*. N.G. Joshi followed him and established various rythmic patterns, including those of the free verse, in his *Marathi chhandorachana*. In another book he dealt with the historical development of Marathi verse patterns and the prosody, and in his third book he has studied Marathi verse patterns in the light of verse forms in the ancient Indian and western languages and has given a comparative resume of the verse forms and metres in Marathi and other modern Indian languages, such as Gujarati, Hindi, Urdu, Bengali and Kannada.

Studies in modern linguistics with reference to the inherent spoken rhythm of Marathi language might add new dimensions to an analysis of prosody in Marathi.

N.G.J.

PROSODY (Oriya). In Oriya language there is no stress in the pronunciation of words and sentences. In ancient Oriya literature this absence of stress and monotony in pronunciation were made up by the introduction of tunes into a composition while reciting it. For this reason we find that in Oriya poetry lyrics are very common. Even ancient Oriya prose pieces like *Tulabhina*, *Brahmagita*, *Batris singhasana katha* etc. are written in rythmic lyrical style.

The most primitive forms of Oriya prosody are found in folk-songs, bridal-farewell songs, nursery rhymes and proverbs. The metres in charyapadas, the oldest verse compositions in Oriya literature, were written in metres with an unequal number of syllables in the couplets. Sarala Das, the pioneer Oriya poet, introduced dandi metre in his *Mahabharata*. This metre was also used by Balarama Das in his *Jagamohan Ramayana*, by Achyuta-nanda and Bipranarayan in *Harivamsa* and by Pitambar Das in his Nrusinha Purana.

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The contemporaries of Sarala Das such as Sisukinkar Das, Markanda Das, Kavi Damodara and Dharanidhar introduced various metres and ragas in their chautisas and 'chhandas'. Later on Jagannath Das, while composing the *Bhagavata* in Oriya, used the nine-lettered metre in Gurjari raga. This metre became popular as the Bhagavata chhanda. During the Bhakti age the famous five poet-devotees, popularly known as panchasakhas, also composed devotional poems in new metres.

Prosody in Oriya literature reached its culmination in the Riti Yuga, well known for its stylisation in poetry. Upendra Bhanja, the uncrowned king of Oriya literature, introduced numerous metres, ragas and raginis and gave them lyrical forms. The Bhanja literature is full of different ragas and raginis. Other poets who followed in the footsteps of Upendra Bhanja in introducing different metres in their compositions are Baladeva Ratha, Abhimanyu Samant Simhar, Dinakrushna Das, Gopalkrushna, Gourahari, etc.

As every letter in Oriya is scripted distinctly and there is no difference in pronunciation between long and short vowels, the letter-based metres are more popular in Oriya literature than the syllable based. In ancient times Oriya poets had attempted to compose poems in syllable-based metres as in Sanskrit literature, but those compositions could not be popular as they were not in tune with Oriya style of pronunciation. Next to dandi metre the letter-based metres have been accepted as popular metres in Oriya. Sri Balabhadra Bohidar in his book *Yatipat* has mentioned twelve Oriya metres with pause. They are Anandabhairava, Kanada, Chokhi, Kamodi, Natavani, Malasri, Purabi, Vasanta, etc. Oriya folk-songs, swing-songs, the song of yogi and the 'Chaiti parva' songs are sung in different metres. Many of these have been adopted in our literature. The chautisas like *Usabhilasa* of Sisukinkar Das and *Ramabibha* of Arjuna Das show that by the sixteenth century metres like the Mangala, Malaba, Gurjari, Chokhi, Rasakulya, Bangalasri, Nalini ganda, Aharo, Asadhashukta etc. were in use in Oriya literature. The poets and musicians of the ancient Oriya literature have shown their talent in prosody in creating 'mishra ragas' and 'mishra chhandas' by blending two metres. Some of these are Kedarkamodi, Kedara chakrakeli, Kalyana-ahari, Punnaga baradi, etc.

In the modern period the poets like Ramaprasanna Babu, Prabhakar Vidyaratna and Govinda Ratha have introduced rhyming the last letters in their poetry. This style was followed by Radhanath Ray, and Madhusudan Rao. The introduction and successful application of amitrakshara metre are two noteworthy achievements of Radhanath Ray. An amitrakshari chhanda consists of 14 letters and has pauses on the 8th and 14th letters. This chhanda was used by some of Radhanath's contemporaries and followers. The chhanda has proved congenial for expressing the heroic emotions. As importance is attached to the expression of emotions, the pauses in the metres occur irregularly according to the emotions.

Since 1935 the blank verse and vers libre have been widely used in Oriya literature. The main reason for their use is the revolutionary change in the subject of poetry and in the outlook of the poet. The modern poet attaches the utmost importance to communicating his thoughts and emotions with suitable sound impressions. Madanmohan Patnaik, Kalindi Charan Panigrahi have made use of the blank verse with unequal letters rhyming the last letters in the lines. Subsequently Sachidananda Routray, Anant Patnaik, Raghunath Das and Vinod Nayak have made it popular in Oriya. The contemporary Oriya poems may be broadly divided into four categories.

1) Vers libre without rhyming the last letter.
2) Unequal couplets, with rhyming at the end;
3) blending (1) and (2) above;
4) expressing modern thought in old style.

As modern Oriya poetry has deviated from music, Oriya prosody has undergone great changes.

A.P.

PROSODY (Pali) is the systematic study of metrical structure that follows certain rules regarding system, theory, pattern, and style of versification. *Vuttodaya* or *Vrattodaya* is a famous prosodic work in Pali literature. It deals mainly with the intonation, rhythm, definition and illustrations os specific metres. Systematic compositions on Pali prosody reached their culmination in *Vuttodaya*. It is a composition in both prose and poetry. The work is fascinating and composed in the style of Champu kavya, and is, therefore divided into six 'parichchhedas' or chapters. It was composed by Sthavira Sangharakkgitta, a disciple of the Simhalese bhikkhu Sariputta, in the later part of the twelfth century AD. There are a number of commentaries written on this prosodic work. First of all, the famous scholar of Pagan bhikkhu Saddhammayanana wrote a commentary entitled *Vuttodaya-panchika* or *Chhandasartha-Vikasini*. We also find another commentary written by Vachissara who was a disciple of Simhalese bhikkhu Sariputta. There is one more commentary on *Vuttodaya* by Bepulla of Vepullabuddhi, entitled *Vachnatthajutika*.

In the realm of Pali literature, we also find a number of less-known works on prosody, viz. *Chhandovichiti*, *Kavisarapakarana* and *Kavisara*. The tradition of writing books on prosody still continues in some countries in the east. A prosody entitled *Chhamdomanjari* was written by a Burmese scholar Vishuddhachara in 1887 AD. It will not be out of place to mention here a work entitled *Vuttamala* written by a Simhalese scholar, Thera Upatapassi. The work deals with intonation, metres, rhythm and rhyme. Thus, in the field of prosody we find quite a few texts in Pali.

D.S.

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PROSODY (Prakrit). The Prakrit gathas were composed in three prominent Vedic metres, viz. Anushtubh, Trishtubh and Jagati. Anustubh came to be monopolized by epic poets, while Trishtubh and Jagati were used by court poets and bards. In the classical period the metres were based on the number of syllables and a mixture of long and short measures of moras (matras). There were two types of metres, viz. Vritta and Jati.

The Vritta is regulated by 'ganas' or groups of three syllables. The difference between the groups is reckoned by the prosodial instants with short or long measure in each syllable. The syllables are limited by numbers. So the Vritta is called Aksharachhanda or Varnachhanda. According to the above method of counting the syllables, there are three types of vrittas, viz. Sama-vritta, Ardhasama-vritta and Visamavritta. In the Sama-vritta, the four lines are of equal length. In the Ardhasama-vritta the stanza is divisible into two halves which are equal in length and observe the same order of short and long letters. Each half is split up, exactly at the same point, into two unequal lines of different structure, with the result that the first and the third lines totally agree with one another and so do the second and the fourth. In the Vishama-vritta, the four lines are of unequal length and different from each other in their structure. The Ardhasama vrittas in classical Sanskrit are very likely the legacy of the Prakrit poet prosodists. The tendency to cut up a line into two unequal halves is quite obvious in the Prakrit metres. Pingala mentions more than ten varieties of this type.

Sanskrit prosodists recognize three groups of Matravrittas, viz. Dvipadis, Chatuspadis and Ardhasama chatuhpadis. The representative of the first is Army, called Gatha in its Prakrit garb, that of the second is Matrasamaka, and that of the third is Vaitaliya which, as its name shows, was a great favourite with the bards, specially the bards of Magadha. The alternative name of the Vaitaliya is Magadhika. It is very likely that the Vaitaliya and its cognates were originally pure Prakrit metres.

The Matra-vrittas recognise a unit namely the Varna matra. It is closely connected with the Kala matra. The last is time unit on which the music of most of the Prakrit metres is based. The Prakrit metres are adapted to Tala-sangita, i.e. metrical music produced by a regularly occurring time-controlled stress or break in a line.

A unit of two letters, in its four different forms (SS, SI II IS), is actually adopted by a Jaina author. Three oldest metricians viz. Pingala, Bharata and Jayadeva begin their Varna vrittas with Tanumadhya which contains four lines of six letters each and conclude them with Bhujangaprayata or Apavaha, both having twenty-six letters in each of their four lines. Longer metres containing more than twenty-six letters in a line are given a common name, namely, Dandaka. Metres having less than six letters in each line were admitted only late within the fold of metres. Pingala and Jayadeva do not mention them at all. Bharata mentions them under the Dhruvas which were generally composed in Prakrit. Kedara, Jayakirti and Hemachandra regularly mention them; so does Virahanka a little earlier.

There are metres of Ardhasama-vritta in Prakrit, i.e. the metres of four lines, divided into two similar halves, containing lines of unequal length. They are fourteen in all, viz., Vegavati, Upachitra, Chalamadhya, Harinapada, Ketumati, Akhyanika, Viparitakhyanika, Aparavaktra, Puspitagra, Bhadravaratika, Yavavati, Satpadavali, Shikha and Khanja. Hemachandra mentions all these and eighteen more. *Kavidarpana* mentions only eight. Chalamadhya and Harinapada are respectively called Drutamadhya and Harinodhata by both Hemachandra and *Kavidarpana*.

Vishama-vrittas contain four lines each of varying length. Thus Udgata has its variants Saurabha and Lalita, Prachupita and its derivatives Vardhamana, Suddhavirattika and Avrasabha, Shloka and its varieties like Vritta, Suvritta, Pathya, Pathya-vritta and others, and lastly Padachatururdhva along with its derivatives like Pathyapida, Apida, Manjari, Lavali and Amritadhara.

The terms are applied for the Matraganas in the Prakrit metres as Da or Daara for a Dvimatra, Ta, Tagana, Taara or Tamsa for a Trimatra, Cha, Chagana, Chaara or Chamsa for a Chaturmatra, Pa, Pagana, Paara or Pamsa for a Panchamatra, and Cha, Chagana, Chaara or Chamsa for a Sanmatra. The different kinds of these Ganas are also similarly expressed by means of easily comprehensible terms. Thus 'patapuvvala' means a Pagana and Tagana both with a short letter at the beginning. La is a short letter and Ga is a long one; 'chau pamsasavvaisesantala' means for Panchamatras, having respectively all short, first short, last short, and last short letters in them; "saalauralahu paruttaraga cha-pa-ca-ta-gana' means a Sanmatra with all short letters (saalalahu) in the middle (uralahu-udaralaghu), a chaturmatra with a long letter at the end (uttaraga).

The text of Prakrit prosody was written by Svayambhu. His work is entitled as *Svayambhucchhandas*. He was very probably a Jaina monk. He must have lived in the tenth century of the Christian era, at the earliest. In his work. Svayambhu mentions Panchamsasarabhuta, Bahulartha and Laksyalaksanavisuddha. Amsa here means a Gana, usually a Matragana. The other old and new writers on Prakrit metres are Virahanka, Nanditadhya and Ratnasekhara. The five Amsas or the Matraganas which are generally used in defining Matra-vrittas are those that contain respectively two, three, four, five and six matras in them. They are called da, ta, cha, pa, sa by Hemachandra and ka, ccha, ta, tta and pa by *Kavidarapana*. Svayambhu's work is intended to be the essence of metres based on these five Matraganas.

Hemachandra in his work entitled *Chhandanushasana* mentioned the Prakrit metres. He divides the Prakrit metres under four main heads, namely, Arya, Galitaka,

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Khanjaka and Shirsaka. Under the first head, about twenty-five metres beginning with Ripuchhanda and ending with Maladaman, all derived from the Giti, are defined, Hemachandra gives us about twenty-three metres under the Galitakas. There are twenty-one matras in a line of the normal Galitaka. It is characterized by the Yamaka at the end. All these Galitakas are Chatuspadi metres of four lines of equal length. Of these twenty-three Galitakas, about elven bear the name Galitaka preceded by a preposition like 'vi' or an adjective like 'subha', 'ugra', etc. The remaining twelve have independent names like Bhusana and Hiravali. All these have the Antya Yamaka. The shortest among these is the Muktavali with sixteen matras in a line. The Muktavali is surely a Tala-vritta.

A Khanjaka is formed when a Galitaka does not possess the Yamaka but is only characterized by the Anuprasa. But the standard Khanjaka contains twenty-three Matras in each of its four lines. Mahatonaka is only a variation of this with different groups of Matras.

The Shirsakas are broadly defined as the Khanjakas lengthened at will. Shirsakas are divided into two, such as the sama and visama shirsakas. The former has in each of its four lines the first half of a Gatha, where the last long letter is replaced by a Trimatra and is preceded by any even number of the chaturmatrika groups. The first half of the Gatha itself is formed by the first half of a Gatha to which one pair of Chaturmatras is added before the final long letter. The Visama shirsaka, on the other hand, is formed by a line of a Mala-galitaka extended by the addition of an uneven number of pairs of the chaturmatrika groups. Mala-galitaka contains one sanmatra followed by ten chaturmatras.

Among the other works on Prakrit prosody, Pingala's *Prakrit-pingala-sutra* is quite well-known. It belongs to the fourteenth century at the earliest. This text is written in verse and contains a large number of recent prosodic expressions. Pingala uses algebraic expressions for short and long syllables and to indicate the feet of the metres.

Bi.S.

PROSODY (Punjabi). Punjabi prosody is the same as that of Hindi and other Indian languages of the Aryan family. And in both Punjabi and Hindi the metres are of two kinds in respect of scanning. In one kind the length of the line is measured simply by the count of letters. There are three such metres in common use in Punjabi: 'Korara', 'Savayya' and 'Kabit'. The line in korara measures fourteen letters, each letter having the same metrical value, and the lines rhyme in couplets. But in the more sophisticated form, the fourth line forms the refrain, and the whole measure can be divided into four-line units, of which the third line rhymes with the fourth or the refrain line. Thus all the third lines also end with the same rhyme. But there is no fixed length of the measure as a whole, and the longer the same refrain carries the measure, the more skilful it is considered. The word 'korara' means a lash, and the name accords with the fact of the refrain repeating itself like a lash. The measure is not popular in more sophisticated writing and is confined more or less to simple narrative with a rustic or folk character.

The 'savayya' is a stanza of four lines, all rhyming together, each measuring 21-22 letters. It is used in more sophisticated writing, which is generally more commentative than narrative.

The 'kabit' is again a stanza of four lines, all rhyming together, and each line measures 31 to 32 letters. The line is generally, but not necessarily, scannable into four sections, of which the first three consisting each of eight letters rhyme together, thus providing what may be called internal rhymes. The fourth section may contain seven or eight letters. This stanza form is eminently suitable for a narrative. Generally every writer of a romantic or other kind of narrative mixes kabits with koraras and of course an occasional savayya may also be thrown in. One of the most popular verse romances of rural Punjab, Bhagwan Singh's version of the love story of Hir and Ranjha, consists entirely of kabits.

These measures are called 'varanik chhaandas' from varana meaning letter. The other kind is called 'matrik' from matra meaning something corresponding to a syllable in the Italian or western system. In fact, it is the matra ending with long a,i,e,o,ai and au, that corresponds to the western term 'syllable', while the short matra is indeed half a syllable.

There is really no count of matrik measures, but the most common and popular are: The 'Chaupai', a stanza of two couplets, in which the line consists of 16 metras (short) or an equivalent mixture of short and long matras. And a sequence of chaupais may be of any length, but the most common length is eight stanzas of eight lines or four couplets each; it is called an 'ashtapadi', which thus consists of 64 lines. One of the most popular poems with these sequences is the *Sukhmani*, a composition of Guru Arjan, the fifth Sikh Guru. It has 24 such sequences or ashtapadis, and there is a couplet of a different length (a 'dohira' or 'shloka') leading each ashtapadi or sequence.

In Hindi the most popular such narrative is Tulsidas's *Ramayana*, in which also couplets (dohiras) and other stanza forms are freely interspersed.

The next most popular stanza form is the dohira or couplet, of which each line measures 24 matras (short) or their equivalent (mixed), with a pause after 13 short matras. It is not used much for long narratives, probably because of its slow tempo, but it is very popular in meditative or reflective poetry,where it is given the name of shloka. In the *Guru Granth* of the Sikhs there are three such sequences: the shlokas of Guru Tegh Bahadur, the ninth Guru, of Sheikh Farid and of Kabir.

The most successful and popular use of this verse in a narrative has been made in the verse romance of *Mirza Sahiban*, the original of which, not available in its

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complete version, is that of Pilu, a popular poet of the sixteenth century and a contemporary of Guru Arjan Dev.

Another very popular stanza form is 'Davayya', which is either a single, or a double couplet of four-lined unit, each line consisting of 28 short matras or their mixed equivalent, with a pause after 16 short matras. The best use of this form has been made in some verse romances of the first half of the nineteenth century like *Sasi Punu* of Hashim Shah and *Hatim Tai, Kama Kanwar te Kamalata, Shirin Farihad* and *Yusuf Zulaikha* of Ahmad Yar of Maharaja Ranjit Singh's time.

Another popular stanza form is the 'Upaman' or 'Nisani *chhand*', the line length of which is 21 to 23 matras (short) or their mixed equivalent with a pause after the 9th or 12th line, that is in the middle. It has been used mostly in 'vars' or heroic poems, like *Jangnama* of Bhai Gurudas (II) of the time of Guru Gobind Singh, *Mirajnama* and *Jangnama* of Kadir Yar. Bhai Gurudas (I) of the time of Guru Arjan Dev (16th c.) has also used this form in about half of his 38 vars which are didactic in content.

Punjabi verse has adopted many matras from Persian also, of which the most popular are the ghazal, the rubai and the masnavi. Their scanning is also done according to the Persian system or 'Aruz', but as the distinction between the Persian 'sakim' or static, and 'mutaharrak' or kinetic, is not observed in Punjabi pronunciation, sometimes Persian loan words are also indiscriminately scanned much to the disgust of the more fastidious.

Perhaps the most popular verse form, the 'bait', used in Waris Shah's *Hir Ranjha*, and in most other verse romances up to the end of the nineteenth century, partakes of the character of Persian as well as native prosody of both kinds. According to the varanik system, the line consists of 23-24 letters, and according to the matrik system, it consists of 32 matras (short) or their mixed equivalent. It can be scanned according to the Persian uruz also. Its first known use is to be found in the writings of Muslim poets like Hamid and Muqbal, and by its absence in Hindi poetry, one is inclined to think that it was introduced by Punjabi Muslim poets. It continues to be used in modern Punjabi also, often disguised by breaking the line into two and limiting the length of the stanza to eight such lines. In the earlier uses of the bait, too, the stanza consisted of four lines, as in Muqbal, but later, this limit was more often exceeded than observed.

S.S.S.

PROSODY (Rajasthani) may safely be divided into two separate parts, one of Dingal geet and the other of the traditional metres. The geet metre is an invention of the charans who have used it extensively in their narrative poems as well as in their 'Prabandha kavyas'. Geets of all varieties have been defined and illustrated by scholars in their treatises on the subject.

Some scholars have also laboured to detail such geets as have close resemblance to traditional metres. The traditional metres are commonly used in poems which are rather descriptive by nature. The trend has come down to us from ancient works of Sanskrit, Prakrit and Apabhramsha. chaupai and duha were used in the early works of Rajasthani. Though early writers used chaupai in the main text, a number of other writers used other metres also, such as arilla, paddhari, motidam, totako, nisani, beakkhari, chhappay and bhujangi, duly interspersed with gaha and duha (Doha). Vachanika and Davavaita also act to break the monotony of description. In some popular works we find the introduction of certain stanzas set to music. Ramgiri, Dhanashri, Sameri, Drupada and Sindhu are some of the popular ragas sung by reciters. *Kanhadade prabandh* and *Mehoji Ramayana* contain such ragas along with other less important ones. Some works have been written throughout in a single metre. Bhujangi, veli, chappay, jhulana, soratha, duha are some such metres used in *Veli Krishna Rukmini ri* by Prithviraj Rathod, *Kartar Bawani* by Durasa Adha, *Vir satsai by* Surajmal, and *Mansingh ra jhulana* by Durasa Adha. These metres are explained in concerned treatises. *Raghunath rupak, Raghuvar jas-prakash, Pingal shiromani* are some of the treatises which have adopted such metres from the old series which usually do not find a regular place in Rajasthani, Bijumala, hanufal, druta vilambit, chandrayana, naracha, tomar, udhor, kundaliya, chaubola, sarasi, tribhangi, vetal, satak, jhamal, romkanda, tatank, bhakhadi, rasavali, pawado, etc. are some such metres. They are, in fact, defined in Hindi metre books.

A frequent change of metres in longer poems is customary with poets. This is done not only to break the monotony of the descriptive part, but also to show off one's knowledge. Suryamal's *Vansha-bhaskar* is an example which displays the author's desire to exhibit his scholarship.

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Raw.S.

PROSODY (Sanskrit), Metrical composition in Sanskrit appeared at the very beginning of its literature. The whole of the *Rigveda*, the earliest literary document extant (c. 2500 BC.), is metrical, consisting of some 36000 lines in a variety of metres. Since then the development of the metrical composition has been kept up with various innovations which have been made from time to time.

Because the Vedas consisted of numerous metrical passages, Chhanda-shastra (Prosody) was developed quite early as one of the auxiliaries of the Vedas (Vedanga). Prosody is regarded as the feet of the Vedas—'chhandah padau tu Vedasya'. The Vedic texts refer here and there to the names of metres and to the number of syllables in

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them. The earliest systematic treatment of metres is found in the *Rikpratishakhya* of Shaunaka, *Shankhyayana-Shrauta-sutra* and *Nidana-sutra*. But the earliest extant specific work in the field is *Chhandas-sutra* or *Pingala* or *Pingalanaga*. *Pingala* deals with the Vedic metre in two chapters and with the classical Sanskrit metres in the other six chapters. A good number of other works were also written during the course of the centuries. Of the later theorists, only Jayadeva (c.AD 800) and Krishnabhatta (*Vritta-muktavali* mid. 18th c.) deal with the Vedic metres as well. *Vrittaratnakara* of Kedarabhatta (c. 1100) is a popular treatise.

Syllables may be either short (laghu) or long (guru). A rhythmic frequency of the short and long syllables forms a metrical line. Usually, four lines (padas) having a similar pattern form one unit, called a 'rik' (if Vedic) or a 'padya'. There are 'riks' with three lines also. Prosodists distinguish two modes for considering the patterns.

(i) Varna-vrittas: Eight combinations of short and long syllables in groups of threes are called 'gunas' and each of them is designated more popularly by letters ma, ya, etc. Various combinations of the gunas are called Varna-vrittas (iso-syllabic).

(ii) Matra-vrittas: Five groups, gunas, of four matras (short syllabic quantity) are recognised. Usually two lines, each consisting of a certain number of chatur-matra-gunas, are called a matra-vritta (iso-chronic).

The metres are further distinguished as Sama and Visamavrittas.

Longer metrical lines have pauses at certain intervals, called yati, caesura. Prosodists vary in their opinion about this.

The Vedic metre is treated as 'akshara-vrittas' only. That is, they are distinguished on the basis of the total number of syllables in them. *Rikpratishakhya* knows clearly about the application of quantitative analysis. But it is not made the basis for distinction, probably because the scheme is not strictly adhered to. Even the modern scholars who have studied Vedic prosody can find the predominance of this or that pattern only. The last four syllables, called cadence, have some regularity in the quantity of syllables. It is either iambic or trochaic. The caesura too sometimes might affect the pattern.

The Vedic metre shows infinite variety. It developed into the later varna-vrittas. The development was for bringing in more regularity, uniformity and systematisation. The description of the newly invented shloka by Valmiki is, perhaps, true history: "padabaddho akshar-asamah tantrilaya samanavitah". The matra-vrittas are not the direct descendant of the Vedic metre. Such vrittas are more suitable for a song, and they were widely used in Prakrit. Though later Sanskrit prosody prescribed many regulations, it never lost sight of possibilities for innovation. The synthetic nature of the language too has lent support to this view.

'Prasa', rhyme, is not discussed in Sanskrit prosody. It is considered a verbal figure. Some theorists like Jayakirti do refer to the Dvitiyakshara-prasa, repetition of the second phoneme of the first line in the same place in each of the succeeding lines.

That prosody aids textual criticism is obvious. Analysis of the Vedic metre beyond the number of syllables has given rise to questions whether there was a palimpsest of the Veda at any time and whether the older spellings of the words have been retained. A study of Vedic prosody has enabled the scholars to think of the chronological stratification of the Vedic texts.

In the classical period, starting with the *Ramayana* of Valmiki, the metrical mode of presentation was utilised to the maximum. Whether a scientific treatise or a story-book, not to speak of literary works, the metrical medium was adopted. No doubt, it facilitated memorisation, but when compared with the amount of the non-metrical writing, one feels that the reason for the adoption of metre runs much deeper. Perhaps, the quotation in Vamana's *Kavyalankara-sutra-vritti* gives the lead: Prose is considered the touchstone of poets—'gadyam kavinam nikasham vadanti'. Metre, when properly employed, adds to the aesthetic appeal of the composition and covers, to some extent, its defects, if any. Critics like Mahimabhatta and Kshemendra have pointed out that metre, too, has a role in providing aesthetic experience.

R.S.S.M.

PROSODY (Sindhi). Sindhi has been, since the Arab conquest of it in AD 712, the cradle of twin civilizations, Hindu and Islamic. Small wonder then, the Sindhi poetry has been composed in the indigenous metrical forms of doha, soratha, baro duho, tunveri duho, chaupai, chaupaai, etc., and the alien prosodical forms of ghazal, qasida, qita, rubai, etc. Though by AD 786, the Aruz, the science of Islamic prosody, had been codified by the Arabic philologist, Khalil-ben-Ahmed, it was only during the eighteenth century that the first impact of the Islamic metres and forms of poetry was registered in the Sindhi works of Makhdum Abdul Rauf Bhatti (1682-1752), a contemporary of Shah Abdul Latif (1689-1752). But the latter, like all his predecessors, used the Hindi doha and its varieties only.

The doha was the main vehicle of poetic expression in Sindhi, as in other Apabhramsha literatures, even before AD 1000, around which New Indo-Aryan speeches, including Sindhi, appeared. The doha proper is made up of two stichs of verse lines having 24 matras each. 'Laghu', a syllable with a short vowel, lasts one matra,and 'guru', a syllable with a long vowel, has two matras. Both the lines of doha have two hemistichs each with the arrangement that the first and third hemistichs have 13 matras each and the second and fourth have 11 matras each. The second and fourth ones rhyme with laghus at their end.

The soratho (Soratha), tunveri duho (doha) and baro

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duho, too, have two stichs of 48 each, for these are also varieties of the doha form. But it is the rhyming scheme and varying (either 13 or 11) number of matras in the 4-hemistichs sequence that make the difference. The first and third hemistichs of the soratho verse have 11 matras each with rhyme at their end. As the soratho is reverse of the duho, the baro duho is reverse of the tunveri duho. While the tunveri duho has in its first and fourth hemistichs 13 matras each and in its second and third ones 11 matras each, the baro duho has in its first and fourth hemistichs 11 matras each and in its second and third ones 13 matras each.

It is the 11 matras hemistichs which rhyme together. This holds good in many a variety of the Sindhi bayt form, in which the Sindhi saint and sufi poets have expressed themselves in the duho, soratho, tunveri duho and baro duho separately and also jointly. For instance, Shah Abdul Latif knits in his bayts (i) a stich of soratho succeeding a duho, or a stich of duho preceding a tunveri duho = 3 stichs, (ii) a stich of duho between two stichs of soratho, or a stich of soratho succeeding a baro duho = 3 stichs, (iii) a duho and a tunveri duho in one = 4 stichs, (iv) a baro duho and a tunveri duho = 4 stichs, (v) a baro duho, a stich of duho and a tunveri duho = 5 stichs, (vi) two duha preceding a stich of soratho or one and a half duha preceding a tunveri duho = 5 stichs, etc., and retains the scheme of the 11 matra hemistichs rhyming together. Thus, the Sindhi bayt became a blanket term for duho, soratho, baro duho, tunveri duho and their varied placings side by side.

The 'wai' form, which comes at the end of every 'dastan', or a section of a story, in the sufi poets' 'suruds' or 'surs' or modes of singing, to give them finale or to serve as an epilogue to the dastan, is also based on the doha-soratha forms. It is lyrical and not reflective, its theme being love or prayer. The wai begins with a 'thallu', or refrain, which is repeated after every stich (verse). A wai consists of about ten stichs or verses.

Besides the bayt and wai forms, the chaupai and chaupaai were used in the Sindhi saint and sufi poetry, especialy in the 'Mati' appended to 'Sur kapaiti' of the *Shah jo risalo*, brought out by Diwan Tarachand Shaukiram in 1909, in every stanza of which (the Mati) one chaupaai was linked with half a chaupai. The chaupaai consists of 4 lines of verse, each line with 16 matras and without laghu at the end, and the chaupai also has 4 lines, each line with 15 matras, ending at laghu, for it has one matra less than its cognate form. 'Yati', or harmonical pause, in both the chhandas comes after eight matras.

Sindhi has also advantageously employed several other 'matrik' chhandas like dikpala, kundali, lalit pada, lavani, rola, shakti, samana and vira. But these metres do not seem to have been used before the advent of British rule in Sindh (1843), for during the British rule, Sindh came into still wider contacts with the rest of India.

The nature of Sindhi prosody expressed itself best in Pingala Muni's *Chhanda shastra* for centuries together and it was about two and a half centuries ago that the Sindhi poets took to the Ilm-e-Aruz also. The first published book of verse based on it was *Diwan-e-Gul*, a collection of ghazals by Akhund Gul Muhammad (1812-1859). The first descriptive Sindhi book on the rules of Islamic metres was published in 1920 by Mirza Qalich Beg and, curiously enough, it was called *Sindhi Vyakarana* (Sindhi grammar) Vol. IV, a Sanskritised name for the book dealing with the semitic subject, Ilm-e-Aruz. The Vol. IV of the *Sindhi Vyakarana*, in its second section discusses (i) the art of writing poetry as distinct from that of writing prose, (ii) the three principles of 'sabab', 'vatad' and 'fasila', the eight pillars, 'arkan', on which rest the Persian metres; scansion of such metres, (iii) kafia and radif, or rhyme and word or a group of words succeeding the rhyme, and (iv) some common defects noticed in the practising of this art. The book is marked by its failure to properly appreciate and scan the chhandas employed by the early Sindhi poets.

Following Mirza Qalich Beg, some other authors produced works on the Ilm-e-Aruz, describing in detail its nature, function and rules. The basic unit is a 'misra', a hemistich or half-line. Each verse is made up of two misras and the sum of their syllables denote a metre. Number of classical Persian metres is 16: 'tawil;, 'madid', 'basit', 'kamil', 'wafir', 'hazaj', 'rajaz', 'ramal', 'sari', 'munsarih', 'khafif', 'muzari', 'muqtazab', 'mujtath', 'mutadarik', 'mutaqrib', though not all of them have been employed in the Sindhi poetry. These metres have different arrangements of short and long syllables. Besides, the poetry written in these metres has rigid rhyme patterns. The qasida and ghazal are rhymed aa, ba, da, ea, and the qita, a form which deals with a particular subject, and masnavi, a form which narrates a romantic story or dilates on a mystical or ethical problem, are rhymed as couplets, i.e., aa, bb, cc, etc. The rubai or quatrain, has three of its lines, the first, second and fourth, rhymed.

The verse forms with stanzas of five, six and eight lines are called mukhammas, musaddas and musamman respectively and have their rigid rhyme schemes, i.e. mukhammas: aaaaa, bbbba, cccca, etc., musaddas: aaaaaa, bbbbaa, ccccaa, etc., musamman : rhymed the same way as musaddas, aaaaaaa, bbbbbaa, ccccccaa, etc.

Besides these, there are two other similar verse forms (but they have no fixed number of lines), viz., the 'tarjiaband' and the 'tarkib-band'. They may run even in 12 lines. In both, the first four lines are rhymed aaba. As the number of lines in the stanza goes up, new rhymes are employed, but the final two lines, which are always a refrain, are rhymed with each other and not with any preceding lines, i.e., six lines : aabacc, eight lines : aabacadd, ten lines: aabacadaee, twelve lines : aabacadaeaff.

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Najib Ullah, in his *Islamic Literature* (New York, 1963), distinguishes the two verse forms in that the rhymes of the final two lines repeat as a refrain in each succeeding stanza of the tarjia-band and the final two lines do not repeat the same rhymes in succeeding stanzas of the tarkib-band.

Since Sindhi has an advantage of having both the systems of prosody, Hindu and Islamic, its modern poetry abounds in such examples as could be scanned, side by side, in both the systems. The fifth 'ganj' of the *Panja ganja* (Five treasures, 1973) by J.K. Bhavnani laudably attempts at exploring the possibilities of comparing some Islamic metres with the older varanik chhandas, e.g. yagana/mutaqarib, ragana/mutadarik; yagana guru/hazaj; rangana guru/ramal; tagana guru/rajaz; sagana laghu guru/kamil; jagana laghu guru/wafir.

Students of comparative literature (or rather of comparative prosody) will observe with interest that in the following example by Hasaram Piya the dikpala chhanda is scanned in parallel with the muzari bahar: "Sathi na hane inda shayad uhe zamana/rahiji vya adhura ulfat sanda fasana...."

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Mo.J.

PROSODY (Tamil). The study of prosody, as part of grammatical system, is closely connected with the study of language and literature. *Tolkappiyam* is the earliest grammatical work extant in Tamil. It consists of three major divisions, namely 'eluttatikaram' (phonology), 'sollatikaram' (syntax) and 'porulatikaram' (poetics and prosody). The eighth chapter of 'porulatikaram' deals with poetic composition and is called 'cheyyuliyal'. Many commentators explain why the chapter is called cheyyuliyal. According to Ilampuranar, the first commentator of *Tolkappiyam*, it is called so since it deals with the grammar of poetic composition. Perachiriyar, however, holds the view that the chapter deals not only with the constituents of poetry but also with the seven types of literary compositions which have metrical forms. In this respect this chapter on poetic compositions is unique and broad-based, covering a wide range of literary compositions.

The term 'cheyyul' is derived from the foot 'chey' which means 'to compose' or 'to make', and this word is nearer the Greek word 'Poetikos' which is derived from the word 'Poesis' So it is better to interpret 'Cheyyuliyal' as a grammar of the genre of literary composition as also a grammar of prosody. In the very first chuttiram (sutra) of Cheyyuliyal, Tolkappiyar gives twenty-six consitutents (yappiyal vakai or prosodial kinds) of poetry and eight types of beauty which heighten the charm of poetry. He also uses the word 'cheyyul' which represents the shades of meaning, such as poetry, poetical, and poetical composition. In one chuttiram, he further mentions seven forms of cheyyul, namely 'pattu' (poetry), 'urai' (prose), 'nul' (grammar), 'vaymoli' (old saying)' 'pici' (riddle), 'ankatam' (satire) and 'mutusol' (proverb). Here the word 'yappu' refers to the composition of the work of the form which is used to express the idea conceived fully in 'the line formed of letters and other prosodial elements'.

It is a fact that Tolkappiyar did not consider it necessary to have a separate section as 'yappakikaram', the chapter on prosody. But in the medieval period it was felt necessary to have separate grammars on 'yappu' or prosody. And also most of these grammatical works were written under the partonage of the imperial Cholas. The author of *Yapparungalam* is said to be Amitasagaranar. It is a popular belief that Amitasagaranar is the author of both the works *Yapparungalam* and *Yapparungalakkarigai*. *Yapparungalam* is an elaborate treatise on prosody but the name of its commentator is not known. The commentary is really an encyclopaedia of Tamil prosody. Its importance consists in its being the only source of information on the works of prosody popular before Amitasagaranar. In contrast, *Yapparungalakkarigai* is a simple and condensed version of *Yapparungalam*. It is almost a guide book for the students of prosody. Kunasagarar, however, is said to be the commentator of *Yapparungalam*.

Both these works consist of three major divisions, viz., Uruppiyal (chapter on constituents of prosody), Cheyyuliyal (chapter on prosody) and Olipiyal (chapter on miscellany). 'Yappu' or prosody is referred to as a metrical device to understand a poem or composition under the process of 'construction' or 'de-construction'. The second part of *Yapparungalam* deals with the structural analysis of four major kinds of metre and its varieties which are still current in usage and are popularly known as venba, achiryappa, kalippa and vanchippa. The third chapter on miscellany tells about the rules of exception in the analysis of the main features of prosody.

Among the grammatical works written during the time of the later Cholas, *Viracholiyam* is the first in the category dealing with 'eluttu' (letter), 'sol' (word), 'porul' (theme), 'yappu' (prosody), and 'ani' (rhetoric/alamkara). Puttamittiranar, the author of this work, has devoted one chapter exclusively to the study of prosody under the title Yappatikaram. The titles of the chapters in the work itself show the author's predisposition to introduce the Sanskrit prosodic tradition into Tamil. The author says that there are 'muttagam', 'kulagam', 'tokai' and 'kappiyam' and they are generally in the form of 'yappu'. But in the works *Tolkappiyam*, *Yapparungalam* and *Yapparungalakkarigai*, 'yappu' of prosody is a device which stands for the

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connection between letter and foot, and its function is to express the conceived idea by letter and foot. By reading these grammatical works on prosody and their commentaries, one can see that there are three different groups of scholars headed by Tolkappiyar, Kakkaippatiniyar, Mayeswarar and Avinayanar propagating their theories of Tamil prosody and formulating rules and regulations in addition to the grammatical tradition of Sanskrit prosody.

Still the student of Tamil prosody is on the verge of confusion for his inability to formulate any composite view on Tamil prosody by reading these works. Creativity in poetry transcends the rules of prosody as handed down to us from the days of *Tolkappiyam*. It is worth remembering a proverb in Tamil which says that it is better to live by beating the drums than by writing poems by learning 'Karigai'. People like Vichakapperumal Iyer, Bharatidasan, Ki.Va. Jagannathan and A.K. Paranthamanar understand this problem and have written books on Tamil prosody in a simplified manner. Among the works Selvam's *Yappum kavithaiyum* (Prosody and poetry, 1975) is worthy of mention. It helps one understand the living tradition of Tamil prosody.

C.Ra.

PROSODY (Telugu). Metrical composition in Telugu had begun long before Nannaya, the first poet who wrote his *Andhra Mahabharata*. A number of inscriptions in Telugu belonging to pre-Nannaya Age (AD 500-AD 1000) prove the fact beyond any doubt. In addition to the epigraphical evidence, there are a number of allusions to works earlier than Nannaya's in the writings of later poets and anthologists. Apart from these, there are systematic studies of metres (called 'chhandas') like *Janasraya chhandas*, *Jayadeva chhandas* and others attributed to Gunga Vijayaditya, and *Vadindra chudamani* or *Vanchana*, all said to have been composed sometime before Nannaya. Of these *Janasraya chhandas* alone is extant. It deals with Sanskrit prosody in the main, but includes certain 'jatis' which do not belong to Sanskrit. Even Bharata's *Natyashastra* describes a native metre, sirsaka, which is identified as sisapadya in Telugu. There is a reference to *Jayadeva chhandas* by Nagavarma (AD 1000) in his *Chhandombudhi*, a prosodic work in Kannada. Malliya Recha, the first prosodist in Telugu in his *Kavijanasraya* (11th c.), has also mentioned the work. From what has been said it is clear that we have a vast body of metrical poetry in Telegu in pre-Nannaya age, though much of it is lost to us now.

In addition to the written poetry referred to above, there was also a kind of oral poetry known as 'pada kavita' in the same period.

A student of Telugu prosody is often confronted with the difficulty of distinguishing a deshi metre from Sanskrit metre on account of the interaction between Telugu and Sanskrit in the pre-Nannaya period. As a result of this interaction some of the native metres like dwipada, dandaka were introduced to Sanskrit. They are described as Sanskrit metres in the treatises of Sanskrit prosody. Similarly, Sanskrit metres like utpalamala and champakamala found their way into Telugu by the tenth century AD. The mutual influence was so great that a native metre like ragada found its way into a classic of Sanskrit, *Yasastilaka champu* by Somadeva Suri (9th century AD). Similarly a kanda padya of Telugu origin is found in a Sanskrit inscription of AD 980.

Some of the deshi metres owe their origin to Kannada, (ragada, akkara etc). 'Upaganas' and 'matraic' feet also come from Kannada. Nannaya is said to have followed Pampa, Ranna and Nagavarma in introducing Sanskrit metres into Telugu. *Kavijanasraya* by Mallia Reca, the first extant work on prosody in Telugu, is indebted to *Chhandombudhi* (AD 1000) of Nagavarma.

Telugu has absorbed the Sanskrit prosodic system in its entirety. The definition of long and short syllables, the formation of feet, both syllabic and matraic, the ramification of verses (prastara krama), the six solutions (shatpratyayas), presiding deities of syllabic feet, benefic and malefic effects of the feet in certain positions, twenty-six genres, chhandas, starting with Ukti—all these are there in Telugu. The yati (pause) and prasa (second letter alliteration), however, do not come from Sanskrit, though the *termini technici* are retained as in Sanskrit. These two distinguishing features of Telugu are the life of Telugu prosody and it is they that make Telugu poetry what it is. They seem to come from Tamil and Kannada respectively, though they are not regularly and exactly used as in Telugu.

Some important aspects of Telugu prosody are: (1) Long and short syllables (guru and laghu); a verse is called a 'padya' in Telugu, though sometimes it is called 'vritta' rather loosely. Each line is called a 'pada' (a quarter-verse). Guru and laghu give structure to the verse. A 'matra' is the basic unit of measure. (2) Feet (ganas): In addition to the eight 'nisarga ganas' given below we have the following four di-syllabic feet; gaga (--); laga (U-) also called Vagana; lala (----U U). The Nisarga ganas are: Magana (Molossus), U-- Yagana (Bacchic); -U-Ragana (Cretic); U U - sagana (Anapaest); -- U Tagana (Antibacchic) U-U Jagana (Amphibrach)- U U Bhagana (Dactyl); U U U Nagana (Tribrach). In addition to these Sanskrit derived 'Akshara ganas' (Syllabic feet) there are upaganas derived from Kannada. They are called Surya, Indra and Chandra ganas instead of Brahma, Vishnu and Rudra ganas as in Kannada. Their number also is reduced. (3) Vritta: In Telugu, vishama vrittas do not occur at all. Verses of deshi origin consist of matraic feet and upaganas. These are further subdivided into those which are conditioned by the identical collocation of initial laghus and gurus and those which are not conditioned thus. In the first division we have jatis including kanda (six varieties) utsaha, taruvoja, five varieties of akkara, manjari dwipa-

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da, tripada, chatushpadi, panchapadi, shatpadi, ragada, kalika, utkalika. The second division includes the nine varieties of gita (Ataveladi, etc) and the seven kinds of *Sisa. They are called upajatis. (4) Yati and Prasa: In* Telugu prosody yati, also called visranti, virati, vadi, vall, does not indicate a pause in recitation as in Sanskrit 4th letter but stands for the 'first letter alliteration' as C.P. Brown put it. Allitertion here includes assonance as well. The recurrence of the letter is with respect to the vowel as well as the consonant. The first letter in a line gives direction of the line and hence it is called vadi as in Tamil. The first letter in a line or another letter which is in accord with it, both in its vowel and consonant components, called mitrakshara should be repeated at the specified position in the line. Example: "Bhuri satvulu sarva loka vi bhul vi bhuti samriddhulu...." This is a line of the verse called Mattakokila. The first letter Bhu agrees with the eleventh letter, which is its place of yati. It is to be noticed that the word does not break after the tenth letter as in Sanskrit. The history of Telugu prosody is in a way the history of yati and prasa. The number and nature of yatis has been a battle ground of the metrists. Malliya Recha *(1100), our first prosodist in his Kavijanasraya*, identified only ten kinds of yati, while Appakavi (1650) mentioned as many as forty-one. Kuchimanchi Venkatraya Kavi (18th c.) enumerated 72 kinds. It is a very intricate subject. We give here the most elementary ones. The letters mentioned are mitraksharas: (1) a, a, ai, au (2) i, i, ru, e, e, (3) u, u, o, o, (4) k, kh, g, gh, (5) ca, cha, ja, jha (6) ta, tha, da, dha (7) ta, tha, d, dha (8) pa, pha, ba, bha (9) n and n (10) 1 and 1 (11) r and r (12) sa, sa sa, ha (13) a, ya, ha (14) pu, phu, bu, bhu, mu. Telugu prosodists not only retained the Sanskrit terms yati and prasa, but also retained the method of indicating the place of pause, though sometimes they varied it even in metres of Sanskrit origin. In metres like Prithivi, Indravajra and Upendravajra they defined new positions for yati. In Sanskrit shikhirini, for example, there is a pause at the seventh letter. In Telugu it is shifted to the thirteenth letter. Bhujangaprayata has no yati in Sanskrit, but in Telugu it is introduced at the eighth letter. Prasa in Telugu prosody means the second letter alliteration in each of the four lines of a verse. It is enough if a consonant is repeated in all the four lines; vowels do not have relevance at all. Example; "Tegu talalu molacu talalum-diguvambadu talau mogilu-jagamantra gani yatala polen." In this kanda padya the second 'g' constitutes prasa. Recha did not record any varieties of prasa, but Anantamatya (15th c.) identified twelve prasas. Appakavi (1650) mentioned as many as seventeen. Others have identified a few more. The most important aspect is the use of prasa as yati in certain native metres. That is, in place of the first letter the second letter may be taken as yati. This is called prasayati or pravadi. Example: "*Bindu* purvamai tamalo-na *bondu bamalu*". In this line of gita padya the underlined second letter is repeated instead of the first.

(5) Names of metres: Telugu prosodists like those of Kannada give sometimes new names to old Sanskrit metres. For example, Shashivadhana in Sanskrit is Champakamala in Telugu. Sanskrit Sarala is Tarala in Telugu.

Though it is possible to generate 13, 42, 17,726 sama vrittas and many more crores of other vrittas, in actual practice, no poet in Sanskrit or Telugu has ever used more than fifty in all. Of these Nannaya used only nine common metres and twenty-three rare metres. The later poets rarely showed an inclination to use new metres to experiment with the texture of the popular metre. Nannaya, Tikkana, Shrinatha and Kankanti Paparaju are some of our classical poets who were interested in metrical innovations. The following are the most common metres in use from the time of Nannaya to the present day: (1) utpalamala: Bha ra na ba bha ra va. (yati-10th letter):

"Rajaku laika bhu sanudu rajama noharu danya ra jate."

(2) Champakamala: Na, ja, bha, ja, ja, ra; (yati-11th letter): "Ghana durithanu bandha ka li kala ja dosa tusa ra samhatin".

(3) Sardula vikriditam: Ma, sa, ja, sa, ta ta, ga. (yati-13th letter): "Tretadwa para san dhi nuddha a madam dhibhuta vidwesi jiö" (4) Mattobhavikriditam: Sa, bha, ra, na, ma, ya, la, ga. (yati-14th letter): "lviye num sata tambuna yeda ga ram bistam bulai yun du ba". Of the changing metres, upajatis (1) Kanda (2) Sisa (3) Gita (4) Ataveladi have been there since Nannaya's time.

To disgusted with the stereotyped metre diction, modern poets in Telugu began to experiment in many directions. Traditionalists like Kokkonda Venkata Ratham Pantulu not only introduced anustubh verse into Telugu but found new metres like vendi bangaru. Other writers tried to write old metres like utpalamala without observing yati and prasa. Rayaprolu's *Dutamattebham* is an example of this type. Gurazada Appa Rao's discovery of 'mutyala saralu' is a great event in the history of prosody. Gurazada said he had tried to imitate the rhythm of a Darsee Ghazell in Telugu, but later research proved that after all it is only a variation of the old deshi metre ragada—harinagati ragada in particular. Lyric measures of deshi type in matra feet captured the imagination of the romantic poets like Abburi Rama Krishna Rao, Devulapalli Krishna Sastry, Basavaraju Appa Rao, Viswanatha Satyanarayana, Nanduri Subba Rao, ete. Arudra deliberately exploited a beautiful folk-metre in his *Kunalamma padalu*. A comparable resurrection of a forgotten deshi metre of Kannada origin is Viswanatha Satyanarayana's *Madhyakkaralu* which won the Sahitya Akademi Award. Sri Sri, the modern Telugu poet, is a master of metrical art. His *Mahaprasthanam* is a very popular book, but some of the lyrics in it are but variations on Satpadis and various kinds of Ragadas. His prose poems too are significant. Pathabhi, Arudra, Sistala, Srirangam Narayana Babu, B.G.Tilak, Gunturu Sesendra Sarma and many others have been writing vachana kavita. Kunduri

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Anjaneyulu emerged as a prominent poet in modern poetry. Critics have been trying to find out the underlying principles of vachana kavita. Some people argued that it could be called free verse, but Kunduri and others insisted that it is vachana padyam on account of its lineation. As every poet divides his thought into padas or lines, it is clear that the poet wants to distinguish his writing from mere prose where sentence alone forms the unit. Even though 'free verse' cannot be divided into akshara ganas or matra ganas as in traditional prosody, it is possible to divide it into certain units of thought, called bhavaganas. He has succeeded in suggesting that 'niamarahitya' (absence of a principle) itself cannot be taken as the characteristic of vachana kavita. A subtle internal rhythm organises the content of vachana kavita into a form of its own. It is certain that we cannot find a right mould as in the past for free verse, because then it will cease to be free. Vachana kavita for all its regulating principles is bound to remain flexible and free. The latest development in Telugu poetry is 'mini kavitodyamam'. Though its practitioners claim that it is a movement by itself, and though they have already published an anthology under the title *Minikavita viplavam* (1980), it appears to be no more than an untenable posture. It does not differ in essence from vachana kavita. Economy of word and shortness of size are the conspicuous features of these pieces, but they are not the defining qualities of their composition.

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G.Sr.

PROSODY (Urdu) is based on Persian prosody, which itself is based on Arabic prosody. In its essentials it is extremely exact, but it does blur around the edges. Most of this blurred area consists of Sanskrit, Hindi and folk-poetry metres which are not always classifiable within the Urdu system. The great merit of this prosody is its power to give an analytical scansion of any quantitatively metrical Urdu line. It does this by using synthetic code words capable of representing any sequence of sounds that can occur in such a line. These synthetic words, called 'afail', are all derived from eight paradigmatic forms based on the triliteral Arabic root 'feain-lam'. They encode and exemplify the sound sequences which they are intended to describe. They thus permit one simultaneously to describe and to perfectly imitate any metrical line.

Since this prosody is quantitative, its basic unit of measurement is the letter (harf). When a letter stands alone, it represents a short sound. When two letters combine, they represent a long sound. There cannot be a combination of more than two letters. When spelling and pronunciation do not agree, scansion is normally governed by pronunciation. The Urdu prosodic system, unlike that of Sanskrit, generates a decided preponderance of long sounds over short ones. Thus for poetic convenience certain long sounds are optionally treated as short in accordance with the requirements of metre. This phenomenon is much more common in Urdu than in Persian.

Western writers on Perso-Arabic prosody have tended to use the terms 'short syllable' and 'long syllable' to describe the phenomena designated above as 'short sound' and 'long sound'. While the value of the term 'syllable' is undeniable, the term cannot be used in this context without doing some violence to its original connotation. The concepts of the 'quiescent letter' (harf-e sakin) and the 'moveable letter' (harf-e mutaharrik) admirably meet the requirements of an ultimately letter-based system. Since there are only eight original code words, each of which has many variants, it is easier to explain the formation of the variants by describing them as the result of deleting letters from, or adding them to, the original code words. The resulting transformations cannot be causally explained in terms of syllables.

The main strength of the system lies in its almost perfect precision. The inflexibility of its patterns permits it to come close to defining a metrical line in absolute terms. Yet it is flexible enough to absorb certain outside elements. For example, the system does not have a concept corresponding to the Sanskrit 'matrik chhand', yet there are several metres where both theory and practice permit a great deal of free variation. Similarly, the classical theory does not recognise a caesura. Yet a number of metres commonly used in Urdu and Persian do have a full caesura.

About nineteen theoretical metrical patterns are used to derive the actual metres that Urdu poetry uses. Of these paradigms, six are used in their original form as well. A large number of variations of these nineteen are in normal use; even more are possible for the metrically sophisticated poet. The theoretical rigidity of the system thus does not limit the variety achievable in practice.

The system is so designed that it will not normally generate a sound-pattern that does not occur in the ideal state of the language. For example, three short sounds do not occur consecutively in the language. The system therefore prevents such a sequence from being generated. This is in strong and interesting contrast to Sanskrit prosody, in which long sequences of short syllables are common. The Urdu system, though theoretically oriented toward long sequences of long syllables, provides a judicious mix of shorts and longs, in the ratio of one short syllable to about three long ones. The result is that Urdu metres sound sometimes crisp, and at other times more sedate.

The minimum unit of verse is a 'sheir', which consists

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of two lines (misra). Some paradigmatic metres have four feet to each line, some have three. Some of the four-foot metres can be converted into three-foot ones by dropping one specified foot. Some of the four-foot ones can also be doubled into eight-foot ones. The different feet in a metre do not necessarily have the same number of short and long sounds. Shorter feet tend to occur at the beginning or the end of a line. It has often been said, and not by non-scholars alone, that Urdu poets prefer some metres to others because some metres are more 'musical', or are more suited to Urdu. The 'musicality' of a metre is actually a function of the hearer's subjective perception and previous exposure to that metre. So the argument of 'musical' versus 'unmusical' metres is circular. All metres are in fact musical by definition. And the very nature of metre is such that only those metres are possible in a language that are suited to it. So the reason for some metres being preferred to others should be sought elsewhere.

Urdu prosody is strictly formal, in the sense that it does not investigate the interaction of sound and meaning, as modern western prosody does. This prosody, instead, tells us with admirable precision what the sound patterns of a particular poem are. It has never attempted to explain why two poems in an identical metre can sound different.

Indicating short and long sounds by two separate symbols, it is possible conveniently to express the sound pattern of a poem through a diagram. The concept of diagrammatic presentation was, however, unknown to classical metrists. This is why the system seems so difficult to beginners. A mass of theoretical writing on Urdu prosody is available. Very little of it is original, though. Mention may be made of the Persian *Darya-e Latafat* (1801) by Insha (1757-1817), *Miqyasul Ashi'ar* (1886) of Mirza Auj, a short note on the caesura in *M'a'-ib-e-sukhan* (1929) by Hasrat Mohani (1875-1951), some writings of Azmatullah Khan (1887-1927) advocating the adoption of Hindi metres. In more recent times, Gian-chand Jain has theorized about the occurrence of stress patterns in Urdu metre.

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S.R.F.

PSEUDONYMOUS LITERATURE (Sanskrit). A pseudonym, according to dictionary, is a fictitious name, especially one assumed by an author, i.e., a nom-de-plume. Pseudonymous literature is, therefore, literature written under an assumed name. Sanskrit is unique in having a vast body of literature, especially gnomic and didactic, or erotic and devotional, which has been traditionally handed down under fictitious names. Treatises on polity, for instance, are palmed off on legendary celestial preceptors like Brihaspati and Shukra or mythological figures like Manu. All Shaiva Agamas are supposed to be the result of Shiva's dialogue with Parvati. Similarly, the entire body of puranas and upa-puranas is ascribed to an eponymous sage, Vyasa. Scholars, however, do not attach credibility to such ascriptions.

In old anthologies of Sanskrit poetry we often find excellent verses ascribed to poets who bear nicknames which are very funny, and we have no means of identifying the authors. These writings come under the head of 'subhasita literature', and it is estimated that the number of verses so collected may be no less than a lakh. In recent years Ludwig Sternbach undertook the task of editing them, but he could only publish before his sad end about 15,000 verses. V. Raghavan too attempted a survey of what he called sobriquet in Sanskrit literature. They relate to the descriptive names attached to poets in later times by their admirers. For example, Kalidasa is given the sobriquet of 'Dipashikha' by someone obviously impressed by the verse which contains this simile in the description of Indumati's Svayamvara in *Raghuvamsha*. In the same way, we have references to other poets with sobriquets like Chatra-bharavi, Ghantamagha, Dana-ratnakara, Yamuna-trivikrama, Venikrapana-amarachandra, Araghatta-dhanapala, and Karnikara-mankha. These sobriquets, too, need not detain us, since they were not names assumed by the poets themselves to hide their identity.

We have the name of a poet like Ghatakarpara which is a sobriquet divested of the real name, and serving virtually as a pseudonym. A similar example is that of the great commentator Jayamangala, whose sobriquet alone has come down to us, and we have no means of ascertaining his real name. In fact, this author has given us brilliant commentaries on Bhatti-kavya and prosody. We have fifty erotic verses by one 'Chora' (or thief), and often he has been wrongly identified with Bilhana. But exclusive references to him by Bhoja, who lived earlier than Bilhana, prove that he was a pseudonymous poet. Similarly 'Rakshasa-kavya' is a pseudonymous poem. Its author is remembered only as Rakshasa or 'demon' and no other name is known. It is not impossible that the poet chose this nom-de-plume for himself. The poem is also erotic. Unlike these nicknames, a pseudonym, complimentary to the poet, is instanced in 'Utprekshavallabha' adopted by a late 'mahakavya' writer. His work is *Bhikshatana-kavya*, describing the lila of Shiva as a beggar.

Whether it be a sobriquet or a pseudonym, the verses actually set out in the anthologies under the name are enjoyable, and some specimens of them may be given below in their English renderings. Here is a verse embodying a happy poetic fancy which earns its author the pseudonym, 'Kridachandra' (Toy moon):

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The cresent fallen from Shiva's crest
And the bangle broken in love play,
Joining both into a circle soon,
Parvati tells Shiva with a smile:
"See,O Lord, the full moon!"

In another example a poetess is called 'Vikata-nitamba' (heavy-hipped). Here are her verses:

Don't fear she is tender and soft;
Can a flower break under a bee's weight?
Hold her hard in intimacy;
A sugar-cane gently pres't
Won't yield its juice aright.

Some other pseudonyms noted by Ludwig Sternbach are 'Manovinoda', 'Bheri-bhayankara', 'Mahamanushya', 'Adbhuta-punya'. There are also bawdy verses under this head. It is, however, clear that in Sanskrit there is a whole class of 'muktakas' or pearls preserved in anthologies under pseudonyms and they deserve scholarly attention.

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K.Kr.

PUDUMAIPPITTAN (Tamil; b. 1906, d. 1948) was a well-known short story writer. One of the leaders of the so-called Manikkodi group, he was a rebel who found most trends in society frustrating. Born in a traditional orthodox Shaivite family in the Tirunelveli district, he took his B.A. degree and served as sub-editor in two Tamil dailies, *Dinamani* (1935-1941) and *Dinasari* (1942-1946), both edited by T.S. Chockalingam. Interested in the late thirties in the pre-war European situation, he was co-author of a biography of Adolf Hitler in Tamil. He also wrote a biography of Mussolini under the title *Fascist Jatamuni.* Recognised as a master story-teller since the mid-thirties, his writing career extended from 1933 to 1946 when he turned to the Tamil film as script writer.

Pudumaippittan wrote poems, literary criticism, general essays, political comments and plays. He is best known for his short stories, of which more than a third of his total output can be considered outstanding. 'Pudumai' (novelty) and 'pittam' (eccentricity) seemed to have been the hallmarks of his short stories. He was subservient to no ideology and subscribed to no known systems of philosophy. His ideas were uniquely his own and though he was a non-conformist in his personal life, he was consistent throughout his career.

Among his short stories 'Silpiyin narakam' (The hell of the sculptor, 1934) brought him fame. It portrays the dilemma of a sculptor who had created the 'Nataraja' image. If he dedicated it to the temple it would no longer be an art object but a figure of worship, and no one would look at the artistic side of it. Dedicating it to the harem as a mere object of art was out of question in the social milieu to which he belonged. This dichotomy is brought out in the form of dialogue between a Greek soldier, alive to aesthetic traditions, a Hindu Swamiji and the sculptor himself. It deftly evokes the atmosphere of ancient Poompuhar.

A similar ambiguity prevails in his other successful stories like 'Kanchanai' (1941). It is an effective evocation of the macabre and the morbid themes to which Pudumaippittan was addicted throughout his short life. In 'Kadavulum Kandaswamy Pillai' Lord Shiva escapes from the sanctum sanctorum of the temple only to find how difficult it was to live with humankind adjusting to their ways; this again was another theme familiar to the readers of Pudumaippittan in other stories as well. 'Sapa vimochanam', along with 'Kanchanai', is among the best crafted stories of Pudumaippittan. Does Sri Rama have a double standard with regard to his wife Sita and with regard to Ahalya, the wife of Gautama? Ahalya becomes stone again hearing the story from Sita's mouth as to how she had to undergo the fire ordeal to prove her chastity. Rama whom Ahalya had thought of as a hero showed feet of clay; she feels unequal to living again the life gifted by an unworthy person like Rama. The story can be read simply as a proof of the double standards of Rama, but it raises other questions equally valid for the discriminating reader. Ahalya was again a favourite theme with Pudumaippittan; he wrote at least three stories about her. In 'Andru iravu' he rediscovers the joy of telling an old story again taking two incidents from *Tiruvilayadar puranam.*

In another set of stories, Pudumaippittan seeks to explore the morbid and the abnormal, sometimes in a scientific manner. His 'Vetalams', 'Brahma Rakshasas' and 'Siddhas' are credible and interesting human beings. In quite another set of stories, he introduces the elements of progressivism and social commitment. A woman whoring to earn money for buying medicine for her ailing husband, a human being turned into a machine by routine but turning human for a second during his routine work, the urban cement civilisation to which the Tirunelveli man tries to acclimatise himself, are among the themes which Pudumaippittan handled ably. Still other stories deal with his spiritual quests. But whatever he wrote, his personal stamp was on it. Fifty years after they were written, his stories are extremely fresh and as readable as when they were written.

Pudumaippittan handled the Tamil language with an adequacy for creative purposes which was hardly matched in his own days and can be said to be scarcely matched even today. He was a master of the right word in the right place.

In addition to his stories, he has left some short plays that are equally effective. His short play 'Vaakkum vakkum' is very interesting. He has left a slim volume of verse, modernistic in content, but derived prosodically

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from the lesser masters of the verse form of the seventeenth century known as the Siddha poets. He also translated widely from the Western fiction. He edited three annual numbers of the *Dinamani* which gave a fillip to current creative writing in Tamil.

K.N.S.

PUGGALA-PANNATTI (Pali) is the fourth book of *Abhidhamma-pitaka* (Buddhist canon), but its contents are not highly metaphysical. It has much in common with *Suttapitaka*, both in form and in content. *Puggala* here stands for an individual or one opposed to a class. It does not mean soul as in the Abhidhamma texts.

The list of contents (matika) is given at the beginning of this book containing ten chapters. Chapter one deals with the manifestation of the six pannattis: 'skandha', 'ayatana', 'dhatu', 'sachcha', 'indriya' and 'puggala' which are elaborately treated. Persons are classified according to certain traits which have a bearing on the Buddhist religion. Fifty different types are given with only one characteristic in view. The types given, range from a 'sekha' (learner of the Dhamma) to an 'arahant' (saint). Chapter two deals with the types of persons on the basis of two traits, and twenty-six such types are given. Chapter three classifies the persons: those who defy 'sila' (ethical conduct), those who do not follow 'sila', and those who follow. Chapter four makes four divisions, for example, the division on the basis of speech and action. The next six chapters consider the classification on the basis of six to ten divisions of persons. Thus, for example, Chapter eight sets forth eight types from the beginners to those who have realised Truth. Chapter ten describes ten types of those who are the accomplished ones.

The method employed here is the same as found in *Anguttaranikaya*. From the point of view of form and content also. 'Sangitsutta' of *Digha-nikaya* is very similar to this: a part of 'Chattaro-puggala' section of *Puggalapannatti* is identical with 'Chattaro puggala' of Sangitisutta'. There are repetitions and much of the material is taken from the other parts of the canon, particularly *Suttanipata*. *Puggalapannati* may be one of the early abhidhamma texts according to scholars.

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R.S.S.M.

PUHALENDI (Tamil; b. 13th c.) was an epic poet who composed *Nalavenpa* on the story of Nala, an episode in the *Mahabharata*. Born in Ponvilainda Kalattur in Chengalpet district, near Madras, he was patronised by Chandraswargi, a petty chief ruling from Murnainagar in Malluvanad. The place has not yet been identified. Puhalendi mentions the name in a few places in his poem.

Nalavenpa is written in 424 'venpa' verses. The story of Nala was sung by Puhalendi and later by Prince Ativira Rama-Pandiya in a long poem of 2000 'viruttam' verses under the title of *Naitatam*. But between these two *Nalavenpa* seems to have been a more popular poem.

The story of the poem is well-known in India. It is a story of misfortune, suffering, patience and the ultimate triumph of virtue resulting in the reunion of the separated couple. Puhalendi narrated the story in a simple way but also in fine lyrical phrases highlighting the moral content of the story. Venpa is a complicated metre and in later days it was claimed that none can equal Puhalendi in handling it. Before him epic poems in the venpa metre were rare, but after him many used this metre for long narration.

M.Ar.

PUJALAL (Gujarati; b. 1901, d. 1985), whose full name was Pujalal Ranchhod Das Dalvadi, was born at Godhara (Gujarat). While studying for matriculation at Nadiad he came into contact with Ambalal Purani, a well-known Aurobindonian thinker and prose-writer. Through him Pujalal turned to the yoga of Sri Aurobindo. For higher studies he joined Gujarat College, Ahmedabad, but could not pursue the course. In 1923 he worked as a gymnastics teacher in a small school started by Karunashankar Bhatt at Kosindra. In 1926 he settled down at Aurobindo Ashram, Pondicherry.

Pujalal firmly believed that his poetic activity was inspired by Sri Aurobindo and the Mother of the Pondicherry Ashram. His first collection of poems, *Parijat*, was puplished in 1938 with an introduction by Balvantrai Thakore, a prominent man of letters. The publication of *Parijat* was considered a phenomenon and was highly acclaimed by eminent critics. Balvantarai, in his introduction, praised Pujalal's range of themes, mastery of metres, proficiency in the sonnet form and picturesque poetic style. He found Shelley's influence on his long poem 'Priya kavitane' and felt that Pujalal's muse was inspired by Shelley's Spirit of Beauty. A well-known critic, Dolarai Mankad, reviewed this collection in *Buddhiprakash* and praised Pujalal's poetic achievements. Another prominent critic, Vishnuprasad Trivedi, also spoke highly of his creative powers and equated Pujalal with Sundaram and Umashankar Joshi, the two leading poets of the age. Pujalal published a number of small volumes of poems like *Japamala*, *Urmimal* and *Aradhika*, etc. which were later put together in *Maha Bhagavati*. In his later life Pujalal became a prolific writer and published several collections of poems comprising devotional songs, children's poetry, heroic poetry, etc.

He brought out a collection of poems *Kavyaketu* in 1980 which resembled his earlier work *Parijat*. Most of the poems in the collection are long poems revealing the

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poet's sustained creative power, metrical mastery and ability to express a wide range of sentiments.

Pujalal's poetry, on the whole, has been a powerful expression of Sri Aurobindo's philosophy and vision of life. He wrote poetry in English and Sanskrit also. He published *Lotus Petals* (1943) and later *Rosary*. Almost all his English poems were collected in *Lotus Grove* in 1977. These are songs of a poet who has trodden the path of love and devotion. His Sanskrit poems are collected in *Stotra samhita* (1977).

Pujalal rendered valuable service by translating Aurobindo's poems into Gujarati. An anthology of them is called *Sri Arbindanan kavyao* (Poems by Sri Aurobindo), a book published in 1986 after his death. But Pujalal's monumental work is his poetic translation of Sri Aurobindo's *Savitri* into Gujarati, which was very highly acclaimed and Gujarati Sahitya Parishad awarded him the Sri Aurobindo Gold Medal for it. He wrote *Savitri sarasamhita* (1975) in prose, giving the substance of *Savitri* and elucidating its myth and symbolism. His *Chhandah pravesh* is a treatise on prosody. Pujalal has, indeed, richly contributed to the stream of metaphysical and devotional poetry in Gujarati.

Ra.J.

PUN TA PAAP (Kashmiri), that is 'Righteous act and Sin', is the third novel by Ghulam Nabi Gauhar (b. 1934), published in 1986. It is not only less conventional than Gauhar's earlier novels, *Mujrim* (1967) and *Myul* (1973), but also more broad-based than any other Kashmiri novel published so far. It is remarkable on two counts: first, its bulk (covering as many as thirty-four chapters spread over 404 pages); second, its selectively comprehensive coverage of Kashmir, topographical, social and cultural, within the fictional parameters of two parallel love affairs of Jan and Yaqub, the two chums. Jan, the only son of Haji Amiruddin, an affluent forest lessee, is a science graduate who has chosen to work in his father's firm. During his sojourn in a pleasant forest glen he develops intimacy with Reshma, a lovely Gujar lass brought up by the Haji. At this very forest camp, Jan is joined by his chum Yaqub, the elder son of Mansur Ahmad, an Assistant Commissioner, who has risen from the ranks. Yaqub is enthralled by Reshma's friend, Nazal, a shepherd lass, while his stepmother, Atiqa, would like him to marry a cousin of hers whose mother has blackmailed her. Yaqub, however, succeeds in getting the hand of Nazal, but is outwitted by the Haji who manages to receive him and his bride at his bungalow and prevails upon him to rush to Jan with his taped message. The Haji promises to leave Nazal at her in-laws and gives Yaqub his car for an urgent drive to the Rest House at Athavatu. It is there that Jan is waiting for marriage with Reshma whom he has rescued from the clutches of a Gujar abductor. The taped message of the Haji reveals his confession regarding his youthful escapades which could be construed as his having fathered Reshma. In the same breath the Haji talks of Nazal as his daughter-in-law. The novel, thus, ends on an intriguing note of tragic helplessness.

Such a fictional frame has afforded the author a wide scope for an interplay of scenic, socio-cultural and temperamental diversity. The reader is, thereby, treated not only to the scenic splendour of the valley right across from Yusamarg in the south-west to Athavatu in the north-east, but also to a meaningful criss-cross of nature and society, throwing up transitional shades of the post-Independence cultural milieu of Kashmir. The changing patterns of life are effectively reflected, and even the political concerns are revealed here and there in allusions to 1953, the DNC activists, the Mohalla Presidents, the aspiration for maintaining the Kashmir identity, the sense of frustration caused by delay in constructing an alternative highway on the old Mughal route, and so on. The down-town conservatism of Safakadal (VII Bridge) is skilfully juxtaposed with the Civil Lines snobbery of Raja Bagh.

An outstanding feature of the novel is the use of a looking glass as a telling motif. Atiqa's father had purchased it at an auction of the late Maharaja's household furniture. Her doting husband had got it framed in richly carved walnut wood, and fixed up on her dressing table. A proud possession of hers, it reflected not only the loving concern of her husband but also the frivolities of her adolescent past which she took care to black out and write off, particularly her affair with the wicked Shafi Mirza, her college mate. Another interesting device employed by the author is the taped message of the Haji, already referred to.

Despite the fact that some avoidable crudity and inaccuracy have spoilt Gauhar's diction at a number of places, he can rightly be proud of felicity of expression, e.g.

> The mid-day sun of November tasted honey (p. 135):/Reshma stood breaking up the knotty nuts of words so clumsily that the kernel got mixed with the breakage of the rind. (p. 400):/she was in a whirl like a clay-pot revolving on the potter's wheel. (p. 401).

P.N.P.

PUNDALIK, VIDYADHAR GANGADHAR (Marathi; b.1924, d. 1989) did his M.A. in 1952 and Ph.D. in Sociology in 1970. He did his research under the eminent sociologist and Marathi litterateur Iravati Karve. As a teacher, he taught civics, politics and general sociology at the University of Poona where he was a Reader.

He has to his credit five collections of short stories, four full-length plays, two collections of one-act plays, some essays on literary criticism and character sketches. He won three Maharashtra State Awards and the Soviet Land Nehru Award.

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He is well-known for his controversial plays and stories, which raise many fundamental questions about the changing values in society and their ethical and psychological implications. His famous books are *Mata Draupadi* and *Charvak* (plays), *Chakra* (a collection of one-act plays), and three short-story collections *Popati chowkat*, *Tekadivarche peece* and *Mal*. He was associated with the All India Radio and Doordarshan for a few years, and was a member of the General Council of the Sahitya Akademi in 1984.

P.M.

PUNEKAR, SHANKAR MOKASHI (English/Kannada, b.1928), poet, novelist and critic, was born at Dharwar and educated there. He studied under Armado Menezes and V.K. Gokak at college and obtained his Ph.D. degree on *The Later Phase in the Development of W.B. Yeats* under the guidance of Gokak. He taught English at colleges in Belgaum, I.I.T. (Bombay), and is at present Professor of English at Mysore University.

Mokashi Punekar is the author of about twelve books in English, six books in Kannada, and many research papers and articles. His poetic art has been appreciated by such eminent critics as Herbert Read, according to whom his 'characteristic mode is a poetic fantasy or wit, perhaps nearer to the work of Wallace Stevens than to that of Yeats or Eliot.'

His works in English include two collections of poems, *The Captive* (1965) with an impressive short preface by Herbert Read, and *The Pretender* (1968). He has several critical and miscellaneous works to his credit like *The Later Phase in the Development of W.B. Yeats* (1966), *The Later Poems of W.B. Yeats* (1978), *Studies in Indo-English Literature* (1978), *P.Lal: An Appreciation*, *The Indo-Anglian Creed and Allied Essays* and *Vinayak Krishna Gokak* (1974). *The Cycle of Seasons* (1966) is a translation of Kalidasa's *Ritusamhara*. His another ambitious translation of Kuvempu's *Ramayanadarshanam* is yet to appear.

He was awarded the Golden Jubilee Award by Mysore University for his collection of poems, *The Pretender*. *Pashchatya vimarsheya itihasa* won him the state Sahitya Akademi Award. He represented India at *Struga Poetry Evenings* in Yugoslavia. The Karnataka Sahitya Akademi gave him a special award in 1987 for his contribution to Kannada literature. He received the Sahitya Akademi Award for the Kannada novel *Avadheshwari* in 1988.

R.M.V.R.

KANNADA: He started writing Kannada verse early. *Mayiya muru mukhagalu* (Three faces of Maya, 1970) established him as a poet. The title piece has appeared in several anthologies and is regarded as one of the best in the language. However, it was his first realistic novel, *Gangawa mattu Gangamayi* (Gangawa and Gangamayi, 1956) which made him famous as a writer. Appreciated by both traditionalists and modernists, the novel has been chosen by the National Book Trust for translation into all national languages. His other two novels are *Natanarayani*, serialised in a magazine, and *Avadheshwari*, dealing with the protagonists of the Vedic age. His critical works in Kannada include *Bendreyavara kavyamimamsa* (Bendre's poetic theory, 1964), an attempt to evolve Bendre's poetic theory on the basis of his poems, *Pashchatya vimarsheya itihasa* (The history of Western criticism, 1976), and *Sahitya mattu abhiruchi* (Literature and taste, 1982), a collection of critical essays centring on Yeatsian nativisation and de-colonisation theme.

Gi.G.

PUNYTMO RAM KAMATI (Konkani) is a biography of Ram Kamati, a 17th - 18th century Goan, written by the eminent Konkani writer, Sanay Gomybab. The book is subtitled 'A Tragic Historical Life'. A Goan by origin, Kamati was a leading merchant, social worker and statesman. A versatile genius, he had a chequered career as a tobacco merchant, contractor, overseer, soldier and treasurer of the East India Company which he served to the best of his abilities. An honest social worker, he rebuilt the famous Valkeshwar temple and Samalialal temple in Bombay, previously destroyed by the Portuguese. He served the people and the company for nearly four decades and rose to be an influential person of his times. He was the only Indian to be invited at the inauguration of the first ever English Church in Bombay in 1718. Unfortunately, towards the end of his life, some jealous people in collusion with the Company, maliciously involved him in a false scandal and branded him as a traitor, ultimately to be sentenced to life imprisonment.

Sanay Gomybab painstakingly goes through all available age-old documents and other sources to prove that the charges against Ram Kamati were fabricated and baseless. The publisher of the book says, "With the help of documentary evidence, the author has proved beyond doubt that British rulers tried and penalised Ram Kamati most unjustly. The book exposes British justice irrefutably and lays the blame squarely on the then rulers. No jury of any court can possibly nullify the conclusions so convincingly arrived at."

Sanay Gomybab shows a deep involvement with the hero of the biography. He writes: "At the time of writing this account, I feel, by my good fortune, the grand old Kamati himself is standing boldly before me narrating in his own style his tragic story." Indeed, the account of Ram Kamati's rise to glory and his tragic end is a powerful potential theme for a novel or a drama.

The book has an epilogue entitled 'Disturbed hornet's

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nest of thoughts on reading Rama Kamati's life'. The biography, on the whole is a subjective analysis of Kamati's life and activities in the framework of the existing circumstances. The readers come face to face with the author's nationalistic bent of mind and yet lament Kamati's wrong placement of loyalty and total dedication to the British rulers. The book is rightly regarded as a pioneering effort in Konkani biography.

P.G.T

PURABI (Bengali) is a poetical work by Rabindranath Tagore, written when he was sixty-four. It was published in 1925, along with other works like *Grihaprabesh* and *Prabahini*. It was preceded by *Lipika* (1922) and *Sishu bholanath* (1922), and followed by *Lekhan* (1927).

This work consists of seventy-seven poems and is named after its first poem 'Purabi'. The last poem of this anthology is 'Italia'. The first poem was written in January 1924 at Sriniketan (near Santiniketan) and the last was written on 24 January 1925 in Milan, Italy. In the first edition the poems were grouped under three heads: "Purabi", "Pathik" and "Sanchita". But the last group was dropped in later editions. It may be said the poems grouped under 'Pathik' are more significant and suggestive of the central theme of this book. The poems collected in the "Purabi" group were mostly written in 1923. The rest were written between 26 September 1924 and 25 January 1925.

The first few poems were composed when Rabindranath was living in a wooden bungalow built by a Japanese craftsman 'Amed Kasahara' upon a banyan tree at Sriniketan. In March 1924 he set out on his sixth foreign tour to China with some of his associates. In September the same year he was on his seventh foreign tour to South America. On 24 September he left the port of Colombo. During this voyage on his way to Paris he wrote seven poems including 'Sabitri'. From Paris he went to Argentina. He fell ill on the ship and only a few poems were written during his illness. At Buenos Aires, Victoria Ocampo was his host. As many as 26 poems of *Purabi* were composed there. Rabindranath dedicated this poetical work to Victoria Ocampo whom he called 'Vijaya' when it was published. On his way back to India, he visited Milan where he was warmly welcomed at the People's Theatre. The last poem of this book was written on this occasion. Before he finally left for his homeland, the poet spent a few days in Venice. During this journey he also wrote a prose work, called *Pashchim jatrir diary*, which is in a sense complementary to *Purabi*.

Literally, 'purabi' is a 'ragini' or tune in Indian classical music. It is actually a tune of the evening and expresses a sense of deep pathos. *Purabi*, Rabindranath's work, also signifies the same and is an embodiment of his thoughts and feelings when he was in his sixties. Love is its central theme. It is melancholy love and from the beginning to the end there is a haunting sense of a deep-seated melancholy. There are romantic notes expressing a sense of wonder and mystery as he contemplates love. Rabindranath had written many poems in memory of his sister-in-law, whom he had loved and who had died in her early youth in 1884. In 1914, after a lapse of thirty years, he wrote a remarkable poem named 'Chhabi' in memory of his 'forgotten youth' and love. Nine years after that he again composed a bunch of love-poems incorporated in *Purabi*. Some of these are directly related to the memory of his sister-in-law, and some of them are concerned with the living memory of Victoria Ocampo. Yet an eternal woman is there, an idealised form of woman he loved in life. 'Kritajna', 'Atithi', 'Leelasangini' and other poems express Rabindranath's experiene of love in his later life. This has also been expressed in another way in *Paschim jatrir diary*. Rabindranath explained his concept of woman and love in this prose work. He was looking back to his past in search of the eternal woman who could have fulfilled his life with eternal delight.

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Pr.K.

PURAN SINGH, SARDAR (Hindi/Punjabi; b. 1881, d. 1931). Born in a Sikh family, he was educated at Rawalpindi and Lahore. After passing Intermediate examination in 1900 he went to Japan and studied Chemistry at the Imperial University, Tokyo. It was there that he listened to Swami Ramtirtha's lectures and was so impressed that he decided to renounce the world. However, at the persuasion of his mother and dying sister he gave up that idea, married and settled down in life.

A poet, a patriot, a humanist, Sardar Puran Singh was all rolled into one. A litterateur who knew several languages, he contributed handsomely to English, Punjabi and Hindi literature. His translations of Bhai Vir Singh's Punjabi poems, and Punjabi folk songs ('Sisters of the Spinning Wheel' in English) have a certain peculiar literary flavour.

Mahavir Prasad Dwivedi and his famous monthly *Saraswati* attracted him towards Hindi writing. He has written only six essays in Hindi: 'Sacchi virta', 'Kanya dan', 'Pavitrata', 'Acharana ki sabhyata', 'Mazduri aur prem' and 'America ka masta jogi Walt Whitman'. All of them were published either in *Saraswati* or in *Bharatodaya*. Later, they were collected and appeared in book form. He wrote these essays when he was a teacher at Dehradun and were published under the name of Adhyapak Puran Singh.

He is one of those few writers who, in spite of their

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scant literary output, have left their foot-prints on the sands of time. His essays have been called ethical or social, but they are not so in the conventional sense. As a matter of fact, he wrote inspired by high idealism. Therefore, in his essays he championed the cause of women, the poor and the exploited, nobility of conduct, action against inaction and universal brotherhood. And he advocated them in a language charged with emotion. Buffon's remark 'style is the man' fits him aptly. His impassioned style, sincerity and emotional fervour are reflected in these essays, the characteristics seen later in the writings of such authors as Raghuvir Singh and Hazari Prasad Dwivedi.

Puran Singh's language is simple and forceful. He has no prejudice against any language; so we find a liberal use of words from Sanskrit, Urdu and English in his essays. For him communicability and rapport with the readers are the prime concerns of a writer. His sentences are short; sometimes we have a chain of short independent clauses used to heighten the effect. For special effect he uses contrast or antithesis, and pictorial diction. By employing 'lakshna' (indicated meaning) he forces the reader's attention to the intended meaning. The essays are interspersed with satire, embellishment, and quotations from English and Urdu. His mother tongue was Punjabi, and he could not write correctly in the Nagari script, and would, therefore, write first in the Persian script and then transcribe it into Nagari. And yet his language has natural flow and power of emotion which carry the readers along.

S.S.G.

PUNJABI: Sardar Puran Singh was an eminent Punjabi poet. Though trained to become a pharmaceutical chemist, he turned to poetry at an early age when, during his training in Japan (1900-1903), he chanced upon a copy of Whitman's *Leaves of Grass*. All his later poetry in Punjabi as well as in English, in a manner, went 'homing' back to that moment, though the influence of the Sikh scriptures ultimately subsumed the Whitmanian dialectic and poetics. Making light of worldly rewards and honours, he sought fulfilment in nature, in the simple pieties of the country life and in the holy word of his Sikh Gurus. By the time of his death, he had attained the status of an 'elder man of letters'. There was hardly a literary genre which did not solicit his creative imagination, and apart from his varied publications, he left behind scores of unpublished manuscripts. Now in the custody of the Punjabi University, these manuscripts have been, with one or two exceptions, edited and published in book form. A special commemorative journal, *Puran Singh Studies*, has, in addition, carried a few of his English stories and sketches, as also some earlier stray writings in Punjabi.

Puran Singh's Punjabi verse comprises the volumes entitled *Khulle maidan* (Open spaces, 1922), *Khulle ghund* (Open veils, 1923) and *Khulle asmani rang* (Wide blue skies) written in 1927 and published posthumously in 1965. In all these works, the dominant impression is that of a poet inebriated by the miracle and mystery of God's creation. There is a deep reverence for all sentient life, and no creature or form of animal existence is excluded from his wide embrace. Apart from Whitman, there is a perceptible impression on his poetry of the English romantics and mystics like Blake, Wordsworth and Shelley in particular. The feeling of life's richness and amplitude comes through effortlessly. However, his pantheism is almost always imbued with a scriptural spirit, and the imagery and symbols show a remarkable symbiosis of secular and spiritual overtures. Eventually, the poet's love for all created life finds an eloquent expression in his celebration of the Punjabi ethos, mores and moorings. Some of his later poems are marked by a nostalgia for the sights and sounds of his native land. The poetry of thing, place and person assumes a compulsive charm. His regionalism is, in reality, a localized sentiment the force of which stems from his feeling for the mother earth. What he admires most in Punjabi life is the spirit of acceptance, action and commitment. This is in sharp contrast to his distrust of Brahminical intellection and logic-chopping. In some of his poems, he questions the claims of 'murderous philosophy' and the solicitations of the other-wordly and metaphysics. Nor is he bothered by the imponderables and ambiguities of life for all such contradictions are resolved in what he calls 'Guru consciousness'. Again a marked sensuous strain in Puran singh's verse testifies to his love of female beauty in all its forms. The woman is regarded as a vessel in which the human and the divine sail together. The spousal imagery of the *Gurbani* is often recalled with startling effects. However, the purely sensuous aspect occasionally gives us a faint hint of eroticism. Eventually all human or societal constraints begin to chafe him. In one of his poems he avers that it is the lie that covers its nakedness and that the soul needs no raiment.

Puran Singh is the first poet in the language to employ *vers libre* in an authentic manner. The Whitmanian prose-poem thus becomes the metrical correlative of his restive and free-wheeling muse. The Whitmanian catalogue and excesses do disturb the tenor of some poems, and tend to create a kind of amorphousness, but happily the rhetoric is often strong enough to carry the burden.

The only volume of essays to appear in Puran Singh's life-time *khulle lekh* (The open essays, 1929), carries 15 pieces of varying length and the subjects comprehend such topics as love, poetry, religion, art, patriotism. The essays are simply an extension of his poetic themes and have a distinctive lyrical flavour. A volume of his Punjabi essays, *Kanyadan te hor lekh* (The giving away of the daughter and other essays, 1968), has six pieces, including one on Walt Whitman. His English writings and translations constitute a considerable bulk of his work. These include *The Sisters of the Spinning Wheel* (1921), *Unstrung Beads* (1923), *Nargas by* Bhai Vir Singh, a translation (1924),

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The Spirit of Oriental Poetry (1926), *The Spirit-Born People* (1976), *The Bride of the Skies and Other Poems* (1976), *Spirit of the Sikhs (1978)* and *Temple Tulips* (A novel,1981, etc.

D.S.M.

PURANA (Sanskrit). The puranas constitute a distinctive genre in the annals of Sanskrit religious literature which shed illuminating light on the emergence of the post-Vedic phase of Hinduism. The word 'purana' has been variously interpreted, but the original import is ever clear. It means 'old narrative' and is almost always mentioned along with 'itihasa'. The *Atharvaveda* (XI.7.24) speaks of puranas along with the four Vedas. Kautilya's *Arthashastra* (1.5) enumerates 'puranas' and 'itivritta' while defining 'itihasa'. But how far such references are based on actual puranic texts is debatable. The term 'puranas' primarily means a separate genre in which mythological and legendary lore was collected, the roots of which reach back to the Vedic period. But very few of these puranas have come down to us, since the extant puranic texts have been re-organised time and again. The external form and the archaic frame of the older puranas have been retained only as a matter of priestly convenience. Even though referred to earlier, the existence of authentic puranas is definitely proved only in the Sutra literature, e.g. *Gautama Dharmasutra* (XI.19).

As we investigate the genesis of the extant puranas, we learn that the complete metamorphosis of the Vedic religion did not take place all of a sudden. The puranas offer us vital clues to the transformation of the sacrificial religion into a sectaraian religion with elaborate cult-figures and abundant mythological details. Further, the puranas bear witness to the great manoeuvring ability of the Brahmin priests vying with one another for establishing the supremacy of the presiding deity of their own cult. Its authority is evident from the fact that it has been hailed as the 'fifth Veda'. It can be safely assumed that a good few puranas came into existence long before the beginning of the Christian era, though they might have only formed the primary nucleus and, what is interesting, might have been discarded by later compilers for more pressing cult-considerations. Thus the *Apastamba Dharmasutra* quotes a verse from a *Bhavishyat purana* besides two other verses from some unspecified purana text, but none of them is found as such in the texts extant. In fact, the puranas came into being from a very ancient repertoire of the Indo-Aryan society whose basic ingredients are too obscure to be determined. The great epics originated from the same repertoire but developed in their own way. However, the *Mahabharata* is nearer to the puranic firmament both in compositional style and in world-view; its compilers refer respectfully to the puranas time and again.

The puranic genre does not seem to have any special literary predilection, and it flourished freely as massive compendium of folk tales and myths derived from the oral tradition as well as beliefs and doctrines of all descriptions. Though the archaic form of the genre might have existed as early as the fourth or the fifth century BC, the famous names of eighteen Mahapuranas did not come into vogue earlier than the third century AD. It may be mentioned here that the word 'Mahapurana' originated later; it is found in the *Bhagavata* (xii.7.10 & 22) and *Brahmavaivarta* (iv.3.7 & 10). Eighteen puranas have been mentioned in the 'Svargarohana parvan' of the *Mahabharata* but its authenticity as an early text is doubtful. The *Vishnu* (iii.6) and the *Markandeya* (ch. 137), commonly accepted as the two earliest puranas, contain a list of eighteen Mahapuranas. Such lists are also found in the *Harivamsha* (iii, 135,3), *Vayu purana* (ch. 104), *Matsya purana* (ch.53) but these might have been revised many a time and hence their authenticity is doubtful. It may also be noted that the puranas gained bulk only when Brahminism attained supremacy in the Gupta period. Moreover, the number of the puranas swelled with time; at the outset, the puranas do not seem to have been eighteen in number. According to a legend referred to in one of the earliest puranas (i.e. *Vishnu*) (iii.6), the bards composed only four fundamental puranic texts (i.e. Mulasamhita). The *Bhagavata* (xii. 7) also speaks of a similar legend. However, we need not surmise that all the puranic texts emerged out of a single Meta-Purana because such a view is extremely untenable.

The eighteen Mahapuranas are: *Brahma, Padma, Vishnu, Vayu, Bhagavata, Naradiya, Markandeya, Agni, Bhavishya, Brahmavaivarta, Skanda, Matsya, Kurma, Varaha, Vamana, Brahmanda, Linga* and *Garuda*. Apart from their scriptural value, these Mahapuranas, by and large, are also important for the study of the socio-religious life of the Indian people spread over a millennium.

The phenomenal popularity of these Mahapuranas gave rise to yet another sub-genre known as Upapuranas or secondary puranas, and interestingly these texts are also said to be eighteen in number. Indian orthodoxy ascribed much prestige to this particular auspicious number as is evident from the *Mahabharata* and *Gita*. The number of upapuranas is rigidly limited to eighteen by the different bards while there are clear indications of the existence of more texts of the same category. Except the controversy between the *Shivapurana* and the *Vayupurana*, there is almost complete agreement regarding the titles of the Mahapuranas, but the names of the Upapuranas vary in different lists. Among the Upapuranas, the following deserve attention. *Adya, Narasimha, Shivadharma, Varuna, Kalika, Maheshvara, Shamba, Saura, Parasharokta, Maricha, Bhargava, Kapila, Nandipurana, Naradiya, Manava, Ushanaserita, Shiva, Devibhagavata, Brihaddharma, Aditya, Vishnudharmottara, Nandishvara,* etc.

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The *Matsyapurana* (Ch.53) mentions only four Upapuranas, viz. *Narasimha Nandi, Shamba* and *Aditya;* nevertheless it speaks admiringly of them ('loke ye sampratishthitah'), it seems that the remaining upapuranas were not yet composed. The scholars tend to fix the date of the *Matsya* not later than the second half of the seventh century AD. So the first set of upapuranas seems to have come into being some time before that. As Vallalasena refers to the lists of eighteen upapuranas in his *Danasagara,* the lower limit may be fixed not later than the ninth century AD. But this is also the time when the principal puranas were taking shape. Therefore even if the *Matsya purana* speaks of the upapuranas as mere supplements to the principal puranas and of having originated from the latter, this does not seem to be historically true. The upapuranas generally try to establish their claim to the status of principal puranas, and their eagerness on that count is understandable. But, as we have already stated, the number of the principal puranas was restricted to eighteen and was made sacrosanct. When the Smarta adherents of different sectarian systems began propagating their own ideas vigorously, the number of puranas swelled; besides, numerous additions and readjustments were made to the existing puranas. Some elementary details are therefore shared by the principal puranas. At any rate, the new works had to be accommodated as authoritative texts; thus, the concept of a group of eighteen secondary puranas (upapuranas) came into being.

In the form extant, the puranic literature is not confined within the limits of its famous and old definition found in the celebrated lexicon, *Amarakosha.* The puranas have practically turned into Smriti codes because the five characteristics seem to have been ignored either totally or partially. Before we enumerate these five characteristics it may be noted that in the later phase of puranic composition an attempt was made to differentiate between the principal and secondary puranas merely on the basis of the number of those characteristics. In the *Brahmavaivarta* (iv. 133.6-7) it has been stated that the five characteristics are meant only for the Upapuranas, while the Mahapuranas are distinguished on the basis of their having ten characteristics. The *Bhagavata* also speaks of ten such ingredients (xii. 7.9-10). Actually this addition was necessitated as heterogenous material was incorporated from the Smriti tradition and the original 'Panchalakshana' suffered from the blemish known as 'abyapti'. The following five charcteristics are referred to in most of the extant puranas (viz. *Vayu* iv.10-11; *Matsya* 53-65; *Vishnu* iii. 6.25; *Garuda* 1.125.14; *Bhavishya* 1.2.4-5; *Varaha* ii.4.; *Bhagavata*. xii. 7.8.10): (a) creation (Sarga), (b) recreation (pratisarga), (c) genealogy of gods and sages (Vamsha), (d) cosmic cycles each of which has a Manu, i.e. primeval ancestor of the humanity (manvantarani), and (e) accounts of royal dynasties (Vamshanucharita).

Only the earlier puranas like *Vayu, Vishnu, Matsya* and *Brahmanda* are nearer this definition though none of them entirely agrees with it. The *Markandeya, Bhagavata* and *Padma* may also be included in this category. It is obvious that the 'Panchalakshana' definition does not take any note of sectarianism even though almost all the extant puranas are dedicated to some particular cult. It may mean that the sectarian zeal did not overpower the Indian society when the five essential characteristics were formulated. As the champions of sectarianism took control of the puranic composition, new definition had to be evolved. The principal puranas like *Bhavishya, Garuda, Narada, Skanda, Brahma, Brahmavaivarta, Kurma, Agni, Varaha, Linga* and *Vamana* as well as the upapuranas increasingly leant towards sectarianism. The smarta adherents to the different religious schools zealously advocated their own ideals by way of interpolating new chapters in the already established puranas and also composed new puranic works.

The strikingly varied nature of the contents of the puranas seems to be the result of free use of diverse materials embedded in the great legacy of the Indian people. These materials are as follows: tales (akhyana), anecdotes (upakhyana), songs and ballads (gatha), traditional lore (kalpajokti). These include mythology, cosmogony, various legends, genealogical accounts, folk beliefs, law codes and miscellaneous topics. A close perusal of the puranic texts reveals this genre to be the meeting point of not only innumerable apparent and real diversities but also of mutually exclusive tendencies of Indian socio-cultural milieu stretched over more than a millennium. The puranic literature is a unique outcome of the ever continuing synthesis of various socio-economic formations operative between the fifth century BC and the twelfth century AD. Thus it is linked with the vital spiritual needs and urges of the people, who were trying to absorb the continual influx of new ideas as well as taking into their stride the resultant conflict and tension. The puranic genre should therefore by regarded as the literary-cum-metaphysical correlative of the material life of the Indian society, busy in working out the best possible synthesis in the concluding centuries of the first millennium BC and the first few centuries of the Christian era. The puranas are unique records of the outcome of continual clash and friction, readjustment and mobilisation, conservatism and the accommodating spirit of the Indian society, keen to come to terms with its evolving ethos.

In the proto-puranic stage, the floating ballads, legends, folktales and myths were restructured and gradually collected to suit the new tendencies of pervasive synthesis based on an understanding between various groups of Vedic Aryans and non-Aryan population. The wheel of syncretic assimilation came full circle with the evolution of the new puranic genre since it absorbed material from all the groups of people. This synthesis continued uninterrupted till the momentous metamorph-

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osis of the Brahmanical religion into the puranic sectarian Hinduism was complete. As we go through the different puranas enumerated above, we understand that the change is indeed radical. Unlike the age of the *Rigveda*, life is now considered to be an unmitigated evil and the sole aim of man is to escape it. Moreover, life is not considered limited to the present life alone, but it is a succession of lives generated by good and evil deeds of man, the fruits of which had to be enjoyed and suffered in the chain of lives. The spiritual goal of the age of the puranas is to snap the chain of rebirths. Performance of sacrifice is found to be totally inadequate to snap the chain of 'Karma' and consequent rebirth, since sacrifice itself was 'Karma' and counterproductive. Instead, the sectarian gods like Vishnu, Shiva, Ganapati, Brahman, Devi etc. are believed to be the sole bestower of emancipation.

The new phase of puranic composition brought in its train numerous new deities with images and temples, pilgrimages, vows, sects etc., thus offering a unique opportunity for the puranic poets to usher in new clusters of stories and anecdotes. Most of these took shape between the third and the eighth century AD. The mode of worship had changed its character by then. The sacrifice offering Vedic Aryans switched over to worship (Puja) of idols. It may be conjectured that the visual appeal of the deities captured the imagination of the Aryans who so long worshipped ideas. Besides, 'puja' or idol-worship is much more emotionally satisfying than 'yajna' or sacrifice, though the latter might have been more pompous and awe-inspiring. In the meantime, the Agamic elements ('Agama lokadharmanam maryada purvanirmita': *Mahabharata*), embodied in the popular and probably the pre-vedic folk religion, gradually infiltrated into the domain of the Great Tradition and culminated into the composite mythic world of the puranas.

Besides worship of images, vows and pilgrimages play an important role in the puranas. We are frequently told that if one fasts and offers oblations to a particular god, and if one goes on pilgrimage and bestows gifts on Brahmins one acquires the cumulative merit of many sacrifices. The 'panchayajna' of the puranic age clearly reflects the trend of the time. The trouble, expense and complexity in performing a sacrifice with detailed paraphernalia are eliminated, and yet the sense of having performed the necessary rituals is maintained. Many social factors contribute to such a change of outlook. Even before the advent of Buddhism, the violence and bloodshed involved in animal sacrifices had been questioned. In the changed socio-economic formations, the wanton slaughter of animals was no longer economically permissible. The emergence of the concepts of rebirth and Karma were also changing the contours of the old religion. Moreover, a demoralising element of fatalism seems to have penetrated the genral world-view and basic attitude to life.

Then there was altogether a new approach towards religion in the form of 'bhakti' or devotion which meant reliance on a personal god for attaining the ultimate goal and which was a true substitute for elaborate rituals. The puranic world-view was the outcome of the amalgamation of diverse elements in the delineation of which literary considerations were not given much prominence. However, the *Bhagavata* shows unmistakable poetic skill on many occasions, while the *Vishnu, Agni, Padma puranas* etc. had their moments of excellence. At any rate, the authors of these puranas do not seem to have any literary ambition, though the genre is an integral part of the Indian cultural history. In spite of its limitations, it would remain an invaluable collection of great dexterity and encyclopaedic range.

Ta.B.

PURANAS: CONTENT. A brief note on the subject-matter of the puranas follows:

The *Brahmapurana* is generally given as the first in the list of the puranas, and hence it is sometimes called the *Adipurana*. Among the legends narrated in this purana, mention may be made of those which are related to the creation of the world, the birth of Manu, the primal man, and his descendants, the origin of gods and demigods, and the solar and lunar dynasties. It describes the various parts of the world. Greater parts of the text are devoted to the glorification of sacred places, rivers, etc. A large section is devoted to the life and exploits of Krishna.

The second in the list, the *Padmapurana*, is a voluminous work divided into six books, called the khandas, viz. Adi, Bhumi, Brahma, Patala, Srishti and Uttara. The first book, i.e. the Srishtikhanda is devoted to the glorification of Vishnu and the creation of the universe. It tells also about the 'pitris' (ancestors) and the rituals of 'shraddha'. The lunar dynasty down to Krishna is also described here. The second book, the Bhumikhanda, i.e. the section on earth, contains, *inter alia*, the legend of Prahlada, the famous Vishnu devotee. It also devotes a large section to the glorification of sacred places. The Srishtikhanda, describes the various worlds of the gods, especially Vaikuntha, the abode of Vishnu. It narrates the legends of Dushyanta and Shakuntala and Pururavas and Urvashi. The Patalakhanda, the fourth section, describes the nether world, particularly the subterranean regions, the dwellings of the Nagas. The whole Rama legend finds place in this khanda. A few chapters narrate the early life of Krishna with a mention of Radha. The last section, Uttarakhanda, expounds the Vishnu cult and teaches various practices of Yoga.

The *Vishnupurana* or *Vaishnavapurana* is primarily a scriputre of the Vishnu cult. It consists of six sections and contains all material, typical to the puranic literature, e.g. the creation of the world, the origin of the gods, dynasties of the world, the stories of Manus, genealogies of royal races—some mythical, others historical. The fifth book of

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this purana contains a detailed biography of the divine cowherd Krishna.

The *Vayupurana*, mentioned in some of the lists as *Shiva* or *Shaiva-purana*, is dedicated to the worship of Shiva. Besides the usual puranic material such as the creation of the universe, birth of Manu, etc, the purana abounds in legends narrated for the glorification of Shiva and the teaching of Yoga. It lists many historical dynasties including that of the imperial Guptas.

The *Bhagavatapurana* is the most famous and popular among the puranas. It still exerts the greatest influence on the life and religion of the Indian people. It is the scripture of the Vaishnavas belonging to a number of sects. After describing all the incarnations of Vishnu, it dwells in greater length on the life, particularly early life, of Krishna in Gokula. It describes the divine love of Krishna and the gopis. This purana is an excellent piece of classical Sanskrit literature and contains at the same time much philosophical material.

The *Brihnnaradiya* purana is named after its narrator, Narada, the model of Vishnu devotee. It does not touch upon the usual puranic subjects but concentrates on the philosophy and practices of the Vishnu cult. Several of its chapters deal with the duties of different castes and ashramas.

The *Markandeyapurana* glorifies neither Shiva nor Vishnu but Brahma and the older Vedic gods, such as Indra, Agni, Surya, etc. A part of this purana, 'Devimahatmya', generally believed to have been inserted in this ancient text much later, teaches the worship of goddess Durga and glorifies her various forms and exploits.

The *Agni* or *Agneyapurana*, even if it describes the incarnations of Vishnu and dwells on the Vishnu cult, is essentially a Shaivite purana and deals, in detail, with the cults of Shiva worshipped in linga form, and Durga. It also mentions Tantric rites and the cult of Ganesha.

The *Bhavishya* or *Bhavishyatpurana* chiefly contains prophecies regarding future. The greater part of the work deals with the Brahmanical ceremonies, feasts, duties of different castes, etc. Some sections deal with sun-worship and the Brahmins from the Sakadvipa, named Bhojakas and Magas.

The *Brahmavaivartapurana* is divided into four parts. While the fitst three books deal with the creation of Brahma, Prakriti (priomordial nature), Ganesha, etc. the fourth book deals, in great detail, with the life of Krishna and His exploits in Gokula. The sole object of this part is to glorify Krishna and His divine beloved Radha, in myths, legends and hymns.

The *Skandapurana* is the most extensive work in this class. This purana contains approximately one lakh verses. and is divided into several khandas and samhitas, their number varying in different recensions and editions. The purana contains heterogenous material, both typically puranic and otherwise. A big portion of the text is occupied by legends and myths related to several sacred places, rivers, mountains and other centres of pilgrimage. Innumerable religious ceremonies and 'vratas' have been described in this purana.

The *Matsyapurana*, besides containing usual puranic legends, describes some of the historical dynasties, with special mention of the Andhra dynasty. The *Kurmapurana* is divided into four samhitas, viz. Brahmi, Bhagavati, Sauri and Vaishnavi. The purana starts with the legend of the tortoise incarnation of Vishnu and describes the story of churning the ocean by gods and demons. The purana delineates catholicity of spirit, teaching that all deities are the mainifestations of the same supreme God. The work contains a section called 'Ishvaragita' which teaches the same philosophy as in the *Bhagavadgita*. The *Varahapurana* embodies the narrative by Varaaha, the third incarnation of lord Vishnu, and describes holy places, besides offering mantras (chants). The *Vamanapurana* begins with several incarnations of Vishnu with special emphasis on Vamana-avatara (Dwarf incarnation) and then teaches the worship of Shiva in the form of linga in connection with the glorification of sacred places.

The *Brahmandapurana*, considered to be one of the Vaishnavite puranas, includes, the *Adhyatmaramayana*, a devotional-philosophical version of the Ramayana episode. The *Lingapurana* describes the twenty-eight manifestations of Lord Shiva and contains His instructions and exhortations given in the linga form of the Lord. The *Garudapurana* contains the teachings of Vishnu to Garuda, His divine *conveier*, and deals with several subjects ranging from astronomy, medicine, grammar and life after death.

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S.M.

PURANA NIGHANTU (Malayalam) compiled by Vettam Mani (b.1921) is an encyclopaedia of Indian mythology, which has already been translated into English under the title *Puranic Encyclopaedia*. The first volume of the work came out in 1964 and the second in 1965. It is the first book of its kind in any Indian language and has as such proved immensely useful as a reference work to those who have anything to do with the epics and puranas of India. All the characters including messengers and clowns, and other items such as rivers and mountains, mentioned in the eighteen puranas are arranged in the order of the Malayalam alphabet together with all the stories, episodes and allusions associated with them. Wherever necesary, chapter and verse are given for easy reference to the

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source and in a number of places, lines are quoted from the original books. If an event is mentioned in more than one purana, that is also stated. The book runs into about 1900 pages.

K.S.N.

PURANANOORU (Tamil) is one of the eight collected works called *Ettuttokai*. It contains 400 poems on various subjects other than the personal relation between man and woman. The personal relation between the male and female is called 'akam' and all other things come under 'puram' in literary classification. Akam means internal and puram means external. 'Nanooru' means four hundred. The collection of the four hundred lyrics which deal with external affairs of human life is called *Purananooru*, also known as *Purappattu*. These four hundred poems were composed by several poets and poetesses from the first to the third century AD. These poets were from all walks of life–like kings, brahmins, businessmen, doctors, teachers, potters, hunters, gypsies. Some of the names of the authors are in pure Tamil such as Viriyoor Nakkan; some are a mixture of Tamil and Sanskrit, like Perum Chittiran; some others are in pure Sanskrit, like Rudra, Lochana, Padma, Damodara, Valmiki, Markandeya, Kapila and Gautama.

The very first poem of *Purananooru* is the devotional song on Shiva sung by Perum Devanar describing several aspects of Ardhanari godhead, Nadhivahana and Dakshinamurti, worshipped by eighteen ganas and Vedas. The rest 399 poems are written by a number of poets. These poems are on various subjects like the kings, their war, victory or loss, kingdom, rule, charity, festivals, worship, sacrificial rites and the glory of their ancestors. Some poems are on brahmins and other popular and wealthy people equal to kings.

The poems bring out the culture, tradition, mode of life and beliefs of the people. The importance of education, the popularity of the Vedas and Vedic worship along with the native Vedic and Agamic worship are some of the special features described in these poems.

These poems have discussions on the *Ramayana*, *the Mahabharata* and other puranas as well. Incidents from epics, like King Chola's sacrificing himself to the eagle for saving the life of a bird, Sita's dropping the ornaments while being carried away by Ravana and the monkeys picking them up, the war between the Kauravas and Pandavas, Karna's parentage, valour, generosity and friendship with the Kauravas, and the episode of Shiva destroying Tripura are dealt with in these poems.

U.Ja.

PURANDARADASA (Kannada; b. 1484, d. 1564), the great musician and composer, has been praised as the foremost of the Haridasas by his master Shri Vyasaraya. He lived at a time when the glory of Vijayanagar empire was at its zenith under Krishnadeva Raya. The earliest reference to his early life is made in the compositions of Vijayadasa who belonged to the eighteenth century. According to Vijayadasa, the saint-musician Purandaradasa hailed from Purandaragarh, which is now in Maharashtra State. By profession he seems to have been a flourishing jewel merchant. He was known as Srinivasa Naik and his wife as Saraswatibai. In spite of his wealth, Srinivasa was, perhaps, a miser by nature. His wife, on the other hand, had all the qualities of a religious woman. Legend goes that it was his wife's spiritual devotion that induced him to give up the pursuit of wealth and become a Haridasa, the servant of the Lord. In one of his songs he pays a rich tribute to his wife for transforming his life.

The later half of Purandaradasa's life as a saint can be traced through his inspiring compositions. He states very clearly in one of his 'suladis' how he was blessed by Sri Vyasaraya who gave him the ankita (nom-de-plume) 'Purandara vittala'. Purandaradasa is said to have composed 4,75,000 songs. Unfortunately, only a thousand compositions are extant. Even among these, there are numerous interpolations, including compositions from his wife and sons. These songs consist of kirtanas, suladis, ugabhogas and vrittanamas, each of which is a category based on music.

There are a fairly good number of songs by Purandaradasa which acquaint us with the gradual development of his spiritual life. His poems reveal that he sometimes felt utterly dejected in life. In such moments he did not hesitate to criticise even the Almighty. After undergoing several trials and tribulations, he seems to have attained God-realisation, and announced boldly that he saw God in all His beauty. Many of his songs in this category are highly reflective and yet lyrical. They are appealing because of the experience of personal communion with the divine.

A good number of his compositions are devoted to the exposition of the Madhva philosophy. He dealt with the fundamental tenets of Dvaita siddhanta. Purandaradasa's individuality lies in conveying the most abstract ideas of religion in simple and unadorned language. He makes use of puranic episodes profusely and uses apt similes to serve his purpose. The terms such as 'panchabheda' (the five-fold differences in the universe), 'taratamya' (gradation of souls), the three-fold pramanas known as 'pratyksha', 'anumana' and 'agamas', are used in accordance with the traditional concepts. These compositions may also be studied from the point of view of relationship which exists between God and a devotee. They may be classified into five divisions known as Shanta, Dasya, Sakhya, Madhura and Vatsalya. In brief, it may be said that Purandaradasa has given us the essence of the *Shrimad Bhagavata* in these compositions. His sincere feelings expressed in simple Kannada have given these songs an eduring freshness.

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Purandaradasa is considered to be the best and foremost representative of Haridasa literature. He is also held in high esteem by musicologists, since he is said to have systematised Carnatic music. His compositions on Ganapati, popularly known as 'Pillari gitas', are taught to the beginners even to this day. Vyasaraya's appreciation of his compositions as 'Purandaropanishat' reflects the achievement of Purandaradasa.

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G.V.R.

PURANI, AMBALAL BALAKRISHNA (Gujarati; b. 1894, d.1962) was a Gujarati writer and a student of Aurobindo's philosophy. He did his B.Sc. from the University of Bombay in 1913, but art, literature and philosophy were subjects close to his heart. After completing his studies, he devoted himself to reading, writing, public service and freedom struggle. In 1922, he suddenly renounced everything and went to the Pondicherry Ashram. As a devotee, he came very close to Aurobindo, and his writings were inspired by the great master. His translations, letters, stories and contemplative essays bear the imprint of Aurobindo. His translations include *Gitanibandho* (Aurobindo's *Essay on the Gita*) in two parts. *Maa* (Aurobindo's *Mother*. 1951). *Savitrigunjar* in three parts (Savitri) and such other works as *Purnayoga*, *Jananayoga*, *Bhaktiyoga*, etc. His translations have a good flow and are close to the original. In this letters and essays his prose style flowered. He also wrote two novels. *Tilottama* (1913) and *Darpanana tukada* (1933). Besides Gujarati and English, he was also conversant with a few other languages like Sanskrit, French, Hindi, Bengali, Tamil, etc. He had also a deep understanding of arts and wrote a book on it in English. His greatest contribution was to reach out in Gujarati the spirit of Aurobindo and the inner vision of his epic *Savitri*. He also delivered a series of lectures on *Savitri* in Africa, Europe and America in which he tried to reveal the grandeur of Indian culture.

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P.V.

PURANIK, KRISHNAMOORTHY (Kannada; b. 1911, d. 1985) is a popular novelist, short story writer, and writer of verse plays. His sketches of a rather comic, unheroic, middle-class idealist named Ramu, picturesquely described by the term 'Ramu of borrowed mush', published in monthly *Jayanti*, won wide popularity and was later collected as *Ramuna kathegalu* (1946). This intensely ironic style was given up when Puranik undertook to write novels. He started teaching at the Municipal High School, Gokak (1937). He took to writing popular novels. Particularly appealing are his women characters. Mother, sister, nurse, beloved, spouse, courtesan, or rural and semi-urban middle classes are usually the subject of his novels. His readership is vast. He has written nearly a hundred books including some sixty-nine novels. His collections of short stories number about ten. In all these, he portrays the middle class life. He has always an interesting story to tell, and glorifies family ties and presents moving situations. He holds a mirror to our cultural behaviour which forms the legitimate framework for his artistic operations. Of his more remarkable works, the following deserve mention: *Mugila mallige* (1948), *Tereda kannu* (1949), *Hosabalu* (1952), *Muttaide* (1954), *Bevarina bele* (1954), *Mannina magalu* (1956), *Dharma devate* (1956), *Mangalakshate* (1958), *Deva lahari* (1963), *Vasundhara* (1966), *Bayalu gali* (1967), *Tampu nelalu* (1968), *Sanadi Appanna* (1970). Among his collections of stories, *Ramuna kathegalu* (Comic sketches of a nincompoop school master), *Nimbiya nanju* (1960) and *Jeeva jenu* (1964) are regarded as his best. He is also a remarkable writer of verse plays which have been staged with some success before a discerning audience. Of these verse plays the most popular is his earliest *Sairandhri* (1946), appreciated by persons of the stature of K.V. Puttappa, D.R. Bendre and Shivaram Karanth. Among other verse plays, *Doresani* (1949) depicts an aspect of our political life, and *Radheya* (1952), the life of Karna. Many of his novels have been filmed. He is one of the most prolific writers in Kannada.

S.M.P.

PURANIK, SIDDAYYA (Kannada; b. 1918) is a poet, dramatist and biographer. He started his career in the old Hyderabad state as a Tahsildar, and was later transferred to the new Mysore (now Karnataka) state. In 1958, he joined the Indian Administrative Service and retired as Labour Commissioner in 1976. He received the D. Litt degree of Karnataka University (1975). He was also chosen for the Bhilwara Award of the Bharatiya Bhasha Parishad of Calcutta for his *Vachanodyana* (1980). He presided over the Kannada Literacy Conference in Gulbarga (1987).

Siddayya Puranik began to write in the best years of the Kannada Navodaya (Renaissance) Age. His works are charged with the idealism and the liberal outlook of this age. The vision of an immanent spirit in the universe and the acceptance of earthly life as a pathway to the hereafter, which he found in the Virashaiva Vachanakaras

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(11th and 12th c.), and the fervent patriotism and the sharp awareness of the misery of the downtrodden, which inspired the freedom struggle under Gandhiji, deeply influenced him. His lyrics reveal a sensitive and reflective poet responsive to the beauty of nature and the joy of life, combined with a zeal to reform society. The title of one of his collections, *Modalu manavanagu* (Become a human being first, 1969) sums up the spirit of his lyrics. His plays are inspired by ardent patriotism. His *Basavannanavara jivana hagu sandesha* (1977) is a comprehensive work which has assimilated the material so far brought to light and the several theories advanced by scholars on the life and work of the great religious leader.

Puranik found his best medium in the vachana (a prose-poem form peculiar to Kannada literature). His *Vachanodyana* (1977) is a collection of 525 vachanas. *Vachana nandana* (1983) is a collection of 475 vachanas. The work comprises reflections on the ways of the world, on the decay of values and on man's relations with the Supreme. *Vachana nandana* (1983) is a collection of 475 vachanas.

In his communion with the creator the poet blends joy in the beauty of Nature with a vision of life illuminated by tender human relations, decency and morality, and faith in the wisdom and grace of God.

Puranik has also written a historical novel, *Tribhuvanamalla* (1974), presenting in the hero, Vikramaditya, the quintessence of the culture of Karnataka.

Puranik is responsive to the world around him and is humanistic and idealistic. But his writing is essentially inspired by moral earnestness. However, he also affirms the value of the experiences of earthly life which mould the human spirit and gives it strength and ripeness.

His other works include: Poetry: *Jalapata* (1953), *Karunashravana* (1955), *Manasa sarovara* (1959), *Kallolamale* (1968); Drama: *Bharatavira* (1963), *Rajata rekhe* (1965); *Nirbhanadana* (1974); Biography: *Sarana charitamrita* (1964), *Siddharama* (1974), *Nazir Akbarabadi* (1978); Children's literature: *Thuppa Rotti ge ge ge* (1973).

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L.S.S.R.

PURAPPATTU (Malayalam) are folk songs recited on the occasion of Puram festivals. The festival is celebrated on a day when the asterism Puram occurs in the month of Minam (March-April) or Medam (April-May) every year. While in the Bhagavati temple at Shertallai and at Arattupuzha the festival is held in the month of Minam, at Trichur it occurs in the next month. Recitation of folk songs in groups is not an integral part of the celebration. Only at Shertallai temple it occurs prominently where Purappattu or songs of Puram became an attraction for men. On this occasion, some kind of folk songs were recited by the gathering of men folk, some of whom got drunk. The songs tended to become obscene, and later Purappattu itself got a stigma of obscenity.

It is generally believed that in early days the festival began as an assembly of poets to give expression to their impromptu composition. It was only later that obscene themes were adopted by licentious men with a view to airing local scandals. The songs became degraded to such an extent that for three days anybody, irrespective of his position, could be attacked through them. At a later stage, the bawdy element dominated these songs to such an extent that a royal writ was issued banning all such songs and revelry. Now Purappattu is only a thing of the past.

N.P.U.

PURAPPORUL VEMBA MALAI (Tamil), probably of the 9th century AD, is the earliest available work of exposition on the 'Puram' theme. The author, Iyanar Idhanarf, himself declares that he has followed the classification of *Panniru padalam* (which can be roughly translated as twelve 'divisions'), an earlier work expounding and defining the classification of thematic content. This work preceded *Purapporul vemba malai,* may be by a century or so. This grammatical work on 'Puram' theme had each of its twelve divisions (Padalam/tinai) reportedly written by a group of twelve authors, who were students of a legendary, perhaps mythical figure, Agattiar. The most famous among these students was, as tradition goes, Tolkappiar, the author of *Tolkappiyam. Panniru padalam* is no longer extant and the authorship of Tolkappiar in regard to the first chapter concerning the first division on the *Vetchi tinai* is disputed by Hampuranar, the commentator of 11th century. Then, again, Tolkappiar could not have been associated with this 12-fold division of Puram themes, as this was a clear departure from Tolkappiar's thematic scheme in *Tolkappiam* which confined the number of 'tinais' to just seven.

In the absence of *Panniru padalam,* which is no longer extant, *Purapporul vemba malai* takes its place as a pioneering work in respect of both the subject of Puram themes and their classification into twelve tinais.

The thematic contents of Sangam poetry which gave rise to these grammatical theorisings largely concerned themselves with love and war, though 'Puram', meaning 'what falls outside of love', would admit of a larger definition. Hence even the themes that were brought under these 12 tinais centred round essentially situations of war though it extended its periphery to cover other areas of life too, i.e. situations that are a fall out of a war and would touch on themes that may seem to belong rather to Aham (love) themes. Hence a further

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redefining of the areas as 'Puram', 'Aha-puram' and 'Pura-puram' became necessary.

The 12 tinais of Puram themes, as *Purappoorul vemba malai* classified and explained them, may be described briefly as follows:

Each of these 'tinais' bear the name of a different flower, so named since the kings, heroes and soldiers involved in the situation wear the flower so specified on such occasions:

Vetchi: lifting the cattle of the enemy, preparations for this operation, its conduct and later celebration on its successful completion; *Karandai:* operation launched by the attacked country to recover the lost cattle; *Vanji:* invasion launched subsequently on the enemy territory after a successful cattle lifting operation; *Kanji:* preparation for resistance and counter–attack on the invading forces; *Ulingai*: laying a siege on the enemy fortress, and the surrender of the enemy after a successful siege; *Nochchi:* defence of the fortress under siege—daughters of the soldiers inside the fortress resist the advance of the invaders who demand them in marriage, and the vow of womenfolk who are surrounded; *Thumbai*: wives of soldiers slain in battle textol their men's valour, which in fact takes on an expression of love; *Vaahai:* celebration of victory in war, renunciation of all worldly attachments and search for the 'ultimate truth' also fall under this 'tinai'.

These eight complete the 'tinais' which are named after flowers. The following four have no flowers to identify them:

Paadan: Singing in praise of the king, extolling his generosity, virtues and valour in battle, and dancers and singers receiving gifts from the king: this 'tinai' extends also to cover the devotee's love of God; *Poduviyal*: all matters concerning death: naturally it extends to talk on the transitory nature of life; *Kaikilai:* this talks of onesided love; *Perundinai:* this deals with unequal/illmatched love, pining for love, unrequited love, relations with women of easy virtue, etc.

These divisions again are only broad categorizations, as each of these 'tinais' contains further sub-divisions called 'turai' which in total number 349.

Iyanar Idhanar, the grammarian/poet, with a mastery over clarity and brevity, encapsulates his exposition of the whole wide spectrum of the Puram world in all its 12 divisions (tinai) and 349 sub-divisions (turai) in just 19 sutras. Each sutra defines the ambience of the 'tinai' and the 'turai' under it. Then again, each 'turai' is explained by a verse in 'venba' metre (it is this scheme that has given the work its name 'Vemba malai'—a garland of verses in 'venba' metre). Here the author adopts a new device in the process. Unlike the commentators who would formulate their theories in a sutra and illustrate them from the extant and well-known literary works of others, the author of *Vemba malai* elucidates his own sutras with 'venbas' composed by him, which in such cases is known as 'Kolu'. The venbas, far from being dry attempts at versification as would naturally be expected of grammarians at work with the set purpose of explaining and defining a grammatical rule, rise to levels of rare literary excellence which speak of the author's gifted poetic talents.

Iyanar Idhanar seems to hold Valluvar, the author of the famous classic Tirukkural, in high esteem: for, while has work is studded with the ideas of 'Naladiar' and 'Palamozhi', the Sangam works, at a number of places, he has helped himself in a liberal measure with the typical expressions, ideas and even whole lines of Thiruvalluvar. This is not surprising as Iyanar Idhanar is endowed with qualities which are distinctly Valluvarian, like simplicity of language, economy in expression, directness in communication and the power of thrust. Nothing can illustrate the simplicity of language and power of expression, which is pithiness exemplified, than the fact that traversing across the distance of a millennium between Iyanaridhanar of the 9th century and us in the 20th century, many lines and expressions of Iyanar Idhanar have become the favourite succour of politicians and platform orators.

Ve.S.

PURATHIRATTU (Tamil) is an anthology of Tamil poetry covering nearly ten centuries of literary output from its earliest dawn to twelfth century AD. It was during these centuries that Tamil literature, particularly in poetry, saw the emergence of several works that continue to be regarded as peaks of achievement of Tamil creative genius. It was perhaps felt necessary to have an anthology of select pieces from the vast treasure house of output that was by then available to serve as a handy compendium to students and scholars of Tamil. It was also perfectly in accord with the native Tamil tradition as right from the Sangam times a large part of Tamil literature consisted of only anthologies of select poems, e.g. *Pattu pattu* (Ten idylls), *Aha nanooru* (44 love poems), *Pura nanooru* (400 poems on affairs of the world) and so on. Even the great body of 'bhakti' literature was again anthologies collected some centuries later, by which time a very large chunk of bhakti poems had already suffered the ravages of time. To take only one case, only 312 decads comprising 3064 stanzas of Appar out of 4900 decads have survived. Gnana Sambandar is credited with a stupendous output of over a lakh of stanzas of which only 383 decads of 4152 stanzas have survived, by the time it came to be collected in the 11th century by Nambi Andar Nambi.

However, *Purathirattu* is a 15th century collection significantly different from earlier anthologies in the sense that it was a selection from out of even such anthologies right from the Sangam period down to Kamban's *Ramayanam* of the twelfth century. *Purathirattu* literally means collection (of poems) on worldly themes. Tamil literature from the earliest times had been traditionally classified into two broad categories, one 'Aham' (on matters of the heart, i.e. love) and the other 'Puram' (on

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matters outside the heart, i.e. worldly affairs). *Purathirattu*, as its name spells out, contains selections of only those poems that belong to 'Puram'. Then again, the anthologist (the author is not known) has followed the thematic structure of *Thirukkural* which consists of three parts, 'Aham' (Dharma), 'Porul' (Artha), and 'Kamam' (Kama, love). The anthology, however, leaves out Kamam, as that would not come under 'Puram'. However, a shorter version of *Purathirattu* which was brought out sometime during the 18th century has selections of poems on love themes.

Purathirattu is divided further into sub-sections, following here again the *Thirukkural* pattern. This might mean that the intention of the anthologist was perhaps to provide an elaborate exposition of Valluvar's (the author of *Thirukkural*) world view with illustrations from the body of Tamil literature. This view is reinforced by the fact that the abridged edition of *Purathirattu* (called *Purathirattu churukkam*) was also known as *Prasanga bharanam* (an ornament of discourse). It seems that this was a much used handbook by students and scholars of Tamil literature not only for their personal study but also for discourses as it provided a convenient pick of quotes.

Purathirattu also became, more significantly, a source book of immense value to the Tamil scholastic and research world from the later half of 19th century onwards.

Because of its popularity and constant use, *Purathirattu* has come down to us almost intact without suffering any mutilation with the passage of time. It contains 1570 poems, long and short, chosen from a large number of anthologies and epics with the added information in colophon on the sources of selections made. This made *Purathirattu* a source work of immense value in a number of respects. It helped in identifying the sources of illustrations given by the commentators of many old works. Thus the corruptions that crept in many ancient works in the process of copying palm leaf manuscripts were removed and the missing portions were filled in to complete the passages in the mutilated manuscripts.

The selections that have come down to us in the *Purathirattu* collection are the only fragments now available to us from a large number of major works that have been irretrievably lost. The following can be cited as important examples:

109 verses of *Muttollayiram* of Sangam period (probably of 5th c. AD)– a work that is learnt to have originally contained 900 love poems; 44 verses of *Thahadoor Yathirai*– a work of Sangam period of epic quality which describes the war between a Chera king, Perum Cheral Irumporai and Adhikaman Nedumananji of Thahadoor; 41 verses of *Perumporul vilakkam* (10th c. AD) which is an anthology of illustrative poems on the 'Puram' theme; 66 verses from *Valayapati* (9th c. AD), a Jaina epic; 19 verses from *Kundalakesi* (a Buddhist epic) written to counter the influence of Jainism in Tamilnadu; 3 verses from *Irumbal kanji* (9th c. AD); 9 verses from *Santhi puranam* (8th c. AD), a Jaina epic which tells the story of a Jaina Thirthankara; 8 verses from *Narada charitam*, another Jaina epic; 17 verses from *Aasiriya malai* which seems to be an anthology of poems to illustrate themes on war and heroism in battle, 5 of these poems are said to have been taken from *Pazhaya Ramayanam* (Old Ramayanam) composed in earlier centuries—nothing further is known either of this work or of the author. And so the list extends.

Some of the other selections add a few more verses to a number of works retrieved, but they are incomplete and in fragments, like *Perum Devanar Bharatam*, *Paripadal*, *Pattup pattu*, etc. All these belong to the Sangam age.

Some others help in retrieving fully many other works like *Kalavazhi*, *Sirupancha Moolam*, and epics like *Chintamani*, *Choolamani*, etc. whose complete version fell short by a few verses.

All these together give us an idea of what a large segment of Tamil literature has been irretrievably lost to us.

Purathirattu was followed up by a number of such anthological efforts in the following centuries, as *Pannol thirattu*, *Vanna thirattu*, *Tamil navalar charitam*, *Perumthogai padal thirattu*, *Arum Tamil thirattu*, etc.

Purathirattu has also been a very valuable and authoritative source book of reference in bringing out an authentic edition of several works of Sangam period, when work in this direction started from the later half of 19th century. Lastly and most importantly, apart from all these scholastic and research values, *Purathirattu* remains a collection of gems of Tamil poetry.

Ve. S.

PURNA, RAI DEVIPRASAD (Hindi; b. 1868, d. 1915) is an important writer of the Dwivedi age who kept himself away from the orbit of Dwivedi's influence. He wrote independently and tried to harmonise the Brajbhasha kavya tradition with the resurgent Khariboli poetry. Born in Jabalpur, he studied up to B.A. and then took a degree in law. Later, he shifted to Kanpur, where in addition to practising law he devoted himself to social reform.

He had a very fine taste for Brajbhasha poetry. At a time when the Brajbhasha idiom was almost exhausted, he wrote beautiful poems in it and maintained its marvellous tradition with great elegance. He formed a 'Rasik samaj' of fellow poets and edited a magazine called *Rasik-vatika*. He had also a good knowledge of western philosophy and literature besides ancient Indian literature, poetics, philosophy and culture. Therefore, his poems draw sustenance from both literary and philosophical traditions. In his attitude towards nature he shows the influence of Valmiki and Kalidasa. The description of nature in his ghanakshari and savaiyya is quite interesting.

When we have a close look at his poems we find that in spite of his inclination towards Brajbhasha his poetry is

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a natural expression of the literary trends of the Bharatendu and the Dwivedi eras. The consciousness of the new awakening and the Swadeshi movement also finds an expression in his works.

Andhakar hai vahan jahan aditya nahin hai,
Murda hai vah desh jahan sahitya nahin hai.

(There is darkness where there is no sun; that country is dead where there is no literature).

As in Bharatendu and Premghan, so in Rai Deviprasad Purna we see the co-existence of both patriotism and loyalty towards the British. He could write 'Dilli durbar' in 1911, as well as poems like 'Swadeshi kundal'. In the beginning he was so much fascinated by Brajbhasha that he even wrote poems on new topics in it but when Khariboli emerged as the language of freedom struggle and new consciousness he did not keep himself away from it. His poems like 'Amaltas', 'Vasant-viyog', 'Swadeshi kundal', 'Naye san ka swagat' 'Navin samvatsar ka swagat' were written in Khariboli in a conversational idiom. In 'Vasant-viyog' India has been compared with a garden with our ancestors as gardeners; this garden the poet says, should be maintained at every cost. The fondness for the past is both the strength and the limitation of his poetry. In the poems of the old style, bhakti and Vedanta provide a vital base, but now the struggles and conflicts of life become the components of his poetic experience. Similarly, the description of changing seasons finds a new dimension in his poetry. Again, a certain romantic disposition in the attitude to nature associates him with Sridhar Pathak and Ramnaresh Tripathi.

Purna has followed the tradition of Bharatendu in linking poetry with music. He had a fine grasp of metre, rhythm and rhyme, and a sensitive ear for music, and could manage to create newness in the old metres also. His similes and metaphors are fresh and free from conventionalism. The range of his creative writings is quite wide, as he tried his hand not only at poetry but also at essays, drama, and translation. He himself acted in 'Ramlila' for which he wrote poetic dialogues. Further, he was a master of lucid and satirical prose. And as a translator, he translated Kalidasa's *Meghaduta* under the title *Dharadhar-dhawan*. In the tradition of Meghadut translations Raja Lakshman Singh's *Meghadut* is quite famous, but compared to Purna's translation it, perhaps, stands in the second row.

The complete collection of his works was published as *Purna sangrah*. Recently, *Rai Deviprasad Purna rachanavali* (1988) has also been published. His most important works are *Mrityunjaya* (1904), *Pradarshani-swagat* (1906), *Ram-Ravan virodh* (1906), *Swadeshi kundal* (1910) and *Raj darshan* (1911).

K.P.

PUROHIT, HARINARAYAN (Rajasthani; b. 1864, d. 1945) was born at village Sirsi, about 12 miles south-west of Jaipur. His father's name was Jainarayan, but his uncle Mannalal who had adopted him, brought him to Jaipur at a very early age. He studied Sanskrit and Hindi, and practised calligraphy with Mannalal. He learned Urdu and Persian also. He got the Northbrooke Medal twice for standing first at the Intermediate and B.A. examinations of Calcutta University. Lord Lansdowne Medal was also awarded to him for being the best student of Maharaja College, Jaipur. After graduation he joined the administrative service in Jaipur State in 1890-91 and worked for more than 40 years in different capacities until his retirement in 1932.

He was a diligent writer and published a number of books. Some of them are on historical characters like Man Singh and Jai Singh, others are of a general nature like *Vikramaditya ke navratna*, and a few are related to literary subjects, such as *Miran vrihat-padavali*, *Sundara-granthavali*, and *Mahakavi Gang ki kavita*. He also edited a number of books, though they are unpublished. Some of them may be mentioned here: *Daducharit-sangrah*, *Hamir-raso*, *Rasa-samudra* by Mandan Kavi, and *Chitamani pingala*.

His collection of manuscripts, long since donated by his son, is preserved in the Rajasthan Oriental Research Institute, Jaipur. He was associated throughout his life with Nagari Pracharini Sabha, Rajasthan, Research Society, Calcutta and Hindi Granth-Ratnakar-Karyalaya, Bombay. The Bharat Dharma Mahamandal, Delhi conferred the title of 'Vidya Bhushan' on him.

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G.N.B.

PUROHIT, KESHAV JAGANNATH (Marathi; b. 1923), alias Shantaram, did his M.A. in English literature, and specialised in American literature and linguistics. He taught at the postgraduate level at Nagpur and Bombay Universities. He retired as Principal of Ismail Yusuf College, Bombay. He has fifteen collections of short stories to his credit from *Santryacha baag* (The orange garden, 1942) to *Selected Shantaram* (1986). He is known as one of the pioneers of the modern Marathi short story, with psychoanalytical technique and an authentic regional style. He translated Shakespeare, Ibsen and Euripides into Marathi. In 1943 a collection of his personal essays was published. He edited for the Sahitya Akademi an anthology of light essays in Marathi. He received the new York Herald Tribune International short story competition award in 1951 and the state government award for short story writing in 1946, and participated in several U.G.C. seminars on literature. Presently he is editing *Marathi vangmaya kosh*. A keen student of world

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literature he has acted as a member on jury committees of the State government, Bharatiya Jnanpith and Sahitya Akademi awards in Marathi literature.

P.M.

PUROHIT, VENIBHAI (Gujarati; b. 1916, d. 1980) was a poet and journalist. He studied up to Matriculation. He started his professional career in Bombay. For some years during World War II, he worked as a journalist at Ahmedabad. In 1943, he joined the Independence Movement, and spent ten months at Sabarmati Jail in Ahmedabad. In 1949 he went to Bombay, joined *Janmabhoomi*, a daily, and settled there.

His very first poem 'Purano divado' (Old lamp, 1937) was published in the periodical, *Kumar*. It is a kind of 'bhajan' (hymn). *Sinjarav* (The humming, 1955) was the first collection of his poems which drew the attention of many readers. *Deepti* (Light, 1956), his second collection of poems, shows considerable variety in the choice of themes and expression. This collection depicts many contemporary events. Lyrics and bhajans are also a part of this collection. The poet searches for harmony amidst discord and aims at attaining spiritual elevation. With the help of the traditional rhythm of bhajans at his command, he has enriched Gujarati poetry. 'Hedo', 'Asavar', 'Bagadelo divas' or 'Dasha ane disha' are the notable poems of this collection. *Achaman* (1975) is his third collection of poems which is rich in a wide range of forms, such as sonnet, ghazal, lyric, 'muktaka', narrative, etc. There is also a wide variety of subjects in his poems such as liberty, love, devotion and spirituality. Some of his poems show poetic refinement while others reveal a strong regional flavour. He has used Sanskrit metres as well as other traditional patterns of rhyme. As a matter of fact these three collections earned him his position as a distinguished poet in the post-Gandhian era.

He has also written some journalistic prose. *Attarna diva* (Lamp of scent, 1952) is his first collection of short stories. *Setu* (Bridge) and *Vansa nun van* (Bamboo forest) are his two other collections of stories. Rich in narration and written in traditional style, these stories are the direct result of his perception of reality. 'Nava dakhalo', 'Tamacho ne lat', 'Lilan Lakadan', etc, display depth of experience which sharpens the literary sensitivity of readers. Apart from short stories, he wrote meditative as well as satirical prose too. In *Janmabhoomi*, in the column 'Ratan katori', he wrote under the pen-name of 'Aakhe Bhagat', on some real incidents in the lives of actors and actresses. He wrote many satirical articles also on contemporary socio-political events in a column, 'Gofan Geeta', He wrote some film reviews as well and has a few film songs to his credit.

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P.D.

PURUSHAPARIKSHA (Sanskrit) by Vidyapati is a fifteenth century didactic work in mixed prose and verse, containing tales that introduce orthodox Indian moral teachings to children.

The author is variously known as Vidyapati, Vidyapati Thakkura, Vidyapati-kavi, Vidyapati Sharma, and Abhinava Jayadeva. He was the protege of Shivasimha, King of Mithila, who offered him the village Visapi. Among his other works are: *Bhuparikrama, Durgabhaktitarangini, Danavakyavali, Vivadasara, Gayapattana, Kirtilata,* and Vaishnava lyrical poems (*padavali*). Among these the first five works are in Sanskrit, the sixth one in Avahatta, and the seventh in Maithili.

There are three recensions of *Purushapariksha:* (i) Harachandra Roy's Bengali translation containing 48 episodes, published by Fort William College, Calcutta, 1815, (ii) Gujarati translation with 44 tales, published by the Gujarati Printing Press, Bombay, 1882, and (iii) Hindi translation with 42 stories, published by the Lakshmivenkateshwar Press, Bombay, 1937.

By means of story-telling, the *Purushapariksha* narrates the result of good and bad actions so that the tender minds can ascertain the character of a perfect individual. It preaches that a person possessing sound moral courage (*virattva*), intellect (*buddhi*) and learning (*vidya*) secures liberation by leading a balanced life in terms of 'dharma' (righteousness), 'artha' (right economic pursuits), 'kama' (ideal family life) and 'moksha' (self-realization)—four cardinal moral principles of the orthodox Indian society. The book has the framework of traditional narration.

In reply to Paravara, King of Chandratapa, who was looking for a suitable groom for his daughter, the sage Vasukti narrated 41 tales, each carrying a moral message. The tales are divided into four sections, titled 'Virakathas' (Tales of valiant deeds), 'Subuddhikathas' (Tales of itelligent deeds), 'Savidyakathas' (Tales of learned people and 'Purusharthakathas' (Tales dealing with Purusharthas, i.e. the four moral principles).

Purushapariksha earned popularity as a textbook for children, especially in Bihar and Bengal for its non-verbose and lucid diction, simplicity of expression, and direct presentation of moral teachings. But most of the tales are so brief and abrupt that they fail to arrest the mind of a story-lover. Moreover, the plot is designed loosely and all episodes stand isolated, without mutual cohesiveness. As a result the book hardly gives us an impression that the tales have a common goal towards which the main plot is developing gradually. However, the most remarkable feature of this work lies in presenting glimpses of the prevailing sentiment of Hindu-Muslim integration in the mid-fifteenth century Mithila.

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Bik.B.

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PURUSHARTHA (Sanskrit), the ends of a person, is a term denoting a basic socio-ethical concept on which the colossal edifice of Indian civilization has rested from time immemorial: it is the foundation of the orthodox social psychology of India. By means of it the conduct of life in India is modulated in a harmonious way. Four cardinal ends of human life, according to this term, are: 'dharma' (religion, law, righteousness); 'artha' (economics), 'kama' (love, sex); and moksha (liberation); and they are mutually interrelated and interdependent in such a manner that artha and kama based on dharma lead to moksha. Kama again is based on artha. Indian ethos admits dharma, artha and kama only if they have the efficacy to usher in moksha. Moksha is the final end: and dharma, artha and kama, the flowers of the garland of purushartha, are consummated by moksha.

The meanings of the terms artha and kama are clear, while the terms dharma and moksha have many interpretations which vary from one school of thought to another.

Even in the field of Sanskrit literature the concept of purushartha has played a vital role. In India a good piece of literature has always been a significant vehicle of the concept of purushartha. Authorities in Sanskrit poetics have regarded the preaching of purushartha to common people as the chief aim of literature. It is literature alone, according to most poets, that can communicate the essence of the concept of purushartha in a simple but appealing way, while the shastras present this concept in a scholastic fashion.

Bik.B.

PURVALAP (Gujarati), a posthumous collection of poems by Manishankar Ratanji Bhatt 'Kant', is a phenomenon in Gujarati literature. It is the classic expression of the fusion of personal agony and impersonal pursuit. Kant has evolved a new form of 'Khand-kavya' by blending the Greek and Sanskrit concepts of tragedy. Each khand-kavya in the anthology is in a narrative form, conceived lyrically. Harmonized components,rhythmical pattern and sustained episode make for the architectural quality of these poems.

This work consists of four khand-kavyas. 'Vasant vijay' deals with a significant moment before Pandu's death. It is a masterly treatment of the episode in which the cursed Pandu succumbs to sexual desire resulting in his death. Yudhishthir agrees to Duryodhan's proposal for a game of dice. Sahadev and Draupadi foresee the humiliation in store for the Pandavas and Draupadi. 'Chakravakmithun' is based on a popular myth of 'Chakravaks', the bird pair, doomed to be separated every evening. The juxtaposition of the mountain scene and the intense agony of separation has been brought out beautifully in the poem. All his khand-kavyas show the working of the tragedy of love amidst worldly affairs. Even his 'Devyani', though happily wound up at the end, has tragic elements at the very centre of the poem.

Besides these four khand kavyas, 'Sagar ane Shashi' is another poem which recreates the magic of musicality and suggestivity. 'Upahar', a poem of dedication, is a vibrant sonnet with live landscape and personal feelings. There are a few more poems, such as 'Viprayoga', 'Manohar murti' and 'Apni rāt' which express intensity of love for his wife. His use of 'Anjani' metre drawn from Marathi is quite remarkable.

C.T.

PURVARANGA (Sanskrit) literally means 'that which happens before the play'. In Sanskrit dramaturgy, the preliminary action before the commencement of a dramatic performance is called purvaranga. Apart from setting a play in motion, purvaranga also has a ritualistic purpose, because it propitiates the deities and appeases the evil spirits for the success of the performance. In the concluding part, the play and the playwright are also introduced through purvaranga.

Details about the performance of purvaranga are discussed in Bharata's *Natyashastra*. Purvaranga is accompanied by instrumental and vocal music, dance and recitation. According to *Natyashastra*, it is divided into two varieties—'shuddha' (pure, simple) and 'chitra' (elaborate and striking). There are nineteen conventional components in purvaranga, out of which the first nine are performed behind the curtain, and the remaining after the curtain has moved away. The first nine include the arrangement of musical instruments, seating of musicians and their initial rehearsals. Later, after the removal of the curtain, dances are performed to the accompaniment of an orchestra and music. The second part comprising the remaining ten items deals with invocations to God and the guardian-deities of the world, the 'Nandi' (invocatory prayer), dance movements and the conversation between Vidushaka, Sutradhara and the Assistant. Later the Sutradhara addresses the audience and introduces the play, the playwright and the theme.

Natyashastra provides detailed discussions of all nineteen elements in purvaranga. The preliminaries are to be performed with elabroate music and dance movements but Bharata warns that the play should not be carried on too long, lest the spectators should get tired of it.

In the prologue in Sanskrit plays the Sutradhara first enters alone and calls for his wife or assistant. After a brief dialogue and a song relating to the season the Sutradhara introduces the first Act of the play. Classical plays had their own prologues, having benedictory verse or verses at the beginning. In Bhasa's plays there is the statement 'nandyante tatah pravishati sutradharah' (After the Nandi, the Sutradhara enters), after which the Sutradhara enters the stage, recites the benedictory verses of the prologue and carries out Prastavana. In later plays like

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those of Kalidasa, Shudraka, Harsha and Bhavabhuti the benedictory verses are introduced first, after which there is the stage direction, 'nandyante...' These two divergent practices seem to be due to the original twofold division of purvaranga.

Su.G.

PUSHPADANTA (Apabhramsha; 9th-10th c. AD), the poet, came of a Brahmin family and was the son of Keshavabhatta and Mugdhadevi. The parents were followers of Shaivism but later got converted to Digambara Jainism. Pushpadanta had a dark complexion, a lean body, a smiling face, and was unmarried. We do not know about his native place, or where he studied, or who patronised him before he migrated to Manyakheta. He lived in extreme poverty, was humiliated at the court of king Viraraja Kavipati, and moved to Manyakheta, modern Malkheda, which was then the capital of the Rashtrakutas. The pet name of the poet was Khanda or Khandu, but he had many titles such as Ahimanameru, Kavvarayanayara, Kavvapisalla, Kavvarakkhasa, Kaikulatilaya, Sarasainilaya, Vaesunighara. There is no doubt that he had a genius for poetic composition and a great imaginative power. At Manyakheta, he was given patronage by Bharata, minister to the King. Bharata asked him to write the *Mahapurana* so that his poetic gifts could be rightly used. The poet began his work in AD 959, but lost interest after he had completed 'Adipurana', i.e. the first thirty-seven sandhis. Then it is said the goddess of learning appeared before him and encouraged him to resume the work, which was duly taken up and finished in AD 965.

We have only three works written by the poet: *Mahapurana*, *Nayakumarchariu* and *Jasharachariu*. *Mahapurana* is a great epic, composed in 102 sandhis, and is qualitatively better than the Sanskrit *Mahapurana*. *Nayakumarachariu* contains nine sandhis and *Jasharachariu* only four. Both are Charitakavyas.

It is quite possible that Pushpadanta completed his *Mahapurana* during the life time of Bharata. But the other two works were composed under the patronage of Nanna, son of Bharata. It appears that besides these three, he wrote a few more works, one of them in praise of Viraraja as mentioned in the introductory part of *Mahapurana*, but it was probably lost.

Pushpadanta tells us that he knows little of the works of Akalanka, Kapila, Kanada, Patanjali, Bhasha, Vyasa, Kalidasa, etc., but his works show that he was familiar not only with the Hindu, Buddhist and Jaina religions, and their philosophy and mythology but also with those technical branches of literature, a knowledge of which was part of the necessary equipment of an accomplished poet in ancient India. The poet's reference to three Buddhas, three shaktis, Panchanga mantra, Arishadvarga, seven Vyasanas and seven Rajyangas, etc. shows his knowledge of such works on statecraft as *Kamandakiya nitishastra* and *Kautilya arthashastra*. From the details given by him, we can ascertain his date and period. He writes:-

> Nau bujjhiu ayamu saddadhamu
> siddhanta dhavala jaidhavala namu.

The dhavala commentary, as referred to, was written by Virasenacharya in the period of Amoghvarsha I, whose reign began in AD 815. Again, the reference to the plunder of Manyakheta by Harshadeva, an event which took place in the year 972, helps us fix the upper limit.

Hiralal Jain, in his introduction to *Jasasharachariu*, has made an attempt to fix Pushpadanta's period thus:

i) The mention of his predecessors, particularly of Rudrata, whose date is fixed between 800-850, is helpful.

ii) The poet refers to the death of the Chola king in the war waged by Shubhatunga or Tudiga or Krishnaraja III. This event took place in about AD 940.

iii) The mention of the Siddhartha year of the Shaka era in which he commenced his *Mahapurana*, and of the Krodhana year of the same era in which he completed it, indicates the years as AD 959 and AD 965. From the above references, it is clear that the poet Pushpadanta lived some time between AD 837 and AD 987.

D.S.

PUSHPADANTA (Prakrit; 1st c. AD.) is a great saint and writer of Prakrit Jaina canonical literature. In the great tradition of canons he was the first who started composing the *Satkhandagama*. He could write only the first 177 sutras, known as 'Satprarupana'. The Digambara Jainas hold that their sacred literature consisting of Purvas and Angas is lost. They do not therefore accept the authority of the canons of the Shvetambaras. The only surviving pieces of the original Jaina cannon of twelve Angas are, according to the Digambara tradition, preserved in what are popularly known as Dhavala, Jaidhavala, Mahadhavala siddhantas. Actually, the text is *Satkhandagama*, and Dhavala and Jaidhavala are the commentaries. The teachings of Lord Mahavira were arranged into twelve Angas by his pupil Indrabhuti Gautama and were handed down from preceptor to pupil by word of mouth till gradually they receded into oblivion. Only fractions of them were known to Dharasena who felt the necessity of preserving them. So he called two sages, who afterwards became famous as Pushpadanta and Bhutabali, and taught them portions of the fifth Anga 'Vihapannatti' and the twelfth Anga 'Ditthivada'. These were subsequently reduced to writing in sutra forms by the two eminent pupils. Pushpadanta composed the first 177 sutras, and his colleague Bhutabali wrote the rest, the total being 6,000 sutras.

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Pushpadanta is older than Bhutabali. There is a story that Pushpadanta was worshipped by the Devas, and the lines of his teeth were raised uniformly. Therefore the great teacher Acharya Dharasena called him 'Pushpadanta'. Actually, Pushpadanta wrote 'Bisadi' sutras to teach his nephew Jinapalita. Then he sent these sutras to Bhutabali who read them, and knowing that Pushpadanta's life was short, took the work in his hand and completed 'dravyapramananugama' to the end.

The basis of composition is the 'Karmaprakriti Adhikara' of the second Agrayanipurva. The whole text of *Satkhandagama* is divided into six khandas. The Karma theory is discussed in detail and the language is quite technical. Looking at the contents of *Satkhandagama* one finds that the school had invented a novel branch of mathematics, quite apart from what we call medieval mathematics. In this branch, called non-universal mathematics, analysis and calculus of sets (rasis) appear to have been developed to express and illustrate the abstruse and philosophical part of religious sermons.

There are two kinds of authors, artha-karta and grantha-karta. So far as *Satkhandagama* is concerned, the artha-karta is Mahavira Tirthankara, while the grantha-kartas are Gautama and other saints down in succession to Pushpadanta and Bhutabali. The authors of *Satkhandagama* acquired the knowledge of the traditional lore (siddhanta) from Dharsenacharya. According to the 'pattavali' of Nandisangha the date of *Satkhandagama* is 663 years after the Nirvana of Mahavira (599-527 BC) and this is widely accepted. However, Jyotiprasad Jain holds the view that the date of Pushpadanta is AD 50-80. It also stands out that the inscription discovered in the Baba Pyara caves near Girnar of Junagarh belong to this period. Probably it is the same Chandragupta cave where Dharsenacharya used to dwell, and he might be the same Dharsena whose demise, according to Sallekhana, is indicated in the inscription. The compilation period of *Satkhandagama* is said to be AD 75. The language of his text is quite lucid and simple. The Prakrit of the sutras is Sauaraseni influenced by the older Ardha Magadhi, i.e., a mixture of both, called Jaina Sauaraseni by scholars. There is no doubt that the language of the work belongs to the first century of the Christian era.

D.S.

PUSHTI MARG (Hindi). Vallabhacharya (15th-16th c.) was the founder of Pushti Marg which was based on his doctrine of 'Suddhadvaitism'. According to this doctrine, 'Brahm' is the embodiment of 'Sat' (eternity), 'Chit' (Consciousness), 'Anand' (Bliss). Pushti marg considers Srikrishna the perfect incarnation of the divine being, and its followers strive to merge themselves in God's 'Anand lila' through love and self-surrender.

To bless the mórtals,God incarnates Himself on the earth. The motive behind the incarnation is not to safeguard the saints or punish the evil doers but to bestow mukti (salvation) on the devotees. While Navdha bhakti is Sadhana bhakti or Maryada bhakti,based on prayers and observance of rituals, Pushti bhakti is 'Ragatmak' based on devotional love, springing from God's grace and benevolence.

The relation established by the mortal with the divine is called Brahm sambandh. Once that relation is achieved the devotee is forbidden from accepting anything before dedicating it to God. Three kinds of services are offered to God: i) 'Tanuja':dedicating one's self, children and wife to the service of the Lord; ii) 'Vittaja':dedicating one's fame, wealth, riches to God; iii) 'Manasi':transcending one's interest in the self and devoting it entirely to God. This kind of service is the most difficult of all.

In the beginning, motherly affection was the dominant emotion in a Pushtimargi's devotion. Later on, it assimilated service, affection, companionship and beauty within one's 'Rati bhakti'. From the emotional point of view, beauty was of utmost importance and its very ideal was Radha. The ideal devotees of Pushtimarg were Nanda, Yashoda, Gopa and Gopis, who attained salvation through the strength of their love. Heavenly love, completely free from desire, was possible only through God's blessings. In Pushtimarg, God is perceived as an image of eternal bliss. He is the eternal source of beauty and joy. That is why the temples of Pushtimarg have paved the way for the promotion of various art forms.

Vallabhacharya founded the cult of Pushtimarg in accordance with the needs of his times. It was open to everyone without considerations of caste, creed, or sex to join the marg. Hence it attracted within its fold people from high caste Brahmins to lowly Shudras, including women. It was also open to the Muslims who joined the cult and helped in the growth of the Krishna bhakti movement.

The eight famous poets, called 'Ashtachhap' poets, who belonged to Pushtimarg were Vallabhacharya's four disciples Kumbhandas, Surdas, Krishnadas and Paramanandadas, and another four disciples of Vitthalanath (Vallabhacharya's son), namely Govindadas, Chheetswami, Nandadas, and Chaturbhujadas. Devoted to Sri-Nathji, the Lord of their cult, these poets wrote with a sense of camaraderie in praise of the Supreme as well as their preceptors.They belonged to different social orders. Paramanandadas was a brahmin; Krishnadas came from a lower rung of society;Kumbhanadas was a farmer; and nothing can be said authoritatively about Surdas's caste. From these 'Ashtachhap' poets one fact becomes clear that there was no sense of discrimination among the followers of Pushtimarg.

All these poets were gifted singers too. Their contribution to Krishna bhakti movement is of a high order; in fact,Surdas is a lyricist par excellence. Another characteristic worth noting is that these poets were devotees-cum-poets and not preachers. Except Nandadas, none of

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them tried to attract the people to their cult. Yet they themselves believed in 'Shudhatvatism' and the basic concepts of Pushti bhakti, and their songs embody their faith and devotion. Surdas and Paramanand have also written on the life and times of Krishna.

The Ashtachhaap literature is primarily lyrical and free from conventions of versification. The traditions of bhakti which these poets had set up are still followed in the family line of Pushtimargis. The main contribution of these poets lies in the enrichment of Krishna bhakti poetry, embracing all classes of society without any discrimination against the unprivileged and the humble.

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D.L.S.

PUTTANNA, M.S. (Kannada; b. 1854, d. 1930) was a novelist, biographer, historian and writer of children's literature. Though his real name was Lakshminarasimha Shastry, the pet name 'Puttanna' stuck. Brought up by his grandfather and uncle, he took the B.A. degree of Madras University. After working as a teacher for some time, he became Amildar in the Revenue Department. He resigned in 1908 and became a lawyer. In addition to Kannada, he knew Marathi, Urdu and English.

Puttanna's *Madiddunno maharaya* (1915) is recognized by most critics as the first full-fledged novel in Kannada. It is avowedly didactic, depicting the final triumph of good over evil. The characters are idealized. Yet it presents vividly and realistically the society in which the action takes place, relates action to character and displays a genuine interest in human nature. The style is crisp and incisive. His other novels are *Musugu thegeye mayangane* (1928) and *Avarilladoota* (1959), which, like the first, recreate the times of Mummadi Krishnaraja Wodeyar of Mysore.

Puttanna's *Nitichintamani* (1884), a collection of 165 tales drawn from different sources, was for long an immensely popular work for children. Very short and narrated in simple language, each tale carries a lesson which is set out at the end. His *Kunigala Ramasastrygala charitre* (1910) on the life of a scholar in the court of Mummadi Krishnaraja, was probably the first biography of a Kannadiga. His *Kampooshana charitre* is possibly the first biography in the language. He also wrote works of history and prepared Kannada texts for the lower classes. He was a master of clear, incisive prose.

His other works include : Biographies: *Sir Salarjangana charitre* (1917); *Mahamood Gavanan charitre* (1922). History: *Hinducharitradarpana* (1882) with a collaborator; *Hinducharitra sangraha* (1888) with a collaborator; *Chitradurgada paleyagararu* (1924); *Ikkeri samsthanada charitre* (1931); Children's literature : *Sumathi Madanakumarara charitre* (1897), Translations, etc: *Hemachandra vilasa* (1899), Kannada rendering of *King Lear* (prose and verse); *Hemalatha* (1920), Kannada rendering of *Hamlet* (prose and verse, unpublished); *Petemathenajji* (1927),

L.S.S.R.

PUTTAPPA, K.V. (Kannada; b. 1904), or 'Kuvempu' as he is otherwise known, is an eminent poet, novelist, dramatist and biographer in Kannada. He was born in Hirekodige and brought up in his ancestral village Kuppali in the Shimoga district of Karnataka. He was initiated into the Kannada classics by his father. He first studied at a local school at Tirthahalli and then at Mysore. He took an M.A. degree in Kannada in 1929. Later, he joined the University of Mysore as a lecturer and rose to become its Vice-Chancellor from which post he retired in 1960. Kuvempu came under the influence of Sri Ramakrishna Paramahamsa and Swami Vivekananda, and spent thirteen years of his life in the Ramakrishna Ashram. It was during those years that several of his major literary works were written.

Kuvempu started his literary career with a slender collection of English poems, *The Beginners' Muse* in 1922, but soon switched over to Kannada. His poetic compositions run into as many as twenty-five collections, of which the earliest *Kolalu* (The flute, 1930) brought him instant fame.

Among his poems, *Chitrangada* is a narrative in 2000 lines. For the first time in Kannada poetry, the Homeric simile is used here. Each piece is a well-chiselled image, rich in suggestion and melody. *Malenedina chitragalu* is a collection of pen-pictures of a number of fascinating incidents mainly connected with the poet's early days in his native woods. In his poems on nature we see an ardent devotee and worshipper of nature. The various objects of nature are not insentient things to him but manifestations of the spirit. Kuvempu's love poems are unique, being the love-poems of a sage and a thinker. However, it was not just the glory of love and nature which claimed the poet's attention. Poverty, ignorance, and social injustice too moved him to write many touching poems. His poems, indeed, range from the romantic to the surrealistic.

Kuvempu has rendered several English poems into Kannada, which read almost like original creations. Only two may be mentioned here: *Bommanahalli kindari jogi* an adaption of Robert Browning's 'The Pied Piper of Hamelin', and 'Devaketu' an adaptation of Francis Thompson's 'The Hound of Heaven'. Both have won high praise, the former for the creation of local atmosphere and the latter for the creation of a new series of imagery.

Kuvempu has to his credit seventeen short stories, in which he has effectively portrayed dire poverty, love, death, deception, renunciation and asceticism.

Kuvempu's another strong forte is drama. He has written fourteen plays, each a distinctive contribution to

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the genre. *Nanna Gopala* (My Gopala) and *Modannana tamma* (The cloud's little brother) are children's plays. *Jalagara* (The scavenger) and *Balidana* (The sacrifice) are plays on social themes; *Raktakshi* (The maiden with blood-shot eye) and *Birugali* (The tempest) are inspired by Shakespeare's *Hamlet* and *The Tempest* respectively; *Maharatri* (The momentous night) deals with Siddhartha's renunciation of the world; *Valmikiya bhagya* (Valmiki's good fortune), *Shmashana Kurukshetra* (Kurukshetra, the graveyard), *Yamana solu* (The defeat of Yama), *Shudra-tapasvi* (The shudra-ascetic), *Chandrahasa*, *Beralge koral* (A throat for a thumb) and *Kanina* - are all based on Indian mythology.

Nanna Gopala is the dramatization, with necessary modifications, of a parable of Sri Ramakrishna Paramahamsa. The play emphasizes the indispensability of child-like faith for an aspirant to realize God. *Modannan tamma* describes a child's longing to sail with the cloud. In *Maharatri* the virile introductory dialogue tunes up the minds of the spectators for Siddhartha's momentous resolve to renounce the world and his pilgrimage to Buddhahood. *Shudra-Tapasvi* is based on the controversial Shambuka episode in the *Ramayana*. The playwright has established, through conversation, at once logical and aesthetically convincing, that a Shudra has equal rights for 'tapas' along with others. *Shmashana Kurukshetra* is both a vision and a symbol. It is the colossal image of the tragedy that the myriad hands of war incessantly mould. In no other play or novel in Kannada has the picture of the devastating cosmic dance of war been so powerfully and poetically painted. *Beralgekoral*, a play in three scenes significantly named Guru, Karma and Yajna, is a work of pure vision. Drona exacts the thumb of Ekalavya as his 'guru dakshina' (The teacher's fee). This act of Drona costs him nothing less than his own head in the *Mahabharata* war. A very powerful dialogue, the artistic design of the plot, masterly characterization, and above all, the numerous epigrams which read almost like mantras and give expression to the very essence of Indian philosophy have all combined to make this play a veritable masterpiece.

Kuvempu is a biographer par excellence. One of his works is on Sri Ramakrishna and the other on Swami Vivekananda; the biographies, which are highly poetic, read like novels. His *Nenapina doniyalli* (In the boat of memories), an autobiography in two volumes running to about 1500 pages, describes the growth of the poet's mind and his poetic personality.

His collection of essays - *Kavya vihara*, *Vibhuti puje*, *Draupadiya Srimudi*, *Raso vai sah*, *Taponandana* and *Ityadi* deal with poetics and literary criticism. In them we find a great poet probing the processes of poetic creation. They show, on the whole, that he belongs to the tradition of ancient Sanskrit aestheticians. but carries with him the erudition of western aesthetics and literary criticism. *Kanuru heggaditi* and *Malegalalli madumagalu* are his two epic novels, both of which achieved instant celebrity. They give vivid description of the milieu and the life of the people of Malenad, the mountanous region where the poet hails from. And finally, *Sri Ramayana darshanam*, an epic in about 22,000 lines, is the *magnum opus* of the writer.

Kuvempu's writings run nearly to 13,000 pages in print. His remarkable success in experimenting with a variety of metrical forms and his creation of innumerable original images and idioms have inspired hundreds of writers in Kannada.

Kuvempu has been honoured with many awards and titles by the state and the central governments and literary bodies. He presided over the Kannada Literary Conference in Dharwad (1958). His epic *Sri Ramayana darshanam* won the Sahitya Akademi Award in 1955. He received D. Litt degrees (*Honoris causa*) from the universities of Mysore, Karnatak, Bangalore, Kanpur and Gulbarga, and also from the World Academy of Arts and Culture, San Francisco. The government of Karnataka conferred on him the title of 'Rashtra kavi' in 1964. In 1968 he was awarded the Jnanpith Prashasthi. He became the Honorary Fellow of Sahitya Akademi in 1979 and that of the Kannada Sahitya Parishat in 1986. And finally the President of India honoured him with Padma Vibhushan in 1988.

Pr. Sh.

PUTTASWAMAIAH, B. (Kannada; b. 1897, d. 1984) was a novelist, playwright, journalist and translator. Deprived of education beyond the ninth standard because of his father's death, Puttaswamaiah was a self-made man. He joined the weekly, *New Mysore*, in 1925. He was the editor of *Vokkaligara patrike*, *Janavani* and the first editor of the premier daily *Prajavani*. He worked with the famous Gubbi Company of Gubbi Veeranna as playwright. He also wrote scripts for a few Kannada films. He received the Sahitya Akademi Award (1964) for his historical novel, *Krantikalyana*, and the Janmabhumi Trust Award (1971) for his services to Kannada journalism.

Puttaswamaiah wrote eighteen plays, dealing with historical, social and mythological themes. His first play was *Shahjahan* (1926). He had a fine sense of the theatre, and, at a time when music and verse dominated the professional stage, he made prose plays popular, though not without a struggle. He proved to be among the most popular playwrights of the professional theatre, his major contributions being *Gautama Buddha*, *Yagnaseni*, *Akka Mahadevi*, *Sati Tulasi*, *Kurukshetra* and *Dashvatara*.

Puttaswamaiah also wrote a series of historical novels, recreating the epoch of the religious and social revolution at Kalyana organised by Basaweshwara and other Shivasharanas in the twelfth century. His interest in this form remained alive up to his later years. Among his

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other novels are *Roopalekha*, *Chalukya thailapa*, *Tejaswini*, *Kalyaneshwara* and *Nagabhanda*. He also rendered *Durgasaptashati* into Kannada.

L.S.S.R.

PUTUKKURALKAL (Tamil) is a collection of modern poems in Tamil, edited by C.C. Chellappa. The first edition, published in 1962, included sixty-three poems by twenty-four poets. The second edition (the present text), published in 1973, includes fifty-three poems by twenty-two poets. The first poem 'Etarko' by M. Ilaiaperumal apostrophizes Lord Shiva making a sarcastic reference to the dress, residence and ornaments puranically ascribed to Him. 'Un kai nakam' is a famous poem by Sundara Ramaswami. This ambivalent poem asks us, 'Why do we allow dirt to collect in our nails when there is room enough for it elsewhere', and seems to advise man to purge his heart of all vices lest they should corrupt him. 'Marina' by the editor himself, running to 440 lines, describes how the celebrated Marina beach in Madras serves as a health resort, a gymkhana maidan, a playground, a picnic spot and a lovers' heaven. Realism, irony and humour characterize this poem. His 'Anuvukku mun' brings out the irony that 'atom' as the smallest unit of matter was ignored in olden days by both philosophers and scientists, whereas today the scientists have belittled the claims of godhead by inventing the atom bomb while philosophers pray to God for protection against it. Pichamurtti's poems, 'Valittunai', 'Kilikkuntu' and 'Pukkari' register the degeneration in human behaviour, such as war-mongering, black marketing and vulgarisation of art and culture for the sake of mere monitary profits. 'Narakam' by C. Mani describes the modern man in confrontation with his environment. It shows how most aspects of modern life serve to disturb the emotions of man. It drives home the point that neither art nor life helps man sublimate or even compose his troubled emotions. 'Parvai' is a terse and closely-knit poem by P. Manikkavachakam, while his 'Malaikkotai' describes a poor man's dilapidated hut battered by heavy rain. Vallikkannan's 'Vishamum marrum' deals with the concepts of life and death, while his 'Kuruttui' stresses the need of 'internal light' instead of mere external illumination. 'Un kankal', also by him, brings out the soothing effect of love in the dreary routine of life.

The other poets included in this anthology are: K. Kasturirankan, K.A. Sachchitanantam, Hari Srinivasan, P.K. Sundararajan, K.N. Subramanyam, Taruma. Sivaramu, T.K. Duraiswami, Ira. Minakshi, Vi. Rankarajan, K.P. Rajagopalan, N. Venkatraman, T.C. Venogopalan and S. Vaitteswaran. This anthology is dedicated to Subramania Bharati, the harbinger of modern poetry in Tamil. In view of both its form and themes, *Putukkuralkal* may be considered a representative collection of modern Tamil poetry.

A.A.M.

PUTULNACHER ITIKATHA (Bengali) by Manik Bandopadhya (b. 1908, d. 1956), published in 1936, is a remarkable novel with a palpable allegorical significance disguised under apparent realism. In it one detects a questioning intellect inquiring into reality and individual existence. Like the author's other novels, *Itikatha* is concerned with death, religion, the supernatural, love, sexuality and the psychological complexities of the individual, blended into allegory with romantic idealism. As the title implies, the novel represents myth, legend and history as framework for the story. It is the tale of the struggles of a single individual, Shashi, against pervasive superstition, ignorance and indifference of the people of Bordia, a village in Bengal. Shashi, the protagonist, is a doctor, young and fresh, imbued with the ideal of ameliorating the sufferings of the poor and the ignorant people of Bordia by acquainting them with the principles of hygiene and a scientific and rational outlook. His father, Gopal, is a disreputable lout who amassed wealth through questionable means and thus got his son to study in Calcutta to be a doctor. Gopal has no sympathy with Shashi's idealism and sees him only as an instrument of earning money and thus climbing up the social ladder. An uneasy relationship exists between the father and the son from the beginning of the novel.

Shashi has a cordial relationship with the villagers, particularly with the families of Haru Ghosh. The novel opens with the description of Haru Ghosh's death from thunder. His son, Paran, looks upon Shashi as his guide and a family friend. Paran's wife Kusum is a wayward and unpredictable woman of inexhaustible vitality who remains untouched by the atmoshphere of pervasive superstition and corruption. She loves Shashi after her own fashion and tries to draw him to hereself in various ways. Paran's sister, Mokshada, tries to get away from the village to fulfil her desires and eventually does so in the company of Kumud, the romantically inclined and bohemian friend of Shashi. Sendidi, the wife of Jamini, becomes a surrogate mother for Shashi, and he brings her back to life from a fatal disease in spite of the direct opposition of her husband and his own father and the calumny of the villagers. Jadab, the 'Siddha purush', a holy man supposedly invested with the highest spiritual powers, has a special affection for Shashi. In order to impress Shashi, the faithless, rational doctor, Jadab mildly boasts that he can foretell the future, including the date of his own death. The news of his 'ichchyamrityu' gets about creating great enthusiasm. It becomes a prestige issue for Jadab leading to a virtual suicide by him and his wife. But in the popular imagination Jadab's death becomes a proof of his supreme spiritual attainment and even confuses rationalists like Shashi. Further, Jadab in his will leaves behind considerable property for the establishment of a hospital in the village under the supervision of Shashi. The more Shashi tries to get out of the stifling atmosphere of the village, the more he gets involved. His ideas continual-

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ly elude his grasp. In spite of his best efforts, he could not save the son of Basudeb Banerjee. He wanted to concentrate on the hygiene of his family and of the village people, but met with failure. Even his father made fun of his earnestness: "Shashi must be out of his mind. What's the use of health to us?" By the time he discovered his love for Kusum, Kusum's love for him had already died. His efforts to rescue his sister Bindu from the humiliation of living with a husband, who treated her like a whore, failed. He feels totally helpless since things drifted against his best wishes in Gaodia. He gets thoroughly disenchanted and hands over the charge of the hospital to a newly appointed doctor and plans to move out of the village for good. But he is outwitted by his father who tricks him into a situation that makes his stay back at Gaodia, but for Shashi staying at Gaodia meant a surrender to the abyss of perpetual decay and degeneration which he wanted to overcome during his fairly long career as doctor and which threatened to engulf him now.

In some ways Shashi is close to Camus' Rieux in his novel *L'Etranger*. Both of them are essentially outsiders who turn out to be misfits in their surroundings. But while Rieux is a mature existentialist, Shashi has just a vague awareness of the irrational nature of human existence. He thought that he had a choice of rejecting Gaodia and venturing out into the wide world. But when the crunch came he could not exercise his choice and was swallowed up by the quagmire of pervasive decay and stagnation.

Mo.A.

PYGAMBARA KAVITVAM (Telugu) is a radical movement in poetry, a purely indigenous movement, with no western influence that came into vogue in 1970. 'Pygam' means message. The message of this movement is that the people should prosper, and injustice and exploitation should end: "A common man competes with the beast for the food that is thrown in the dust bin; a millionaire sits at a feast in a Boeing. The mother country watches both these with an unfeeling indifference. Let us sprinkle cow's urine on her face. Behind the curtains of centuries the innocent have been raped by stubborn religion. Mother Andhra vomited the foreign stuff she could not assimilate. While the entire world stood gazing at this kaleidoscope, from the lap of mother earth rose the five Pygambaras with pen-swords in their determined hands."

Pygambaras published two volumes, *Yuga sangitam* (1970) and *Yuga chaitanyam* (1971). They wrote articles about themselves in *Jwala* and *Telugu velugu*, magazines from Vijayawada. They published pamphlet poetry too under the name 'Torch light'. Among the poets who wrote in the Pyagambara mode, Sugam Babu, Devi Priya, Olga, Kiran Babu and Kamala Kant are important.

Sugam Babu bewails the place of common man in today's society. "Are we inferior to an animal in a zoo, to a rock in a museum, to a plant in a botanical garden, to the watch dog of a minister or to a minister himself?" One cannot bring out the disparity between classes any better.

Pygambaras define their credo thus: "We are Pygambaras. Ours is 'tapas'. Our beacon light shall dispel 'darkness'. This world is a maze of problems. No path and everywhere darkness. There must be a ray to show you the path." They believe that their poetry is the radium to treat the cancer of war. By belief they are humanitarian, but times force them to take up arms to safeguard peace.

Pyagambara movement, which was started in 1970, came to an end after a few years when Olga, Kiran Babu and Sugam Babu joined the Revolutionary poets' fold. Kamala Kant and Devi Priya remained indecisive. There came about a split and thus disappeared a literary movement in Telugu poetry.

N. Ra.

Q

QAIDI (Dogri) is a novel authored by Deshbandhu Dogra 'Nutan'. The work was selected for the Sahitya Akademi Award for the year 1982. The author delineates the people living in the interior, rural regions of the Duggar land, engaged in a constant struggle for existence. It is a saga of exploitation of the weaker sections of society. The central character of the novel, Bhagan, emerges as a symbol of the oppressed, particularly the oppressed female. She suffers endlessly, but seldom does she lose her dignity and humanity. She believes in the struggle against tyranny and injustice, and though she shocks the orthodox and the obscurantists in pursuing her belief, she is gentle, kind and helpful to the poor and the needy. In the end she breaks down without bending too much and her death brings her salvation not only from the prison of her body, but also from the prison of social order based on oppression and exploitation. Bhagan's is a very powerful character, vividly drawn, and it is considered the best and the most memorable character in Dogri fiction. Other characters impinging on her life are also drawn deftly and realistically, bringing into focus the whole social milieu of the rural Duggar during 1930-50. The delineation of the complex social relationships, the degeneration of the socio-political system in which the dehumanising forces are at work, where caste, status and money are more important than human values, where the police is ruthless and the revenue officials corrupt, shows the author's close observation and understanding of society.

The language and its creative use are the strong elements of the novel. The language is conversational and idiomatic, drawn from the various regions of Jammu, and

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its use is appropriate to characters and situations. The author is a teacher by profession, a Marxist by conviction and a researcher by temperament. There are some instances of political haranguing in the second half of the novel, but they do not impair the merit of the novel.

The novel is remarkable for its realistic portrayal of life in the interior of Duggar. Forceful characterisation and live and pulsating language make *Qaidi* an outstanding contribution to Dogri fiction.

Ni.S.

QALAQ, KHWAJA ASADULLAH (Urdu; d. 1879), son of Khwaja Bahadur Husain Friaq, was a disciple and nephew of Khwaja Wazir of Lucknow. Qalaq used to call himself a disciple of Wajid Ali Shah just for pleasing the latter. Wajid Ali Shah honoured him with the titles of Aftabuddola, Shams Jung, etc. In 1856, he was arrested and taken to Calcutta along with Wajid Ali Shah. He was released after seven months, and he returned to Lucknow where he died.

His main works include: (1) *Wasokhte Qalaq* and a masnavi entitled *Qalaqnama* (1846); (2) Masnavi *Tilism-e-ulfat* written between 1840 and 1854. This long romantic masnavi is his masterpiece; (3) *Safar Ashob* (1872), a collection of poems in musaddas form containing 372 couplets. The work contains an account of his imprisonment and journey to Calcutta; (4) *Diwan Mazhar-e-Ishq* (1873).

The importance of Qalaq's writings lies in his masnavis. His masnavi *Tilism-e-ulfat* is a long romantic tale in imitation of Mir Hasan, but in poetic technique it imitates *Gulzar-e-Nasim* by Daya Shankar 'Nasim'. Its language is in chaste Lucknow idiom.

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G.J.

QALICH BEG, MIRZA (Sindhi; b. 1853, d. 1929) was an eminent poet and prose-writer. He was the son of Mirza Faridun Beg, who originally was a Christian and belonged to Georgia. Faridun Beg in his childhood went to Iran along with the prisoners of war, and later, about the age of ten, he was brought to Sindh as a gift for Mir Karam Ali, one of the rulers of Sindh. Thus, Mirza Qalich Beg, though a son of a foreigner, was brought up in Sindhi atmosphere. He started his primary education with the learning of Arabic, Persian and Sindhi. He passed his Matriculation examination in 1872 from the University of Bombay, and the next year got admission to B.A. course at Elphinstone College, Bombay. Mirza Qalich Beg was a brilliant student, but he could not pass the examination owing to sudden sickness and returned to Sindh in 1876. After passing the Magisterial examination of the British government, he entered the administrative service in 1880, and served in different parts of Sindh. In spite of his heavy duties in office, Mirza devoted himself to literary studies. He was well-versed not only in Sindhi but also in Arabic, Persian, English, Hindi and Urdu. He acquired a working knowledge of Gujarati and Marathi while studying in Bombay. He translated the masterpieces of other languages into Sindhi. After his retirement from government service in 1910, he engaged himself in literary activities in good earnest. The total number of books written by him is more than three hundred, out of which about two hundred were published in his life time. He was honoured by the government in 1906 with the medal of Qaisar-e-Hind (Lion of India) and with the title of Shams-ul-ulma (The sun among scholars) in January 1924.

Mirza Qalich Beg's first publication is *B'arana shaira* (Poems for children, 1870), which he wrote when he was studying at the secondary school. During his studies at college, he wrote on Persian prosody and etymology. Later, he contributed significantly to every branch of literature. *Sauda-e-kham* (Immature ravings, Part I, 1900, Part II, 1923) is a collection of Mirza's original Sindhi poems mostly based upon his personal experiences in youth. His translation *Rubaiyat Omar Khayyam* (Rubais of Omar Khayyam, 1905) has been highly appreciated for its natural and lucid rendering of the Persian rubais into Sindhi. *Diwan Qalich* is a collection of the poet's original ghazals compiled by him in 1928 and published after his death by Sindhi Adabi Board, Hyderabad, in 1957. *Amulhu manika* (Invaluable gems, Part I in 1920 and Part II in 1923), *Motyuni ji dab'uli* (Casket of pearls, Part I in 1914 and Part II in 1923), *Chandana-haru* (Garland of sandalwood, part I in 1916 and part II in 1923) contain selected poems of Persian poets rendered into Sindhi verse by Mirza, while *Ajib jawahara* (Wonderful gems, 1917) is the collection of poems translated by him from English poetry. No doubt, Mirza had a thorough knowledge of Persian prosody and one can rarely find metrical flaws in his verses. But his poetry generally lacks inspiration, and is overloaded with direct moral instruction. In the field of Sindhi prose, Mirza has practically enriched every branch. A few of his works are: Essays: *Maqalat-al-hikmat* (Essays of wisdom, translation of Bacon's essays, 1877); Short stories: *Dilpasand qissa* (Entertaining stories, translation of *Lamb's Tales from Shakespeare*, 1890); Novel: *Dilaram* (1888) and *Zinat* (1890); Plays: *Laila-Majnu* (1880), *Khurshid* (1887); Literary criticism: *Shah Bhitaia jo ahivalu* (Life of Shah Abdul Latif, 1885), *Sabit Ali Shah jo ahivalu ain sandasi marsiya* (Life of Sabit Ali Shah and his marsiya, 1900); Autobiography: *Sao panu ya karo pano* (Green leaf or black paper, written in 1923 and published by Sindhi Adabi Board, Hyderabad, in 1965). Mirza was a pioneer in every branch of Sindhi prose. His prose writings vary from small entertaining moral stories for children to very serious thought-provoking essays for highly educated

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people. He showed his scholarship by writing in the field of philology and compiling a dictionary of Shah Abdul Latif's poetry. The style of Mirza's prose-writings changes according to their subject-matter and the age-groups for which they are meant. But it always shows clarity, brevity and use of simple colloquial language. On the merit of his literary output, he was called Aftab-e-adab (The sun of literature) or the Shakespeare of Sindh.

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M.K.J.

QASIDA (Kashmiri). Like other famous 'Asnaf-i-sukhan' (genres) of Kashmiri poetry, 'qasida' was not written by the ancients. The main reason for the non-availability of this genre during that period is the fact that the poets normally came from the lower classes and had no access to higher circles or the ruling class. Since they had no chance of acting as their courtiers, they did not feel any necessity to praise the kings. Then again, the official and court language of the state has all along been either Sanskrit or Persian and not Kashmiri.

The early qasida written a hundred years ago has been found in a manuscript form, composed by Khwaja Mohammed Dayim (d.1896). In this qasida, the poet has visualized the heavenly qualifications, graciousness, generosity and unparalleled valour of Hazrat Ali, the son-in-law of prophet Mohammad, but this composition has no concordance with the norms of a qasida.

Manawar Shah (d.1925), composed a short qasida of 26 lines in Masnavi form. The technique of this first attempt, no doubt, conforms to the generic norm, but the form is quite different. The poem does not disclose the name of the person to whom it has been dedicated. It is said that the author had great reverence for the Kakroo dynasty of Baramulla and the Malik dynasty of Bonakote (Badipora). Maybe, the qasida was dedicated to one of these patrons for being kind to him during his life time.

Rehman Rahi (b.1925) is the first poet who composed his first and last qasida of 67 lines, entitled *Maafinama*. The book was published in 1966 and edited by Mohammad Amin Kamil. The work contains poetical ambiguities and its theme is merely an apology; it is, however, not known to whom the poet had apologised. The form adopted is quite different from that of a qasida as the composition is bereft of appropriate rhyming.

Mazaffar Azim (b.1934) composed the second successful qasida, entitled *Baa shan-i-jam* (1974). In this qasida the satirical attitude of the poet towards his patron, who seems to be annoyed with him, is apparent. The rythmic beauty of this is thrilling and forceful.

Ghulam Nabi Gohar (b.1934) also composed a qasida of 64 lines in praise of the first Muslim saint of the 15th century, Shiekh Nooruddin Noorani. In Kashmiri, a few qasidas do come up to the standard demanded by the genre and can be termed as representative compositions.

Ni.A.

QASIDA (Urdu) is a significant genre of Urdu poetry, having its distinct rhyming scheme as aa, ba, ca. Though mainly devoted to eulogizing kings, nobles, the Prophet, sages and saints, the Urdu qasida is much wider in scope. Lampoons, war poems, or poems dealing with the vicissitudes of life, natural beauty, moral values, anecdotes and historical events, etc., written in the aforesaid rhyming scheme, have also been regarded as qasida.

'Tashbeeb', 'gurez', 'madh' and 'dua' are the main constituents of qasida. Tashbeeb, the prologue, is taken up before panegyrical exposition. A variety of themes, such as amorous passions, natural beauty, physical charms, transitoriness of the world, poetic discourse, historical events, description of dreams, admonition and advice, self-exaltation, lament against vagaries of fortune, etc, are treated by the poet in a lofty expression. Here he tries to display his ingenuity not only by giving free rein to his imagination, but also by stringing together words and phrases of highest order with a view to attracting the attention of his 'mamduh' (person eulogised). After this the poet covertly and subtly passes to eulogium. The transitory connecting verse/verses are known as gurez.

Madh (eulogy) is the main component of a qasida. The poet extols his mamduh, putting together in his person all possible qualities. If he is a royal personage, his grandeur and dignity, valour and chivalry, generosity and hospitality, justice and uprightness, etc. are praised in a hyperbolic manner. His horse, elephant, armoury are the objects of exaltation. By all these artistic ingenuities, the poet aims at pleasing the mamduh as well as displaying the excellence of his literary craft, the former in the hope of getting rewards, and the latter to establish his mastery in poetic art. Kings, rulers and nobles showered wealth on these poets. Towards the end, the poet prays for the mamduh or for himself and closes the qasida at the point of dua (blessings).

Elegant language, lofty expressions, gorgeous phrases and splendid imagery are the basic features of a qasida. All sorts of ornamental techniques and rhetorical devices are used for the embellishment of the verses.

Urdu qasida got an impetus from the very early days of Urdu literature because (i) Persian models were already available, (ii) some early kings of Deccan, like Muhammad Quli Qutub Shah (1569-1611), were poets and tried their hand at qasida and (iii) the poets connected with the royal courts, or those who could win the favour of their mamduh, were enormously rewarded.

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Muhammad Quli Qutub Shah initiated the qasida in Urdu. Most of the qasidas composed by him are on religious themes. Ghawwasi (d. 1672), the poet laureate at the court of Abdullah Qutub Shah, pioneered the way for the development of qasida. He combined encomium with religious sentiments, mystic and philosophical teachings and morality.

Nusrati (d. 1674), attached to Adil Shahi royalty, combined his imagination with the description of a war waged and won by his master, thus giving a semblance of epic to his qasida. He was also successful in painting a vivid picture of spring and its effects. Vali (1667-1707) is the last link among the Deccan poets who composed qasida. He chose men of religion for his qasidas, which are an expression of his ardent love for these divines. Mysticism dominates his thought content.

Sauda (1713-1780) may be said to have perfected the art of panegyrics and satire. He embellished his compositions with dignified and elegant expressions. His skills captured the attention of the king and nobles of Delhi, who patronised him for his panegyristic verses. When he left Delhi for Lucknow, laureateship was conferred on him. He used varied themes for the tashbeeb and laboured at it with ardour to make excellent pieces of poetry.

He could write with same ease the 'hajv' (satire) to ridicule persons he disliked. In addition to personal satires, he wrote long poems in strong denunciation of the age of decadence. These odes give a vivid picture of the social degeneration and the poet's awareness of and concern for it.

Other notable contemporary poets like Mir, Mir Hasan, Qaim, Fughan, Baqa, Hasrat, etc., who tried their hand at panegyric, were eclipsed by the glory of Sauda in the field. Most of them tried to follow the pattern set by Sauda, but could not reach his heights.

Soon after appeared Insha (1757-1817) on the scene alongwith Mus-hafi (1750-1824). An erudite scholar, a polyglot and an inventive genius that Insha was, his unrestrained wit, humour and playfulness ransacked his enormous capacities. Mus-hafi was Insha's rival and composed qasidas with all seriousness. His qasidas have both lofty ideas and elegant expression, but they lack vigour. Jur'at, Joshish, Rangin, Mamnoon, Shah Nasir, etc. have made valuable contribution to the encomiastic stock of Urdu.

Zauq (1789-1854) came up as a giant in panegyric poetry and enriched the tradition of Sauda. His genius, ingenuity and brilliance are well-displayed in the odes which are full of lofty imagination, vigour and force.

Momin (1800-1851), averse to craving for favours of the emperor or the nobility, refrained from eulogising them. Saints and divines have been the subject of his odes which he recited melodiously.

Ghalib (1797-1869), whose vanity did not let him compose many qasidas, gave an exquisite freshness to Urdu qasida by the originality of his thought and diction.

At the court of the Nawabs of Avadh, poets like Mahjoor, Mehr, Behr, Goya, Hawas, Rind, Asir, Munir and a host of others added to the rich tradition of qasida, though not necessarily opening new vistas. After the fall of Avadh and Delhi Sultanates, the poets looked to smaller states for patronage. Amir Minai, Dagh, Jalal, Qadr, Tasleem, Mohsin, etc. earned a name in panegyric poetry. Amir Minai (d. 1900) and Mohsin (d. 1905) excelled in 'Natia' (eulogising the Prophet) qasida; Ismail Meerutee, Shibli, Aziz, Riaz and many others used the genre for expressing the spirit of reformation led by Syed.

Qasida, as a literary form, flourished under the patronage of royalty and nobility and declined with the extinction of these institutions, and is no more in vogue.

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At.A.S.

QAZI ABDUL GHAFFAR (Urdu) was born in the city of Moradabad and had his education there as well as at Aligarh. He entered politics as a strong supporter of the Khilafat Movement and the Indian National Congress. He visited the countires in West Asia and Europe, and on his return, he was elected Chairman of the Moradabad Municipal Board. Later, he shifted to Hyderabad State and joined the daily newspaper, *Payam*, as its editor. The paper supported the nationalist movement and denounced the Nizam's autocracy. After 1947, he was appointed General Secretary of the Anjuman Taraqqi-e-Urdu (Hind) and went to Aligarh to take up the post. He died in Aligarh.

His main works include *Laila ke khutut, Majnun ki diary* (novelettes written in the form of letters and diary), *Us ne kaha, Seb ka darakht, Tin paise ki chakri* (translation and adaptations), *Asar-i-Jamaluddin Afghani, Hayat-i-Ajmal* and *Asar-i-Abdul Kalam* (biographies of Jamaluddin, the famous Muslim thinker of Afghanistan, and Hakim Ajmal Khan and Abdul Kalam Azad, Indian nationalist leaders), and *Naqsh-i-Firauq* (travelogue of Europe).

Qazi Abdul Ghaffar was a versatile personality. He was a political activist of the Khilafat Movement days and had close relations with the eminent personalities of the period, like Maulana Abul Kalam Azad, Hakim Ajmal Khan, Ansari and Sarojini Naidu. He worked as Assistant to Maulana Muhammad Ali.

As a journalist, he edited a powerful national Urdu daily, *Payam*, which trained a whole generation of Urdu journalists and set a very high standard of news-coverage

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and came out with fair and well-informed editorial comments—the task that was obviously difficult in a princely State ruled by the Nizam during the British period. His views were respected and the newspaper carved out its own place in the field of journalism.

As a literary stylist, Qazi Abdul Ghaffar had his own place. He wielded a facile pen and his prose was at once effective and logical. His novelette *Laila ke khutut* was the first specimen of a truly psycho-analytical fiction written in Urdu, depicting a prostitute's search for identity. It ruthlessly describes the exploitation she is subjected to in a man's world. These letters, written with a colourful literary flavour, contain rare specimens of characterisation.

His *Majnun ki diary* is the reverse side of the picture painted through the observations of a male chauvinist, who finally finds his own human self and sheds his antipathy for the other sex.

His biographies have clear and sharp analyses of their heroes whose personalities Qazi Abdul Gaffar presents in an objective manner. He does not idealize them, but views them as human beings with creditable achievements, with serious human limitations though. The biographies describe very interesting and absorbing accounts of the significant men of his times. The author's interest has remained in these works as always human, and his judgement and insight pierce through all considerations of rank and office.

Qazi Abdul Ghaffar is a prose stylist *par excellence*, and a novelist and biographer of significance.

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M.H.

QAZI QADAN (Sindhi; b. 1463, d. 1551) was one of the earliest sufi poets of Sindh. The information with regard to the place of his birth and early life is not available. There is even difference of opinion with regard to the pronunciation of his name. It is said that his ancestors resided in Sevhan and Thatta, the two main centres of learning and literary activities in that period. The poet, however, spent most of the years of his life in Bakhar, another well-known town of Sindh, and in course of time became the Qazi of the town.

The only evidence of Sindhi poetry known to us was seven poems of Qazi Qadan recorded in the Persian manuscript, *Bayan-al-arfin*, written by Mohammad Raza in 1628. Qazi Qadan was, therefore, considered to be the probable first poet in the Sindhi language. Doubts had always lurked in the minds of the literary historians that there must have been some kind of highly developed literature in Sindhi preceding Shah Abdul Latif and Shah Karim and that the two poets were responsible for continuing the established tradition. It was through the research of Pandit Raja Ram Shastri that an old manuscript called *Santon ki vani* (Poetry of saints) was discovered by him in a village 'math' of Haryana. The manuscript *inter alia* includes 112 poems of Qazi Qadan. Later, these poems written in Devnagari script were deciphered by Hiro Thakur and brought out in a book form entitled *Qazi Qadan jo kalamu* (Poetry of Qazi Qadan, 1978). Qazi Qadan's sojourn in the realms of mysticism, his faith in truth and goodness and above all God, his untiring endeavour to overcome the tragic contradiction between art, artist and society, all these run through the poems which rest on the foundation of sufism, the wave that engulfed the entire Sindhi community during the fifteenth century. Qazi Qadan wrote his poetry in the language and form prevalent in that century and wove into them his spirit and philosophy. When we read Qazi Qadan, we are within the realms of sufism; 'reason' seems to us shallow. Qazi Qadan, the philosopher of enlightenment, pushed the mystic poets, who followed him in the seventeenth century, some steps up the hill, and in theory, at any rate, this gain was consolidated by them.

P.A.

QISSA (Punjabi) is an Arabic term which means 'story'. In Punjabi, it denotes one of the major genres of medieval poetry. Usually it narrates a romantic tale in poetic form. The literary sources of this genre can be traced back to 'mahakavyas' and Akhyanas of classical Indian literature. The Persian Masnavi may also be considered its immediate source of influence. The genre of qissa displays the following characteristics of theme and form.

(a) Primarily it is a form of narrative poetry.
(b) The theme of romantic love finds a prominent place in the Punjabi qissa.
(c) An important variation of this theme is heroic adventure or ethical dilemma. The qissas of Raja Risalu and Puran Bhagat are easily its important instances.
(d) The fictional world of the qissas is created by utilizing the structural principles of myth and romance.
(e) The narrative line is often broken at certain points of the tale to present philosophical or ethical comments of the author. These comments heighten the thematic significance of the situation narrated.
(f) To enhance the dramatic effect of certain situations the qissas often use the technique of a dialogue.
(g) This intermixing of narrative and dramatic modes of expression enhances the aesthetic import of the qissas.
(h) Various 'chhandas' (metres) are used in composing the poetic form of the qissas. 'Davyya' and 'Bait' chhandas are, however, the most popular metres employed by the qissa poets.

In the light of these characteristics (which are certainly not exhaustive), we can conclude that the qissa is

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primarily a fictional romance in poetry. It utilizes the techniques of narration, dialogue and thematic statement in creating an enriched structure of literature.

The first extant Punjabi qissa is *Heer* written by poet Damodar during the reign of the Mughal Emperor Akbar (1556-1605). But the origin of this genre is definitely older than this period. Some of the prominent historians of Punjabi literature have expressed their opinion in favour of the 10th/11th century as the period of its first emergence. Pushya's *Sassi Punnu* may be considered as one of the earliest works in this form, but unfortunately this work is not extant. There are only references to it in the works of other authors. Considering the maturity of *Heer Damodar* as qissa writing, we can safely assign an early period to the origin of this genre in Punjabi. *Qissa Sassi Punnu* might have been composed during the early period of Punjabi literature, as its thematic content points towards the ancient characters of lunar mythology. The love tale of *Sassi-Punnu* had influenced the common people of Punjab to such an extent that 'Sadds' of Punnu were composed by the earliest folk poets.

The first extant qissa of *Heer* by Damodar marks the beginning of a very powerful new trend in Punjabi literature. the fictional world created by this genre is entirely different from the religious poetry of the sufis, saints, bhaktas and gurus which had dominated the literary scene of Punjab. The emergence of this genre introduced a significant secular trend in the literary writings. This qissa was composed in Davyya chhanda, one of the most popular chhandas of Punjabi poetry. Some of the literary devices and narrative motifs used by Damodar set the traditional pattern for other writers in this genre. The Indian poetic convention of 'manglacharan', used by Damodar, was followed even by the Muslim qissa poets like Waris Shah. The ideal of romantic love is projected in this as well as other qissas by the poets coming after Damodar, viz, Pilloo, Hafiz, Ahmad, Muqbal, Waris, Hassam and others. Apart from *Heer Ranjha*, the most popular qissa composition, many more qissas based on the legends of Sassi Punnu, Puran Bhagat, Raja Risalu, Mirza Sahiban, Sohani Mahiwal, Saiful Muluk, Yusaf Zulaikha have been composed.

Whereas the qissa of *Heer Ranjha, Mirza Sahiban* and *Sohni Mahiwal* express the revolt of the individual against the decadent feudal social system, the qissas like *Puran Bhagat* symbolically represent man's spiritual struggle against the mundane existence. The ideal of 'Jog' (Yog) upheld in this *Qissa* is equally matched by 'Raj' and 'Bhog', the ideal of worldly power and despair, in *Raja Risalu*. Puran and Risalu are brothers having one father but different mothers. They represent the two dominant trends of Punjabi psyche, expressing the ideals of saint, soldier and lover in their respective manifestations.

From the 16th century, we have an unbroken history of this genre even up to the modern period. Damodar, Pilloo, Ahmad and Hafiz are the major qissa poets of the 16th and 17th centuries, marking the first stage of development of this genre. In the 18th century Muqbal, Hamid and Waris Shah emerged on the qissa scene enriching this genre in every respect. Waris Shah alone is such a towering figure that the genre achieves its peak of glory in his *Heer*.

After Waris came Hassam, Kadaryar, Ahmadyar, Fazal Shah, who flourished during the reign of Maharaja Ranjit Singh and contributed some of the famous qissas to Punjabi, like *Sassi* by Hassam, *Puran Bhagat* by Kadaryar and *Sohni* by Fazal Shah

In the modern age of Punjabi literature starting from 1850, some of the notable qissa writings have appeared extending the history of this genre from the medieval to the modern period; but in the recent times the genre has not shown any sign of a revival.

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Jag.S.

QISSA-E-MEHR AFROZ-O-DILBAR (Urdu), the narrative, meaning heart-captivating beloved of a handsome youth, had a chequered career. Its manuscript lay in the Gwalior Dargah of Hazratji who handed it over to Agha Hyder Hasan Dehlir of Nizam College, Hyderabad. Agha Hyder Hasan somehow failed to realise its importance. Rafia Sultana, who was then working on the topic, *Urdu nasar ka aaghaz-o-irtiqa unnesvin sadi se pehle* (Evolution of Urdu prose before the nineteenth century), chanced upon this narrative, but unfortunately she too could not realise its significance. Mas'ud Husain Khan, taking the manuscript from the personal library of Agha Hyder Hasan, brought it out with a useful preface in 1966. Relying on the internal evidence, he opined that the narrative might have been written between 1731 and 1759. Gianchand was also of the view that the narrative belonged to the period around mid-eighteenth century. In Urdu circles the author, Isa Khan, remained almost an enigmatic writer until Prakash 'Monis', ransacking Urdu and Hindi libraries, came upon materials needed for doing a book, *Urdu adab par Hindi adab ka asar* (Impact of Hindi literature on Urdu literature, 1978). In the opinion of Prakash 'Monis', Isa Khan, who wrote commentaries on Bihari's *Satsai*, both in Hindi and in Urdu, completed *Qissa-e-Mehr Afroz-o-Dilbar* around 1752.

The language and lay-out of the narrative bear eloquent testimony to the fact that the writer was immensely influenced by Hindu mythology. The ruler of Ishqabad took to asceticism in despair for not having an heir. He chanced to meet a hermit, Arzobakhsh, who, taking pity upon the former ruler, prayed for the birth of a child to him. The king was consequently blessed with a son. The son, named Mehr Afroz, grew up into a handsome and healthy youth. One day Mehr Afroz

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alongwith his friend, son of the minister, strayed into a fairy garden where he took a fancy to the fairy princess, Dilwar. She disappeared as soon as she saw the prince. Woebegone, the love-smitten prince Mehr Afroz, assisted by his friend, started journeying far and wide, unmindful of trials and tribulations of tramping over vast distances. By chance they found themselves in a jungle ruled by a monkey-king, who was kind enought to command a monkey to guide them out of the dense jungle. Proceeding a little farther, they came across the fakir, Arzobakhsh, who gave the prince a disc (chakra) which, when hurled, could chop off the head of any demon, his strength notwithstanding. In the process of their onward journey, the prince and his companion were kidnapped by a demon and a demoness respectively. The wazir's son was hung upside down by the demoness. His screams brought the demon-princess, Gul Rukh, on the scene, who falling instantly in love with the youth, freed him, and desired to marry him. He refused to accept the proposal till such time as the prince Mehr Afroz was freed from captivity. Mehr Afroz was also released, and with the help of Gul Rukh's mother, the fairy Dilwar, too, was brought there. Mehr Afroz married his lady-love. The marriage did not turn out to be an unmixed blessing. One demoness, wresting the soul of the prince, took it away. Sorrow-smitten Dilwar was on the point of committing suicide when the king of China, Nazm Alam, metamorphosed into a parrot, informed Dilwar as to how Mehr Afroz's soul had been taken away. According to the parrot's advice, the bed of Mehr Afroz was put beneath a tree. The demoness came every night; she revived Mehr Afroz to life at night and left him soulless around the morning. Dilwar and Gul Rukh now set out in search of fakir, Arzobakhsh. On their way they were overtaken by a demon, who kidnapped Dilwar leaving Gul Rukh all alone. In short, the saint Arzobakhsh had Mehr Afroz released from the demoness and Dilwar from her captivity; the parrot was once again restored to his former self, Nazm Alam, the king of China. The story, thus, ends on a happy note. Mehr Afroz and his wife Dilwar, Wazir's son and his wife Gul Rukh, and Nazam Alam, all got back to peace and prosperity.

Prakash 'Monis' has thrown a flood of light on the Hindu influences in the story. Chakra (disc), fairies, parrot, monkey-king and such other characters have been derived from Hindu mythological sources. The author, Isa Khan, had an appreciable command of Hindi as well as Urdu; he was also well-versed in Hindu mythology. His writings may well be regarded as a significant milestone in the evolution of the Urdu and Hindi prose. Isa Khan belonged to some place in the Brajbhasha region.

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T.R.

QURAN (Urdu). According to the Muslim belief, the word of Allah was revealed to his final messenger Mohammad (AD 569-632). The word 'Quran' of Aramaic origin first occurs in sura *al-Muzzammil* (LXXIII:4), third in order of revelation, and is found at 66 places in the book, of which other names are *al-Furgan* (I:5), *al-Kitab* (II:2), *al-Dhikr* (XLIII:44), besides about 53 other adjectives. Some scholars have counted more than 90 names of the *Quran*.

The basis of the Quran is on 'Wahi', i.e. revelation which is direct communication from Allah through the Archangel Gabriel. The mode and concept of Wahi have been thoroughly discussed by some scholars (Shah Waliullah: *Hujjat-ullah al-Baligha*, M. Hamidullah: *Mohammad Rasulullah)*.

The first revelation : "Read ! in the name of thy Lord who createth, Createth man from a clot. Read! And thy Lord is the Most Bounteous, Who teacheth by the pen." (XCVI: 1-4) marks the advent of a new era and beginning of a most significant chapter in human history when Mohammad was awakened to his position of prophethood. It was also the starting point of the multifarious and reverberatingly influential role of Islam.

The revelation started on 17th Ramadan (41 years after the birth of the Prophet, AD 609). For 12 years 5 months and 13 days it descended in Makkah (Mecca), i.e. up to the 1st of Rabi-I, 54 years after the birth of the Prophet. From this date till 9th of Dhul Hijja, 63 years after the birth of the Prophet, it belongs to Medina. The last revealed verse of the *Quran*, according to some scholars, is: "This day have I perfected your religion for you and completed My favour unto you, and have chosen for you as religion al-Islam." (V:3)

According to its chronology of descent, the *Quran* is divided into two portions: Makka and Madani. The Makkan portion consists of 86 'suras' (chapters) which mostly contain the subjects of 'tauhid' (unity of Allah), 'ibadat' (prayers), 'qayamat' (the day of judgement), 'ba'th ba'd al-maut' (resurrection), 'jaza' and 'saza' (reward and punishment), Hell and Heaven, and universal principles of social behaviour. The Medinite portion of the *Quran* constitutes 11/30 of the book, and 28 suras are revealed there.

The *Quran* is also divided into seven 'manzils' (stations), thirty paras (fragments) and 114 suras (chapters). The entire book has 6218 'ayas' (verses), 77437 words and 323671 letters. There are 14 'muqatta'at' (shredded letters) the meanings of which were best known to the Prophet. The commentators have further divided the verses of the *Quran* according to their purport into 'muhkamat' (exact) and 'mutashabihat' (obscure).

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QURAN

There are universally received principles of the recitation of the *Quran* and the art of recitation is called 'qira'at' or 'tajwid', the reciter is 'qari', 'muqri' or 'mujawwid'. Those who learn the whole of the *Quran* by heart (they are over ten million in the world) are called 'hafiz, (preserver). The commentators are known as 'mufassir' and its exegesis is called 'tafsir'. The *Quran* is recited in seven lections.

The *Quran* has been preserved from the very first day of its descent with scrupulous methods. The Prophet and his companions used to recite the Quranic verses in their daily prayers. Some of the companions like Abdullah b. Mas'ud (d. AD 652) had also committed the suras of the *Quran* to writing on parchments, bones, wooden plates, thin tanned skins, etc. Preservation of the *Quran* through memorizing and writing since the very beginning is also proved by internal evidences, e.g. "But it is clear revelations in the hearts of those who have been given knowledge, and none deny our revelations save wrong-doers" (XXIX: 49), and "By the Mount, And a Scripture inscribed. on fine parchment unrolled (LII: 2-3)".

Abu Bakr, the first Caliph, (d. AD 634) also collected the verses and chapters of the *Quran* and his successor, Umar b. al-Khattab, the second Caliph, (d. AD 643) continued the practice. This edition remained with Hafasa, daughter of Umar, until Uthman b. Affan, the third Caliph (AD 655) appointed a board of editors to prepare a final and authentic version of the *Quran*. During the Prophet's life-time, his companions used to scribe the revelations. Among his prominent scribes were Zaid b. Thabit, Ali b. Abi Talib, Khalid b. al-Walid, Abdullah b. Rawaha, Mu'awiya b. Abi Sufyan, etc. According to al-Tabari, there were about 42 such companions who used to write down the *Quran* by order of the Prophet. When about 700 preservers of the *Quran* were martyred in the battle of Yamuna, fighting against Banu Hanifa (Fariq K.A. : *Kitab al-Riddah)*, Umar justly apprehended that the *Quran* might also perish with the fighting soldiers, who were also its preservers. He spoke out his mind to Abu Bakr and advised him to take up the task of its compilation. At first Abu Bakr did not agree to do something that was not done by the Prophet in a formal manner, but later he realized the far-reaching benefits of the proposal. Umar, during his caliphate, made an announcement that anyone in possession of any part of the *Quran*, whether complete or incomplete, should hand it over to him. Having obtained all available copies of the *Quran*, the task of preparing a *ne varietur* text was undertaken. Whatever was found in writing or recited orally, was first attested to by two witnesses on oath. It was decided that wherever *variae lectiones* were to be found in the *Quran*, the idiom of Quraish will be opted, as the book had been sent in their dialect. When the edition got prepared. Umar took it into his care and trust. After his death, it was with Hafasa, who was conversant with reading and writing. During the caliphate of Uthman, the rule of Islam had crossed the boundaries of Arabia and reached the farthest corners of the non-Arab countries. Now with the variations in elocution, the very words of the *Quran* began to be read quite differently because of varied accents and modulations of the non-Arabs. Uthman felt the imperative need of the *textus receptus* to be officially circulated in all provinces. Hudhaifa b. al-Yaman had taken part in the battle of Armenia and Adharbaijan in Central Asia and had seen there people of Iran and Syria reciting the *Quran* with wrong modulations and incorrect accents. He told Uthman that he was afraid that the Muslims would also garble the *Quran* like the scriptures of other peoples. Uthman, following his recommendations, instituted the Board of Editors consisting of Zaid b. Thabit (d. AD 665), Abdullah b. al-Zubair, Said b. al-'As and Abdal-Rahman b. al-Harith. They compiled the present version of the *Quran* with utmost care and prudence. Muslim scholars believe that the existing order of the *Quran* is in perfect accord with the will of the Prophet (Ibn Sa'd: *Tabaqat V:* 510-511). Since the chapter entitled 'Repentence' was sent out during his last days, and the Prophet had not directed where to insert it in the *Quran*, its subject matter was found in consonance with the chapter of 'spoils' and so it was appended to it.

Uthman got seven copies of this official version scribed in AD 646 and one copy each was despatched to all regional centres along with a letter to governors directing them to destroy all other editions. His own copy was known as *Mus'haf-e-Imam*. Ibn Fazlullah al-Umari had seen one of these copies in Damascus mosque *(Masalik al-Absar* I: 195). Ibn Bututa also saw it in Damascus and he mentions the existence of another similar copy in Kufa. According to him, the Damascus manuscript had been burnt during the seige of the city by Timur, but the latter had taken another copy from Basra with him. It was, perhaps, this manuscript which remained with the family of Khwaja Ubaidullah Ahrar till 1869 in Madrasa Diwan Begi at Samarkent (U.S.S.R.). They used to exhibit the same on special occasions and people used to throng from all corners to have a look at it. According to common belief, it was the same copy which Uthman, the third Caliph, was reading when he was assassinated (AD 656). It is said that the verse "And if they believe in the like of that in which ye believe then are they rightly guided. But if they turn away, then are they in schism, and Allah will suffice thee (for defence) against them" (II: 137) was stained with the Caliph's blood when he was murdered. The same copy, written on gazelle hide in old Kufic script is now preserved in the Museum of History at Tashkent.

As for the script of the *Quran*, the first model of Arabic script was derived from Egyptian Demotic which came to the Peninsula through commercial contacts between the Phoenicians and the Egyptians. The Arabic script adopted 15 letters from the Demotic; then it was influenced by Aramaic and Musnad scripts. The Arab and

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the European scholars differ on this point. According to the Orientalists, the Arabic script has two ramifications: Kufic, which is derived from Syriac and Naskhi, i.e. influenced by Nabateans. The Arab scholars, however, hold that the Arabic script came from Hira and Anbar (30 miles west of Baghdad). In Mecca it was introduced by Harb b. Umayya b. Adb Shams, who had learnt it from Bishr b. Adb al-Malik, brother of Ukaidir, the ruler of Dumat al-Jandal. The *Quran* was first scribed in this Kufic script which was free from vowel points and dots. Later, the marking of 'ayas' was made by the first Arabic grammarian, Abual-Aswad al-Dauli, and other punctuations were introduced by al-Sajawandi (d. circa 1164). During the last 1400 years several million copies of the *Quran* have been scribed. The Institute of Quranic studies at the Muncheu University had collected 42000 complete and incomplete manuscripts of the *Quran,* and after 50 years of rigorous research on its text, it was concluded that no significant variation was found in their texts. This Institute was razed to the ground during World War II.

The *Quran* reached Europe via Spain and was first translated by Robert Kennett in 1143. Some other notable translators are: Bibliander (1543), Hincklemann (1594), Marrachi (1598), Arbanius (Leiden, 1613), Anclement Abraham (Hamburg, 1694), Galland Antoin (Paris, before 1715), George Sale (Ceo Salee, 1734), Casi Meresgni (1840), Gustave Flugel (1842), Noeldeke (Goetingen, 1860), Berthetemy St. Hilaire (Paris, 1865). Palmer (d. 1883), Fleisher (d. 1888), Savary and William Nassav Less, Rodwell, A.J. Arbery, T.F. Mickel and Marmaduke Pickthal are also prominent among those who produced notable works on the *Quran.*

In India, the *Quran* must have reached the western coast with the adventurous Arab sailors. It definitely came to the northern part of this country with the army of Mohammad bin Qasim (AD 712). Since then Muslim scholars have contributed copiously on the subjects of *Quran.* The first Indian translation of the *Quran* is attributed to Raja Mehruka of Kashmir, who is reported to have written a letter to Abdullah bin Umar, the governor of Sindh, in AD 883 asking him to depute someone who could interpret Islamic teachings in an Indian language. The Governor deputed a scholar who had translated the *Quran* in an Indian language (Sanskrit or Kashmiri dialect) up to sura XXXVI. Among the distinguished commentators and translators of the *Quran* in India are Qazi Shihabuddin Daulatabadi (d. 1445), Ali bin Ahmad al-Mahaimi (d. 1431), Syed Mohammad Gesu Daraz (d. 1421), Sheikh Mubarak Nagauri (d. 1593), Sheikh Faizi, Sheikh NIzamuddin Thanesari (d. 1626), Shah Waliullah of Delhi (d. 1762), Shah Abd al-Qadir (d. 1814), Shah Rafiuddin (d. 1817), Shah Abd al-Aziz (d. 1823), Fateh Mohammad of Jullunder (d. 1915), Ahmad Ali of Lahore (d. 1962), Ashraf Ali Thanvi (d. 1943), Mahmood Hassan Deobandi (d. 1920), Maulana Abdul Kalam Azad, Abul Ala al-Maududi (d. 1978), to name only a few out of several hundred scholars.

Syed Ahmad Khan (d. 1898), Hakim Mohammad Hassan of Amroha (d. 1905), Syed Amir Ali, Deputy Nazir Ahmad (d. 1908), Thana-ullah of Amritsar and Khwaja Hasan Nizami of Delhi (d. 1957), Ahmad Raza Khan of Bareilly and Abdul Majid Daryabadi are among those who have enriched the subject through their scholarly works.

In other Indian languages the translations and exegesis of the *Quran* can be gauged with the help of the following very brief list:

Telugu: Narain Rao, Venkata Raman, Abdul Ghafoor Karnooli (Vijayawada, 1663); Sanskrit: H. Gundu Rao (Kanpur, 1897); Gurmukhi: Sheikh Mohammad Yusuf (Qadiyan); Bengali : Girishchandra Sen (Calcutta, 1882), Gold Siek (Calcutta, 1908). Na'imuddin Madhu Mian (1901). Kannada: Ashraf Ali Thanvi (16 chapters, 1966). Sindhi: Azizullah (Bombay, 1875), Mohammad Siddique Abdur Rahman (Bombay, 1879). Punjabi: *Tafseer-e-Mohammadi* by Hafiz M. Mubarakullah (1872), Hidayatullah Ghilzai (Lahore, 1887), Shamsuddin Bukhari (Amritsar, 1894), Firozuddin (Amritsar, 1903). Marathi: Hakim Sufi Mir Yaqub Khan. Tamil: Islamic publishing House, Bangalore. Malayalam: S.N. Krishna Rao (Cochin), C.N. Ahmad Molvi (Calicut). Gujarati: Abdul Qadir bin Luqman (1879), Abdur Rashid (1893), Mohmmad Isfahani (1900), Ghulam Ali (1903).

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N.A.F

QURRATULAIN HYDER (Urdu)
see under Hyder Qurratulain

R

RADHAKRISHNA SARMA, CHALLA (Telugu; b. 1929) had his M.A., Ph.D. and M. Litt. degrees from Madras University, and is a trilingual writer. In Telugu, Tamil and English he has published more than fifty books, in such

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genres as poetry, drama, essay, criticism, biography, etc. He has also translated many books into Telugu and Tamil. Some of his famous works are: *Vyasa manjusha* (Historical essays, 1960), *Jayinchina janata* (Poetry, 1972), *The Ramayana in Telugu and Tamil* (A comparative study, 1973) and *Telugu and Southern Languages* (Research work, 1975). Sarma has also compiled a pictorial dictionary and written many biographical sketches, songs and essays for children. Some of his writings have been translated into Tamil, Malayalam, Marathi, Hindi and English.

Being influenced by Marcus Aurelius and Valmiki, he believes in the fusion of the eastern and western cultures. He started writing in classical Telugu, but slowly emerged into a champion of the spoken idiom. He represented the Sahitya Akademi at the forty-ninth conference of the U.A.I. held in Munich in 1975. Sarma also worked as Regional Secretary of the Sahitya Akademi, Madras, from 1969 to 1981. He has also worked as Professor and Head of the Department of Telugu at the Madurai Kamaraj University, Madurai.

P.S.M.

RADHAKRISHNADAS (Hindi; b. 1865, d. 1907). Younger cousin of Bharatendu Harishchandra, Radhakrishna lost his father in his childhood and was brought up under the guardianship of Bharatendu who was his elder by fifteen years. It was in his company and through his inspiration that Radhakrishna developed interest in Hindi language and literature. A versatile litterateur, he enriched Hindi with his novels, dramas, essays, biographies and poems. Besides completing the drama *Sati pratap* left incomplete by Bharatendu, he wrote a social drama *Dukhini bala* (1880) in which he criticised the social evils, especially those related to marriage. Besides, he wrote such historical dramas as *Maharani Padmavati* (1893) and *Maharana Pratap* (1897). His historical novels are based on well-known historical episodes and personalities. History and legend, fact and fiction, romance and chivalry are so nicely intertwined in these works that they catch the fancy of the reader. His *Nissahaya Hindu* (1980) is considered the first political novel in Hindi. It deals with the bigotry of foreign Christian missions and the practice of cow-slaughter. His poems, mainly full of patriotic feelings and bhakti, have been collected and published along with his other works in *Radhakrishna granthavali*.

As a person fully dedicated to the service of Hindi, Radhakrishnadas organized the research-wing of the Kashi Nagari Pracharini Sabha, edited the *Nagari Pracharini patrika* and helped in the regular publication of another reputed Hindi journal, *Saraswati*. He was also the first President of the Nagari Pracharini Sabha and worked for the cause of Hindi.

Gov.R.

RADHAKRISHNAN, C. (Malayalam; b. 1939) was born at Chamravattam near Thiroor in central Kerala. He had his university education in Calicut and Palghat. He was enrolled as a postgraduate student of Applied Physics in Victoria College, Palghat, but before completing the course, he accepted the post of Scientific Assistant in the Astrophysical Observatory at Kodaikanal in 1961. After working there and at Pune for a period of four years, he resigned the post to become the Senior Sub-editor of *Science Today*, a journal managed by the *Times of India* group. He left this job too and settled in Cochin, choosing to be a full-time writer and a freelance journalist.

As a writer, Radhakrishnan sprang to fame when the script of his first novel, *Nizhalppadukal* (In the shadows), was adjudged to be the best in the novel competition conducted by the *Mathrubhumi Weekly* and serialized in its pages. Its subsequent publication in the book form won him the Kerala Sahitya Akademi Award. Almost all the novels written by him subsequently were first serialized in the periodicals before their publication in a book-form.

Apart from *Nizhalppadukal*, Radhakrishnan has written twenty-three novels. *Puzha muthal puzha vare* (From the river to the river), *Pullippulikalum vellinakshathrangalum* (Leopards and silver stars) and *Spandamapinikale nandi* (Farewell to seismograph) are three of the more notable among them. The last won him the Sahitya Akademi Award in 1988.

One of the common features of most of his novels, true to his grounding in science and his rational outlook, is that his characters present a world of disgruntled scientists and technologists working in research centres and laboratories. A few of his novels like *Swapna parampara* (A series of dreams) illustrate his ability to keep abreast of the times in dealing with material relating to mental aberrations such as schizophrenia. Perhaps, the quintessence of what Radhakrishnan learned from his observation of contemporary society is expressed in the following words in the preface to his latest novel *Ivide ellavarkum sukham thanne* (1988): "There is no one who has not got either the ability to see the right path or the freedom to go along it. All that is required is the courage to regard discomforts and losses as negligible." Another important feature of his novels is that many of characters are non-Keralites.

Radhakrishnan's other works include four collections of short-stories, a play, a collection of poems, a travelogue and three books on science.

BIBLIOGRAPHY: C.P. Sreedharan, *Innatte sahityakaranmar.*

K.S.N.

RADHAKRISHNAN, SARVEPALLI (English; b. 1888, d. 1975). Philosopher, educationist, statesman, Sarvepalli Radhakrishnan was born in a Brahmin family of modest means and had his education at Tiruttani, his birth-place,

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and at Vellore and Madras, and taught philosophy at Madras, Mysore and Calcutta (where he was King George V Professor of Philosophy). His classic history of Indian philosophy appeared in two volumes (1923, 1927), and was admired for its 'form and matter, expository brilliance and estimative fact, textual correlations and technical elucidations.' He gave the Bampton, Haskell, Kamala, Miller and Upton Lectures at various centres of learning in India and abroad, as also the British Academy Lecture on the Buddha. *An Idealist View of Life* (his Hibbert Lectures) was perhaps his most constructive contribution to philosophy. Radhakrishnan's wide-ranging contacts with the west made him, in C.E.M. Joad's words, 'the liasion officer' (or bridge-builder) between the East and the West. In his writings and lectures, he often recalled how Hinduism in the past reformed itself under the impact of Islam and Christianity, and urged the need for such constant revaluations. He urged that Hinduism should be emphatic in its denunciation of imperfect conceptions of God and worship, and should also democratise its institutions, doing away with dogmas, inequalitis and inequlities, thereby releasing the soul of Hinduism from its temporary bondage to trivialities and prejudices. He became Vice-Chancellor of Andhra University in 1931 and of Banaras Hindu University in 1937, and Spalding Professor at Oxford in 1939. After the coming of Independence, he was appointed India's Ambassador to the USSR in 1948, and was elected Vice-President of India in 1952 and again in 1957, and President of India in 1962. He translated the *Gita*, the *Brahma sutras* and the principal Upanishads, also the *Dhammapada*, into sensitive English, and his lectures and miscellaneous writings were collected into many volumes. He was also Vice-President, and later President, of Sahitya Akademi and helped shape its policies and programmes. After his term as President of India, he retired to Madras in 1967, won the Templeton Award in 1974, and had a peaceful end a year later. As thinker and writer, as educationist and statesman, Radhakrishnan was one of the leading lights of his time, and will have his secure place in the history of modern India.

His major works include: *Indian Philosophy* (1923 and 1927), *The Hindu View of Life* (1932), *An Idealist View of Life* (1932), *Eastern Religions and Western Thought* (1939).

BIBLIOGRAPHY: K.R. Srinivasa Iyengar, *Indian Writing in English* (1973).

K.R.S.I.

RADHAVIRAHA (Maithili) is an epic in Maithili which received the Sahitya Akademi Award in 1970. The author Kashikant Mishra 'Madhupa' (1906-1987) has taken its theme from *Srimadbhagavata*, *Harivamsha* and *Brahmavaivartapurana*. The well-known story of Radha and Krishna is here a bit twisted for giving novelty and relevance to the modern *weltanschauung* by projecting Radha as Bhuvaneshvari, the goddess of universal welfare.

The work is remarkable for its sophisticated rhetoric and poetic craftsmanship. It is rich in Sanskritised poetic diction and conventional imagery, elaborate descriptions and display of a kind of paronomasia, known in Sanskrit as 'yamaka'. It has three distinct styles—descriptive, narrative and emotional, and they are successively displayed in the beginning, the middle and the last portions. The first style is reminiscent of Magha and Shriharsha, the second of Vyasa and the last of Surdas and Vidyapati. The descriptive portion appears to be the *tour de force* of the poet's intellect, while the last portion is the spontaneous overflow of feeling aptly couched in the form of lyric. Such a style is addressed by a pandit and is meant for pandits; naturally others may find it cumbersome in diction, extravagant in figures of speech (especially yamaka), stale in thought and narrow in outlook. The only contemporary relevance of the work is the heightened treatment of womanhood befitting the modern movement for the emancipation of women.

Go.J.

RADHEYSHYAM 'KATHAVACHAK' (Hindi; b. 1890, d. 1965) was born at Bareilly (U.P.). He was attracted towards music and drama at an early age. His father was fond of music and patronised musicians, especially those who sang devotional songs. Brought up in the atmosphere of devotional music, the child soon learned singing. At eight he happened to see dramas staged by the New Alfred Company and took a fancy for their songs and dialogues, imitating the style and tune of those plays. In those days verse was used in most of the dialogues, and almost all the actors on the stage spoke in high pitched rhymed verses. The main aim of the producer was to earn money by providing cheap entertainment to the audience. Having been brought up in a religious atmosphere, Radheyshyam reacted sharply to this vulgar situation and vowed to transform both the subject-matter and the style of the Parsi theatre through his plays. He wrote on either mythological or historical subjects and aimed at moral education and social reform. Another laudable effort he made was to refine the taste of the audience by gradually removing unnatural and improbable scenes from the plays.

Vir Abhimanyu was his first drama staged in 1914 by the New Alfred Company. Full of pathos and heroic sentiment, it became very popular, and Radheyshyam soon won the hearts of his audience. As melodramatic element in the plays still persisted, he had to compromise on that account in his effort to write plays full of idealism and moral values.

His dramas did not shun verse in dialogue, and scenes of mirth and sadness alternated in a play. His language is

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Hindustani—mixture of Hindi and Urdu. A playwright of the Dwivedi era, he wrote about two dozen plays.

Besides writing plays for the stage, he used to recite the story of Rama in his own melodious style which swayed the audience for a long time.

His important works include: *Shravana Kumar, Bal Krishna, Ishvar bhakti, Bhakta Prahlad, Rukmini-mangal, Usha Aniruddha, Draupadi-swayamvar, Bhagvan Shrikrishna, Shanti ke dut, Shakuntala, Mashriqui hur, Krishna Sudama, Bharat Mata and Maharshi Valmiki.*

Vi.S.

RADHIKARAMAN PRASAD SINGH, RAJA (Hindi; b.1890, d. 1971) was born in a highly respectable family of Suryapura, Shahabad, Bihar. With the publication of his very first story 'Kanon mein kangana' in the well-known magazine, *Indu*, he came into limelight in 1913. He belonged to the school of Jaishankar Prasad and all his prose works—novels, short stories, dramas, memoirs—are suffused with idealism and are rich in emotional content influenced by the social, political, economic and religious events of his age. Imbued with traditional moral values, the zeal of a social reformer and Gandhian ideology, he prescribed such solutions to the problems he dealt with as may appear impractical today but were greatly appreciated when he wrote his works. The problems taken up were Hindu-Muslim conflict, untouchability, injustice to women, repressive administration and economic disparity in society.

The canvas of Raja Radhikaraman's works is wide, and consequently he picked up characters from different classes and strata of society. Most of them are representative characters having virtues and vices, generally typical of the people of those classes. Most of his works end up with the victory of virtue over wickedness and injustice. Later, however, he showed a much sharper awareness of the harsh facts of life, and a few of his stories like 'Pad ka mada' are realistic. Though he was not a student of psychoanalysis, his insight into human mind enabled him to probe the psyche of his characters, and therefore in spite of their idealism, his men and women look quite human.

The form and technique of his novels and short stories are traditional. The plot develops with the help of events, dialogues and descriptive passages. The language is simple and there is flow in the narration. Like many other writers of his school he resorted to direct criticism of the evils and recommended social reforms.

He was honoured with 'Padma Bhushan' by the President of India in 1962 and received the honorary degree of 'Sahitya Vachaspati' from All India Hindi Sahitya Sammelan in 1970. He was also given the degree of D.Litt (*honoris causa*) by Magadh University in 1969.

His works include: Short stories: *Galpa kusumanjali* (1911-12), *Gandhi topi* (1938), *Savni saman* (1938); Novels: *Ram-Rahim* (1936), *Purusha aur nari* (1939), *Surdas* (1942), *Chumban aur chanta* (1957); Memoirs: *Tuta tara* (1941).

S.S.G.

RAFI, PONJIKKARA (Malayalam; b. 1924) was born in the island of Ponjikkara. After attending St. Albert's High School at Ernakulam for a couple of years, he joined a vocational school to get trained in carpentry, according to the wishes of his father who was himself a carpenter, but his interests lay elsewhere. He began to contribute short stories to periodicals and later became the co-editor of some weeklies. In 1962, he was appointed in the Sahitya Pravarthaka Co-operative Society, Kottayam. In 1966, he became the Secretary of Sahitya Parishat.

Rafi is a short-story writer, novelist and playwright and has to his credit about twenty published works belonging to the different genres. He is a progressive writer handling mainly three types of themes, viz. poverty, predicament of labourers, and the hollowness of religion and religious institutions. His *Papikal* (The sinners) raised a storm of protest from the Catholics. Even in his proletarian writing there is something of permanent artistic value. Later, he rose to a much higher level of thinking on the basis of experience and imagination. His other works include *Karutha blouse* (The black blouse). *Full-time kamukan* (Full-time lover) and *Mathai Master* (A drama).

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K.S.N.

RAG DARBARI (Hindi) is the best known of Shrilal Shukla's novels and was picked up for the Sahitya Akademi Award for 1969. It has since been dramatized and staged also.

The novel, as the title reflects, is a scathing satire on the corruption, the petty politicking and the all-pervading cynicism that have gradually been engulfing the Indian villages since Independence. The hero (if he could be called a hero) of the novel is a young student, who still cherishes a few romantic illusions about the idyllic rural life and is visiting his uncle for a short while. The naked play of greed and violence that he sees here, and the various close encounters with the village hoodlums shatter all his illusions, and he returns to the city a sadder through wiser man.

The novel, which was begun in 1960, was published in 1968, and was immediately hailed by readers and critics as a major study of the decadence of Indian rural life. Although the tone is satirical, the novel is not a mere parody of reality. Shukla makes a clever use of various registers and stylistic variations of speech, from the rural

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idiom of Kusahar and his son to the mingled speech patterns of the more literate members of the village like the Headmaster. Gandhian phrases too are used copiously, but their clever use by the political leaders and their touts gives them a hollow and pathetic ring. Langad, the little man who challenges the system, dies protesting, and although his unswerving honesty moves us, we also realize that his kind of lonely crusading will bear no results in a set-up like this. Some critics have found the cynicism of the book a little too nihilistic and the satire too subjective, but notwithstanding the occasional harshness of the indictment, the writer's basic concern for his people and his deep longing for a stable and clean system are clearly visible all through, and this is what gives the novel an immediacy and emotional appeal which few can deny.

M. P.

RAGA VAISHAKHI (Telugu) by Boyi Bhimanna is a poetical work in the form of *belles-lettres* on the theme of love—a work of its own kind in Telugu. It was first published in 1966 and took its readers by surprise because of the uninhibited expression of love. Some critics even held the book obscene and vulgar.

Bhimanna, however, regarded love as a supreme sentiment and based it on his philosophy of 'Rasadvaita'. He extols woman as the personification of love and compassion. There is no 'shringara' without her, and no 'rasa' without shringara, and no sentience and life without rasa.

The book is divided into ten chapters, and treats love in successive seasons from 'Shravani' onwards to 'Vaisakha'. The description of seasons is beautiful and the treatment of love endearing. The style throughout is quite engaging.

K.R.R.

RAGALE (Kannada) is a fairly well-known 'matra' metre in Kannada in vogue from about the tenth century onwards. Of late the name and origin of this metre have become a matter of discussion.

Ragale and its another form 'raghata' appear as Kannada and Sanskrit forms respectively for the first time in *Chhandombudhi*, a Kannada work on prosody by Nagavarma (c. 990). But in none of the Sanskrit works on prosody is either the name raghata, or its definitions found, except in *Chhandonushasana*, a prosodic work by Jayakirti (c. 1050); it is possible that he has taken it from Nagavarma.

Various conjectures have been put forth, for example, raghata is the Sanskritised form of ragale; raghata and ragale are the variations of the Sanskrit word 'araghatta'; raghata and ragale are the variations of 'gharatta' of Sanskrit, meaning the millstone; ragale is the 'tatbhava' (derived) form of the word raghata in the metric form named 'ragada dhruvaka' of the Prakrit origin. But no final decision is possible. However, it may be said that ragale is not any particular verse type, but it is a verse constituent with varied numbers of lines and types of matra-ganas.

The origin of ragale is also a subject of controversy. A doubt had been expressed in the beginning whether this metre belonged to 'amsa' metric type. But when it was noticed that Jayakirti has indicated that raghata is like 'paddhati', a new light was thrown on its origin.

A few scholars also feel that at least a few types of ragales in Kannada literature have either originated from or composed in imitation of similar compositions in folk literature.

A few types of ragale have been used by champu poets like Pampa, Ponna, Ranna, Nagavarma (I), Durgasimha, Shantinatha and Nayasena during the tenth, eleventh and twelfh centuries. For describing the towns, marriage, feminine beauty, etc., as also for praising Jina, ragale is the main vehicle. Imitation of the 'kadavakas' of Apabhramsha and independent contrivances have worked together to make the Kannada ragales more beautiful and lively. Though there is not much of novelty in the subject-matter, in style it blends the profundity of 'marga' and the charm of 'deshi'. This metre with its rhythm has introduced into Kannada the rhythm and resonance of the 'tala vrittas' of Prakrit.

There are examples of various ragales in the champu works of later poets like Nemichandra, Rudrabhatta, Aggala, Achanna, Bandhuvarma, Andayyâ, Janna, Devakavi, Gunavarma (II), Ratta, etc. in the chronological order. These belonged to the period between the twelfth and fourteenth centuries. In the compositions of Nemichandra and Janna the grandeur in the choice of subject and mellifluous texture of words are evident. Bandhuvarma's compositions are mainly noteworthy for their typical construction of 'ganas' and rhymes. All these champu poets have generally used ragale for descriptions, but Bandhuvarma has also used it for narration.

Among the poets of the Middle Kannada period, Harihara is mainly responsible for the wide use of the ragale metre. He stands out by his use of this metre for an entire work. For this reason, he became the founder of a new genre in poetry. Recognizing the peculiar adaptability of ragale for narrative works he made it his chief metre. As a result, more than fifty works were composed by him in ragale, all of them extolling the greatness of Shiva or dealing with the stories of Shaiva devotees.

From the point of view of prosody the ragales of Harihara are of three kinds, viz. utsaha, lalita and mandanila. It was during his time that these three types became distinctive. According to the needs of the subject, the number of lines of the ragales increased indefinitely. The system of using rhymes both at the beginning and at the end became established. In regale, definite scansion of ganas, even to the extent of creating monotony, runs

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unabated. Knowing, probably, this weakness of the metre, Harihara used the ragale lines throughout the work only when the story was short, while for the longer ones he used both ragale and prose alternately, thus blending them cleverly.

Basavaraja devara ragale, *Nambiyannana ragale*, *Pushpa ragale* are some of the popular ragale works of this poet.

After Harihara, a few Virashaiva poets composed short works in regale, imitating him in the subject-matter, language and style. Kereya Padmarasa, Tribhuvana Tata, Palkurike Somanatha, Bhimakavi, Svatantra Siddhalingeshvara and Shankaralinga are some of them. The ragales composed by others are mainly didactic and there is not much poetry in them.

It has to be noticed that ragales are found occasionally in inscriptions also, e.g. Kogali inscriptions, Kurugod inscriptions and Alnavar inscriptions. There is also a lalita ragale in Sanskrit copper plate record found at Koramilli in Andhra Pradesh.

During the early period of the modern age, 'lalita' ragale of Kannada utilised certain metric features of English blank verse and changed itself into 'sarala' ragale. Conventional ragales have also been composed now and then.

T.V.V.S.

RAGATARANGINI (Maithili) is perhaps the most important work on music in medieval Mithila. Its framework is in Sanskrit, but the bulk of the work consists of definitions and illustrations in vernacular. While some of these are given in Brajbhasha (which is described as Madhyadeshabhasha), the more numerous and valuable ones are in Maithili (described as Mithil-apabhramsha bhasha). The author is Lochana Jha (who calls himself a Brahmin poet, named Lochana Sharma) and not Lochana Pandit as some scholars have maintained. He is described in the traditional genealogies as Mahopadhyaya Lochan Kavi, born in a respectable family of Shrotriya Brahmins known as Ekahare Kanhauli of village Ujana. He wrote this work under King Narapati Thakur (1690-1720) of the House of Khandwa. A manuscript of Shriharsha's Sanskrit classic poem *Naishadhacharita* in his handwriting is extant. It is said, years ago there existed a copy of *Ragatarangini* dated 1603 Shaka (AD 1681), but it has been lost. Lochana himself says in this work that he wrote another work called *Ragasangitasārasangraha*, but unfortunately it has not yet been discovered.

Ragatarangini is, therefore, Lochana's single work extant. It contains the history of music in Mithila. Though he uses the works of Bharata, Hanuman and Kavi Kohal, he mainly relies on Jayadeva and Shubhankar's *Sangita Damodar* which are the bedrock of the Maithil school of Indian music. Lochana's innovation lies in describing the metres used in writing literary songs in the vernacular of the land. He discusses at length the beginning of the Mithila school of music. He traces it to a legendary figure, called Bhavabhuti, from whom Sumati, the Kathak singer, took over the peculiar practices of music in Mithila. His son was Udaya and his grandson was Jayata, who set the lyrics of Vidyapati (*c.* 1360-1448) to music. Jayata's son Krishna and grandson Harihar further popularised the peculiarities of this school. His son was the illustrious Ghanshyam Mallik who perfected the art—it was at this stage that Lochana made his appearance.

Unfortunately this work was first edited at Bombay (1910) and then at Poona (1918), but the editors omitted its vernacular portions. Indeed, a number of extraneous verses in Sanskrit were added and Kshiti Mohan Sen came to the conclusion that it was written in the reign of King Adisur of Bengal. Suhadra Jha wrote an admirable paper and proved it to the hilt that the interpolations had no place whatsoever in Lochana's authentic work. He based his remarks on the authentic text as published for the first time from Darbhanga by Pandit Baladeva Mishra in 1934. The Dharbhanga edition has been revised twice, once by the University of Poona in 1966 and then by the Maithili Akademi in 1981.

Lochana has divided the work into five parts. The first part consists of Introduction and the Mala ragas; the second part takes up the female raginis; the third describes the Maithila ragas, the fourth gives details of Maithili Sankirna (mixed) ragas; and the fifth discusses the 'swara' and some miscellaneous matters.

The importance of the work lies in revealing the acceptability of Muslim raga in the gamut of classical Indian music, such as Iman which had been introduced by Firdausi. Otherwise, the work is not very deep or profound, but more or less just an introductory one as claimed by Lochana in the beginning of the work.

It is, however, not simply as a work of music that the book has its importance. It is more important as an authentic anthology of Maithili lyrics of Vidyapati (*c.* 1360-1448) and a number of representative poets who were either his contemporaries or immediate successors up to Lochana (*c.* 1668-1720). Of particular importance in this context is the curious absence of illustrations from Govindadas.

The work contains 103 Maithili lyrics of 29 poets in all. Of these five are anonymous, fifty-three by Vidyapati, eight by Lochana, five by Sadanand, three by Kumar Bhikham, three by Gajasingh, three by Sinhabhupati, two by Kamsanarayana, two by Govinda, two by Ratanai and one each by Bharaninath, Amritkar, Chandrakala, Lakshminarayan, Nava Kavishekhar (Yoshodhar?), Jivanath, Dashavadhan Thakur, Chaturbhuj, Shyamsundar, Haridas, Gangadhar, Srinivas Malla, Kaviraj Puran Malla, Nripa Pritinath, Chaturanan, Kumudi, Lakhanchand Rae, Jayakrishnan, Dharnidhar and Madhusudan. At least four of these were superior poets, namely Kamsanarayana, Govinda, Amritkar and Chaturbhuja.

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It is true that one or two details given by Lochana about these poets have been disputed, such as Chandrakala was Vidyapati's daughter-in-law and Kavishekhar was the pseudonym of Vidyapati, but on the whole the book is reliable and accurate. The work also gives certain details regarding the prosody of songs and lyrics of the age, which cannot be brushed aside, as some latter-day critics have maintained that it was Lochana's concoction for a non-existent system. Both Chanda Jha (1831-1907) and Nagendra Nath Gupta found the text of Vidyapati here very helpful when they were engaged in bringing out a collection of his lyrics.

In conclusion, it may be pointed that it is traditionally recorded that this work was written in Shaka 1607, i.e. in 1685.

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J.M.

RAGHAVA IYENGAR, M. (Tamil; b. 1878, d. 1960) was born in the village of Ariyakudi in south Tamil Nadu, in a family distinguished for Tamil scholarship. He was appointed lecturer in 1901 at the Madurai Tamil Sangam (Tamil Academy) founded by the renowned patron of Tamil language, Pandithurai Tevar. He worked as assistant editor of the Academy's organ *Sentamil* under the editorship of his cousin and another distinguished scholar, R. Raghava Iyengar. Subsequently, he assumed editorship of the journal and served for eight years. He made pioneering studies of the historical aspects of the ancient Tamils and wrote numerous scholarly papers, one of the earliest being 'Tamils 1800 years Ago' first presented at the fourth annual convention of the Tamil Academy in 1905. The paper was later translated into English and published in the *Royal Asiatic Journal*. In 1912, he was appointed on the editorial board of the Tamil Encyclopaedia of Madras University, and subsequently became its editor in 1919. His notable research works are *Velir varalaru*, *Tolkappiya poruladikara araichi*, *Cheran Chenkuttavan*, *The Period of Alvars*, *The Lives of Tamil Poets from Ancient Inscriptions* (containing lives of over eighty poets), *Some Aspects of Kerala from Tamil Literature*, *Tamil fostered by Tevars*, and studies on the Kalappirar period. He was associated with many research and literary journals and was a member of the Madras Unversity Department of Tamil Studies. From 1944 to 1951, he was Professor of Tamil at Travancore University, later named Kerala University. Honours came to him from far and wide, from academic bodies as well as the public.

A.

RAGHAVA IYENGAR, R. (Tamil; b. 1870, d. 1946) was a scholar, poet and researcher who made substantial contribution to Tamil literature. He was also known as a commentator, teacher, orator, translator, editor and court-poet of the Rajas of Ramanathapuram, and he knew several languages, such as Tamil, Sanskrit and English, besides being familiar in a general way with Arabic, Chinese, Hebrew and Turkish.

He was editor of *Sentamil*, the literary and research journal of Madurai Tamil Sangam, and also head of the Tamil Research Section, Annamalai University. He gave several lectures on cultural, historical, linguistic, literary and religious topics on many occasions. A noteworthy series was when Vivekananda was guest at Ramanathapuram on his return from America. He collected, edited and published many old palm-leaf and paper manuscripts in Tamil. Among these, *Aintinai aimpatu*, *Akananuru* and *Muttollayiram* deserve special attention.

His poem *Pari kotai* (The story of Pari, 1937), with a complete prose commentary, is modelled on the Sangam poetic tradition. He also wrote some short poems, and several occasional pieces. He wrote four hundred verses in praise of the king of Ramnad and many complete, incomplete, and fragmentary writings, which have not been published so far. His prose works are *Sentunatum Tamilum* (1924), *Vanchi Manokar* (1932), *Nalli-p-pulamai Melliyalarkal* (Women poets, 1933), *Tamil varalaru* (History of Tamil), *Tettan* (a chieftain), and *Kosar* (a warrior clan). He translated Kalidasa's *Shakuntala* (1938). *Bhagavat Gita* (in verse, unpublished), *Bhallata shataka* (only 50 verses), and many religious and didactic verses. He also wrote for children a famous nursery rhyme 'Sankuchakkarachami' (The lord of the conch and the discus). In short, he was a multi-faceted personality.

As an editor, he edited old manuscripts, such as *Akananuru* (a Sangam anthology of 400 love poems), *Tolkappiyam* with Nachchinarkiniyar's commentary (a work of Tamil grammar), *Muttollayiram* (Fragment of literary composition picked up from an old anthology), *Kuruntokai* (An acute commentary on 110 verses out of a total of 401 of the Sangam anthology) and some others of lesser interest.

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P.N.A.

RAGHAVAN PILLAI, EDAPPALLY (Malayalam; b. 1909, d. 1936) was a native of Edappally, near Cochin. He was one of the twin poets, the other being Changampuzha Krishna Pillai, who were staunch champions and life-long practitioners of the romantic trend in Malayalam poetry. He was a gifted poet with little to boast of by way of higher education or social position. He fell in love with a woman

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beyond his reach and, realising that his desire was impossible to fulfil, he committed suicide in her house at the tender age of twenty-six.

There are two collections of poems, *Tusharaharam* and *Navasaurabham*, to his credit, and these have been reprinted as a single volume, incorporating three more poems, the best known of which is 'Maninadam', written in the form of a farewell to the unkind world. All his poems are short and lyrical. They deal with social evils such as hypocrisy, poverty, squalor and the feudal system, which he found highly aggravated in the wake of the First World War. Simplicity of language, sweetness of sounds, directness of expression and topicality of themes made the poems very popular, especially among the youth of the time. 'Maninadam' has been translated into English.

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K.S.N

RAGHAVAN PILLAI, K. (Malayalam; b. 1920. d. 1987), a native of Puliyoor in Chengannur taluk in South Kerala, took his postgraduate degree in Sanskrit from the University College, Trivandrum, in 1944. In his research and also in his official career he was associated with a number of institutions both within Kerala and outside India. He worked as lecturer in the University of London from where he got his Ph.D. degree, and at the University College, Trivandrum (1951-1956). He also worked at the American Academy of Asian Studies, San Fransisco, as Professor of Sanskrit (1956-1958). Later, he became Curator, Kerala Government Manuscripts Library (1958-1966) and finally its first Director (1966-1980) when the library was converted into the Oriental Research Institute and Manuscripts Library and brought under the University of Kerala. In 1955, he visited China, on being nominated as a member of a high-level educational committee. Even after his retirement from service in 1980, he was associated with a number of government and non-government committees and commissions.

Scholar and researcher, critic and editor, speaker and writer, Raghavan Pillai was a multi-faceted personality. His literary and critical output is not voluminous, but his writings show the extraordinary depth of his erudition and the rather limited nature of his interests. Apart from his studies in Bharthrihari's *Vakyapadiya* (his Ph.D. thesis), there are five more works to his credit. Of these, *Arthathinte atirukal* (Limits of meaning), *Kriti, oru krishibhoomi* (A literary work, a cultivable plot) and *Samipanangal, samanvayangal* (Approaches, syntheses) are concerned with literary criticism, while *Ente London jivitam* (My life in London) is a travelogue dealing with his experiences in London. *Sartrinte astitvadarshanam* (Sartre's existentialism), the best known of his works, dwells at length on Sartre's vision of life.

Raghavan Pillai was a good translator also. His translation of *Mooshikavamsham*, a Sanskrit mahakavya dealing with the history of Kerala, is worth mentioning. He has also translated a few poems and stories from Malayalam into English.

In addition to all this, a number of works, both Malayalam and Sanskrit, in manuscripts were edited and brought out under the guidance of Pillai when he was Director of the Manuscripts Library. They bear the stamp of his scholarship and emendatory acumen.

P.V.V.P.

RAGHAVANKA (Kannada; b. 13th c.) was a noted medieval poet who pioneered the 'shatpadi' form of composition in Kannada. *Harishchandra charitra, Sidharama charitra, Somanatha charitra* and *Viresha charita* are the four available works of the poet. *Hariharamahatva (Sarabhacharite?)*, the other work attributed to him, is yet to be traced.

As Raghavanka has mentioned nothing about his date, scholars place him between 1165 and 1300. Mahadevabhatta and Rudrani, a Shaivite couple, were his parents. He was probably a native of Pampakshetra and remained unmarried. Rudrani is referred to as the sister of poet Harihara, who was also his preceptor.

One account says that Devaraja, king of Pampakshetra, honoured Raghavanka's scholarship and art of poetry and rewarded him for his *Harishchandra kavya*. With the spread of the poet's fame, Hoysala Ballala's minister Kereya Padmarasa desired to see him. Some works give us an account of his visit to the court of Prataparudra of Orangal, the recitation of his *Viresha charite* and his triumph over the court poets. The poet had several titles like Ubhayakavi Sarabha Bherunda, Ubhayakavi Kamalaravi, etc.

The works attributed to Raghavanka in the order of composition are *Somanatha charita, Viresha charite, Siddharama charita* and *Harishchandra kavya*.

Somanatha charita is in vardhaka shatpadi, a six-lined metre. It gives an account of Adaya, a staunch devotee of Lord Shiva. The work bears testimony to the poet's dramatic skill, and also contains lovely descriptions. Unfortunately, the poet seems to conform to the demands of the conventional epic (like weaving eighteen kinds of descriptions into the narration), and this makes the poem a second-rate work.

Viresha charite is a small work rendered in uddanda shatpadi, a form of vardhaka shatpadi itself. This narrates the story of destruction of Daksha's sacrifice by Virabhadra, born out of Shiva's wrath. Raudra rasa (sentiment of wrath) runs through the poem, often reaching out to the domain of sublimity. The poet's conscious object of establishing the supremacy of Lord Shiva affects the quality of the work.

Siddharama charita contains nine 'sandhis' or chap-

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ters in vardhaka shatpadi. This gives an account of Sidharama, a devotee of Lord Shiva. Siddharama of Sonnalige was a contemporary of Basaveshwara and composed vachanas. The poet has sketched him as an extraordinary man performing super-human deeds, and stresses his love of mankind and Karmayoga. We do not witness the evolution of the hero's character; at the very outset he appears like a Siddha, a man with utmost purity and holiness, and endowed with supernatural powers. He constructs several tanks and temples and uplifts a number of sinners and mortals destined to suffer in hell. *Siddharama charita* is rendered both as a poem and as a purana. If the puranic elements were not so predominant, it could have undoubtedly been a better poem. Raghavanka's art of narration seems more mature here than in his earlier works. As in his other works, Raghavanka's art of blending drama and poetry is evident here also.

His best known composition, however, is *Harishchandra kavya,* discussed at length in the *Encylopaedia,* Vol. II.

C.P.K.

RAGHU ARAKHITA (Oriya; b. 16th c.) was a great devotee of Lord Jagannath. Reference to this devotee occurs in *Madalapanji*, the chronicle of the temple of Lord Jagannath, and in a few other ancient literary works. It is probable that he lived during the reign of Prataprudra Deb (1497-1540), the Gajapati king of Orissa, and was perhaps a contemporary of Sri Chaitanya. Rama Das (18th c.) in his *Dadhyata bhakti*, a popular biographical work in verse, has elaborately written about the life of this devotee.

He was born to rich parents in a village situated on the north-eastern border of Orissa adjacent to Bengal. He was married when yet a boy. He lost his parents and fortune early and became a destitute. For this he was known as Raghu Arakhita, i.e. Raghu, the destitute. He left his ancestral house, became a Vaishnava sanyasi and went to Puri, where he lived almost as a beggar. The later part of the story narrates how Raghu Arakhita, by the grace of Lord Jagannath, was re-united with his wife, and how they both lived in a monastery at Puri leading a life of dedication to the Lord.

Except a few small poetical compositions, very few literary works of this Vaishnava poet have so far come to light. There are two 'chautisas', that is, typical poetical compositions of thirty-four stanzas written according to the Oriya alphabetic sequence of consonants, beginning from 'ka' to 'kshya'. These two chautisas are *Shakuntala chautisa* and *Jnana ude chautisa*. The former deals with the romantic episode of Dusmanta and Shakuntala, and the latter is a philosophic discourse. In addition, he wrote *Gochar sidhi Gita* and a number of devotional and lyrical compositions on the Radha-Krishna theme. The language is simple and the compositions are musical and full of the poet's intensity of love and devotion.

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J.B.M.

RAGHUNATH (Hindi; b. 1740), a bard in the court of Bariband Singh, a chieftain of Kashi, lived at village Chaura, which his patron gifted to him for his poetic genius. His son Gokulnath and grandson Gopinath too were poets and earned a name for themselves. His four works are available. Of them *Rasikmohan* deals with figures of speech, in which he defines and illustrates various figures. His illustrative verses are, however, mostly confined to erotic sentiment. The aim of the author, besides offering a lucid exposition of figures, is to sing panegyrics, praising the various qualities of his patron. Another notable feature of this work is that all the four feet of the verse illustrate the figure of speech referred to. In his work *Kavya kaladhar*, he presents an exhaustive classification of emotions, sentiments, heroes and heroines. Like other poets of the age, Raghunath too is more of a poet than a theorist and poetician. In *Jagat Mohan* he describes the daily schedule of Krishna's activities during twelve hours. *Ishka mahotsava* is a work of erotic verses. It gives an elaborate account of love-sports in a language which is a blending of both Khariboli and Persian words. Chronologically, it was written before Bodha's *Ishkanama*, and is written in simple language and racy metres.

Gov.R.

RAGHUNATH PARICHHA (Oriya; b. 1802, d.1872) was born at the village of Lahuri near Parlakhemundi. His ancestors had received the title to Parichha for their service to Lord Gopinath of Lahuri. Not much is known about the life of Raghunath Parichha, and what is known is mainly hearsay. It is said that Raghunath attained 'siddhi' (exceptional power) by the blessings of a saint and, as a result, his poetic talent blossomed. He became famous when he demonstrated his scholarship before an assembly of pandits at Puri, and he came to be known as Kavichandra. He was a poet, a scholar, a devotee and a musician.

Raghunath was proficient in Sanskrit, Oriya, Telugu, Bengali and Hindi. Only three of his published works are available to us. They are *Gopinath ballav natak kabya*, *Lakshana chandrodaya* and *Raghunath-vilas kabya*. From these three works it appears that Raghunath was a follower of the Gaudiya Vaishnava School, and his writings mainly centred around the story of Radha-

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Krishna. In order to popularise Vaishnavism, he made use of music and lilas. But instead of following the lyricism of Vaishnava poets like Dinakrushna, he imitated the rhetoric of poets like Upendra Bhanja. Besides, he also applied the 'gana' principle of the Sanskrit metres to Oriya songs. His style is one found in Sanskrit and may be regarded as part of a later development of the medieval literary tradition.

Gopinath ballav is regarded by some critics as the first Oriya drama. The romance of Radha-Krishna is the central theme of the play. A portion of the Rasa-lila is presented in the form of a dance-drama. The abundance of Oriya songs and shlokas in Sanskrit metres and the highly rhetorical prose dialogues show this as a developed lila, a type of dance-drama on the pattern of south Orissan opera. It almost appears like a 'champu drama', an admixture of prose and poetry.

Apart from the three published texts, Raghunath has also a number of unpublished manuscripts to his credit. They are *Sangita Rama-lila*, *Sangita Krishna-lila*, *Niti shataka*, *Sangita-ratnakar*, *Vasudeva nataka*, *Krishnachandra nataka*, *Mukta-natika*, etc.

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A.P.

RAGHUNATH RUPAK GITAN RO (Rajasthani) by Manchh or Mansaram Kuwara is an authentic work on the prosody of Rajasthani 'gitas' as is evident from its title. Mansaram was the son of Bakshiram, a Parashara Brahmin. He was born in 1766, composed this work in 1806 and expired in 1840. He was honoured by Maharaja Mansingh of Jodhpur for his poem composed in praise of Nathji, the religious teacher of the Maharaja, and was granted a village, named Unta-vadia, and an allowance of rupees two per day to him and to his descendants, which they received till 1877. Manasaram composed this work on prosody giving illustrations from the story of the *Ramayana*. He has enumerated therein the definitions and varieties of gita metres, methods of their composition, rhetoric, and merits and demerits in compositions.

The work has been divided into nine 'vilasas' (chapters), beginning with definitions and varieties of short and long letters, signs used to represent them, various ganas (syllabic feet), Dagdhaksharas, Akshar-tyag, Phalaphala, Vayan Sagai, flaws in the composition, Akharota, various kinds of final alliterations, Ukti and its varieties, poetic sentiments and their definitions (chapters 1-2).

Chapters 3 to 9 give defintions of 74 types of gita metres along with illustrations from the *Ramayana*. Though the story of the *Ramayana* has been narrated in brief, the composition is captivating and beautiful, and the sentiments, emotions, figures of speech, etc. have been treated with masterly skill.

B.M.J.

RAGHUNATHA NAYAKA/RAGHUNATHARAYALU (Kannada)
See under NAYAKA RAGHUNATHA

RAGHUNATHAN, CHIDAMBARA (Tamil; b. 1923), also known as Thiruchitrambalakavirayar, was born in a family of Tamil scholars in Tirunelveli which at that time was one of the centres of intense literary activity in Tamilnadu. Raghunathan's early years are marked by close association with leftist leaders and also eminent writers like Pudumaipittan whose biography Raghunathan wrote soon after Pudumaippittan's death in 1948. His novel *Panjum pasiyum* (Cotton and hunger), when it came out in 1953, was hailed as a model of Tamil socialist realism. Raghunathan wrote a number of short stories, poems and critical essays and a few of his important books are *Raghunathan kathaigal* (Stories of Raghunathan, 1950), *Raghunathan kavithaigal* (Poems of Raghunathan, 1957), *Pudumaipittan varalaru* (A biography of Pudumaipittan,1951) and *Bharatiyum Shelleyum* (A critical study of the two poets Bharati and Shelley, 1964).He has translated into Tamil several Soviet writers and is celebrated for his translation of the poetry of Vladimir Mayakovsky and the novel *Mother* by Maxim Gorky. He has been an activist in several literary and cultural organizations and has twice won the Soviet Land Nehru Award and visited Soviet Union.He won the Sahitya Akademi Award for 1983 for his book *Bharati: kalamum karuthum* which is an interpretation of the poet Subramania Bharati in the context of the liberation struggle in South India in the early part of the twentieth century. The book also won the Madras Ilakkia Chintanai Award for 1982. A number of Raghunathan's works including his novel *Panjum pasiyum* have been translated and published in the socialist countries.

A.

RAGHUVAMSHA (Sanskrit), an ornate court epic consisting of nineteen cantos, is commonly regarded as the best flower of the creative genius of Kalidasa (*c.* 4th c. AD). The story of the *Ramayana* has been brilliantly retold by the poet. The graceful poetic treatment has proved to be the zenith of perfection in the area of aesthetic sensibility and a never-ending feast for the connoisseurs of literary art. As the title signifies, this epic of art narrates the uncommon history of the scions of Raghu. The wonderful life and achievement of Rama, of course, occupies the centre stage; but the poet carefully builds the epic edifice with feats of Rama's numerous predecessors and successors. Kalidasa was, perhaps, at his best in the *Raghuvamsha*, hence the work attained great

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heights in popularity among the readers as well as the rhetoricians of varying shades of opinion. Therefore, we come across no less than twenty commentaries on the epic, while the aspirant poets of later centuries sought to draw inspiration from this inimitable work.

From a close analysis of the *Raghuvaṁsha*, one becomes aware of a commendable unity of design and unique treatment of a series of themes. The first nine cantos revolve around four famous predecessors of Rama, viz. Dilipa, Raghu, Aja and Dasharatha. The next seven unfold the peerless career of Rama, the roof and crown of not only the solar race, but all human beings. The 'Moon among men' ('Narachandrama'), envisaged by Valmiki, has been further idealised by Kalidasa. However, the tale of the *Ramayana* has been faithfully adhered to; the neat abridgement has been carefully planned and executed. Nevertheless, Kalidasa sets the classical tone of the epic of art through stylised, yet subtle, description of changing moods of life and nature in the drama of existence.

The *Raghuvaṁsha* with its several protagonists and multiple actions, seems to be the manifesto of all-encompassing epic imagination, proclaiming the range of its grasp over the known world as well as the domain of myths. Kalidasa is always in control whether he follows in the footsteps of Valmiki or chisels out a new path of his own—always choosing to affect either limitation and restriction, or expansion and freedom of his art. The reader moves in a superhuman world along with Dilīpa and Sudakshinā at the outset, and then with Raghu. However, one cannot but feel the immensity of human potential when the pangs of childlessness are vividly described. Besides, the delicate and suggestive treatment of the multifoliate emotions of love and pathos has generated rare moments of flamboyant poetry. The tender episode of Aja and Indumati, unfolded between the sixth and eighth canto, is indeed one of the priceless gems of Sanskrit literature.

Obviously, the high drama in the life of Rama and Sita has engaged the attention of the poet to an unlimited extent. Even though Kalidasa has a high regard for Valmiki, the mega-bard of the Rama-tradition, his originality in the *Raghuvaṁsha* is revealed through the creative innovation in form and content as well as reinterpretation of elements drawn from the cultural legacy of the country. Kalidasa's style, imagery, characterisation, ideas and delineation of plot speak of the emergence of a new poetic *weltanschauung* (world-view). Kalidasa's unique craftsmanship is evident in his marvellously rapid but picturesque condensation of the *Ramayana* in a few cantos. The thirteenth canto is particularly noteworthy for its inherent tenderness and depth in which Rama recollects his joys and sorrows in the course of an aerial journey from Lanka to Ayodhya. The next two cantos, as it were, unveil a new Rama who is perhaps more heroic in his silent suffering.

Even though the account of Kusha does not quite come up to the mark, there are moments of excellent artistic merit in the latter cantos. However, the successors of Rama are only briefly described in three cantos beginning with the sixteenth. It seems that Kalidasa draws the curtain rather abruptly at the nineteenth canto in which the account of the scions of Raghu is closed with the story of voluptuous Agnivarna who met a premature death. Some scholars have argued that the great poet has thereby suggested a moral, and not without a broad hint at the celebrated Gupta dynasty.

The *Raghuvaṁsha* presents a galaxy of idealised characters; nevertheless they appeal to us as distinguished individuals. The innate romanticism in Kalidasa's art has transformed the classical epic-universe altogether. The poet has not simply codified his ideal, he has also carefully maintained a human sequence. In this epic of art, glorification does not necessarily mean abstractions, and in order to be eternal, the poet has not allowed his art to sink into a stereotyped world of make-believe. That is why the *Raghuvamsha* has been popular with the commentators as well as the editors and critics in India and Europe.

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Ta.B.

RAGHUVANSHA (Hindi; b. 1921), teacher and critic, took his M.A. and M.Phil degree from Allahabad, joined the faculty and retired as Professor of Hindi in 1981.

An author of great talent, he is mainly known as a critic. Besides writing on ancient dramaturgy, he has assiduously written on modern literature, especially modern poetry. He translated Bharata's *Natyashastra* and his book *Natya-kala* (1961) presents a history of the development of stage in India.

He is credited with bringing new trends in Hindi criticism. In his book *Samsamyikta aur adhunik Hindi kavita* (1972), after defining contemporaneity, he underlines contemporary contexts in modern Hindi poetry and tries to explain the varied sentiments and moods of modern poetry. His work *Adhunikta aur srijanshilata* is a collection of sixteen essays in which he expressed his views on modernity, creativity, language, poetic sensibility and individual freedom. He is of the view that modernity is a continuous process in the creative activity. A few essays are on folk literature, especially folk-songs. In these, he discusses the nature of folk-songs, their emotive content and their importance as a treasure of regional culture. Distinguishing between standard literature and folk literature, he says that if the former is creative, the latter gives expression to the process and style of life. In his opinion, it is sympathy with mankind rather than a doctrinaire approach, that makes literature progressive. In *Bharati ka kavya* (1980), he maintains that Bharati is essentially a

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romantic poet. Raghuvansha has been associated with a number of journals concerned mainly with criticism–*Alochana*, *Parimal* and *Ka-kha-ga*. He was co-editor of the monumental work, *Hindi sahitya kosh*, an encyclopaedia of Hindi literature.

His other works are: Criticism: *Prakriti aur kavya* (Thesis, 1960), *Sahitya ka naya pariprekshya* (1963); Novels: *Chhayatap* (1947), *Arthahin* (1962) and *Tantujal* (1974).

Gov. R.

RAGHUVAR JAS PRAKASH (Rajasthani) by Adha Kisna is an outstanding work on Rajasthani prosody written about 1824. It consists of five chapters. The opening verse of the first chapter is an invocation to goddess Sarasvati and other deities for the successful completion of the book. Then he explains gana and agana, phala and aphala, mitra and shatru, devatas, doshas and adoshas, as also dagdhaksharas, guru and laghu aksharas, and the various types of pratyayas.

The second chapter deals with the definitions of the matrik metres and their illustrations. He discusses the rules of prose-writing and gives illustrations of chitrabandh kavyas. The third chapter enumerates the varna vrittas and their varieties, while chapter four deals with 'Dingala geets', their definition, illustrations and flaws. The fifth chapter explains the different types of nisanis with their sub-divisions. While explaining the metres, the author narrates the story of the *Ramayana*, revealing his devotion to Lord Rama.

Adha Kisna was the guru of prince Jawan Singh of Mewad, and Maharana Bhim Singh granted him the freehold jagir of Sisoda village. He also helped Col. Tod in the collection of manuscripts and other historical documents.

B.M.J.

RAGHUVIR SINGH, MAHARAJ KUMAR (Hindi; b. 1908) was born in the ruling family of the princely state of Sitamau in Madhya Pradesh, and was gifted with the refined taste of an artist and the erudition of a scholar. He received his education at Baroda, Indore and Agra. From the very beginning he had a deep interest in history and culture, especially that of the Mughal period.

During his travels he saw many ruined structures and monuments—forts, tombs, palaces—which reminded him of the grandeur and power of the Mughal emperors. These ruins touched the chords of his heart and gave an impetus to his imagination. He dreamed of their past glory and brooded over the lost splendour. This sense of nostalgia and rumination formed the basis of his essays collected in the volume *Shesh-smritiyan*, a memorable piece of literature which is the very basis of Raghuvir Singh's reputation as a writer.

The subjects of these essays are Fatehpur Sikri (the capital of Akbar for a short period), Shahjahan's Tajmahal and Red Fort, and the graves of Jahangir and Nurjahan.

Raghuvir Singh is noted for his style. When the ruins of the Mughal empire arouse the sad memories of the past, the author writes about them surcharged with strong emotion. Though there are passages which give graphic pictures of ruined places and people in a picturesque style studded with figures of speech, he is best-known for the emotive content of his essays. These pictorial descriptions are as effective as pieces of romantic poetry. Intensity of feeling, imagination sharpened by deep emotion, figurative language and unique style, all make his essays prose-poems.

The University of Agra conferred on him the degree of D.Litt. (*honoris causa*) and the Hindi world recognised his services by electing him President of Hindi Sahitya Sammelan (Bihar). His *Shesh smritiyan* has been translated into Malayalam and Gujarati.

His other works are *Bikhare phul, Jivan kana, Jivan dhuli, Nari kya ek paheli, Purab aur pashchim, Haveli aur jhonpari, Dev aur danav, Ve aur hum, Dharma aur marma, Tab aur ab*. Besides, he has written on historical and political subjects in English also.

S.S.G.

RAGHUVIRA (Hindi; b.1902,d.1963), an eminent Sanskrit and Hindi scholar, was born at Rawalpindi (Pakistan). His father Munshi Ram was an ordinary middle-class man. After receiving early education in his home town, he moved to Lahore for higher studies from where he took his M.A. degree. He pursued his studies further and got a Ph.D. from London and a D.Litt. from Utrecht University.

He started his career as a Sanskrit teacher at Lahore, but he was not satisfied with his teaching job and therefore devoted himself to research. His field of research was ancient Indian culture, and in pursuit of his studies he went to Mongolia, Thailand and Indonesia. As an editor he earned a name by editing twenty volumes of *Atharvaveda* of Paipaldas. He completed this gigantic work in four years (1936-1940), and edited some other Sanskrit classics too.

Raghuvira is better known as a lexicographer. Towards the end of his life he devoted himself wholeheartedly to editing, compiling and preparing dictionaries. His contribution towards the translation of English words and phrases into Hindi will be long remembered, since it was the first attempt of its kind in free India. For his scholarship and contribution to the field of lexicography he was honoured by the government of India, and he was nominated to the Rajya Sabha. He founded the International Academy of Indian Culture.

His important works are *Atharvaveda*, Vol IXX (1936-1940), *Sanskrit-Tibetan-Mongolian Abecedatrian*

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S.S.G.

RAHA, ASHOKBIJAY (Bengali; b. 1910, d.1990), poet and orator, was born in a cultured family in the district of Sylhet, which is now in Bangladesh. He spent his early life in the countryside of Cachar in the valley of the Barak in south Assam. He graduated in Philosophy from Calcutta University in the Year 1933, but later in 1947, did his M.A. in Bengali. He started as a teacher at Pyarimohan Academy, a Swadeshi school in Sylhet, of which he was also a founder. After the partition of India, he joined Karimganj College, Karimganj (Assam) as a lecturer in Bengali. In 1951, he left Karimganj and joined the Viswa Bharati, Santiniketan, as Rabindra Adhyapak (Tagore Professor). He worked there till he retired in 1974.

Inspired by the poems of Satyendranath Datta, Ashokbijay began to write poems when he was in his teens. They appeared in *Kamala*, a literary magazine of Sylhet. In 1941 appeared the collection, *Diang nadir banke*. This was followed by *Rudrabasanta* in the same year, *Bhanumatir math* (1942), *Jal-dambarupahar* (1945), *Rakta-sandhya* (1945), *Shesh chuda* (1945), *Udo chithir jhank* (1945), *Jetha ei chaitrer shalban* (1961), *Ghanta baje : parda sare jai* (1981) and *Paushphasal* (1981). His other works include *Banishilpi Abanindranath* (1973), a critical study of the works of Abanindranath Tagore, and *Patrashtak* (1981), a collection of eight letters he wrote to a friend. Many of his poems were translated into Hindi, English, French and Spanish. *The Enchanted Tree*, edited by Leela Roy, contains the English translation of his poem, 'Mayataru'.

Ashokbijay was essentially a romantic poet. In him, he tells us, there is an intimate and natural coalescence of three souls yearning for love, truth and beauty: the first, primitive, pre-literate and sylvan; the second, rural and unsophisticated; and the third, urban and informed. Indeed, his poems, urban in their innovativeness, have the lustiness of the primitive and the simplicity of the rural. On the canvas of reality he creates and recreates images which oscillate between the three worlds he speaks of. Sometimes he endows these images with a quality of strange other-worldliness. At other times they are in consonance with the reality around, and as harsh and grating as reality itself. But always there is the yearning and the dream.

Ashokbijay is richly sensuous, but he is also able to transcend at will the limit of the sensuous world he revels in creating. He draws his images and metaphors from both countryside and city; exquisite nature images exist side by side with those culled from the harsh urban life. But they all fall in and get fused as Ashokbijay builds his many-coloured cone, his poem.

T.K.D.

RAHASYA MANJARI (Oriya) is a fine musical kavya on the love legend of Krishna and Radha in twenty-four chhandas (cantos) by Devadurlabha Das, who is said to have belonged to the sixteenth century. The Bhakti movement in this century led to a spurt of literary activities in Oriya literature and *Rahasya manjari* is one such ambitious kavya. 'Prema bhakti' and 'Madhurya lila' are the two related aspects of this work. Besides projecting the philosophy of Vaishnavism, it also unfolds the mystic love of Radha-Krishna and gopis, and brings out the literary vigour and creative potentiality of medieval Oriya poetry.

Rahasya manjari records the most thrilling moments of romance and separation in the lives of Radha, Krishna, Rukmini and gopis. The poem is divided into twenty-four chhandas showing the supremacy of Radha's love over that of Rukmini. Rukmini is the heroine and Sri Krishna the hero. Besides the sublimity of Radha's love, the supremacy of Vrindavan lila over that of Dwaraka is protrayed in the book. While the doctrine of absolute love and devotion was rooted in Radha, the school of 'Jnan' (knowledge) flourished with the worship of Lord Jagannath of Puri. *Rahasya manjari* is based on an approach to the theme of Radha and Krishna from the doctrine of 'Jnan bhakti' as practised by the Oriya saint-poet Jagannath Das (16th c.) and his contemporaries.

The first chhanda of *Rahasya manjari* is devoted to a description of Lord Jagannath who is acknowledged as the supreme 'Jogi'. The successive chhandas, worked out in different metres relate to Krishna's agony in Dwaraka despite royal splendour and comforts, Rukmini's anxiety and her request to Krishna to disclose his grief, Krishna's revelation of his love for Radha and gopis, the jealousy of Rukmini and the other consorts of Krishna, the intense longing of Radha to be united with Krishna, Krishna's journey to Vrindavan, the creation of mystery by the Lord and his playing on the flute, the sudden awakening of Shiva and the entire nature springing to life, Radha's awakening from her dream, the eight queens of Krishna including Rukmini feeling ashamed at the sight of Radha, and the poet's faith that Radha and Rukmini are inseparable and indivisible.

A glance at the various characters as depicted in *Rahasya manjari* reveals some interesting aspects of their personalities. Shrikrishna, as the protagonist, is both real and divine and is described as the fountainhead of all-pervading love. Similarly, Garuda, Krishna's *conveier*, is presented as a 'jogi' besides being an ardent devotee. Rukmini, the heroine, born out of Mahalaxmi, the symbol of splendour (eishwarya), is the most devoted consort of Krishna, and also an embodiment of tolerance. The most

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remarkable character in the poem, however, is the exquisite, sparklingly youthful Radha, always full of charm and grace. She is the most powerful phenomenon in Vrindavan lila, not comparable with any other beloved of Krishna, and in fact the main motive in *Rahasya manjari*. In this book Krishna is identified with 'Shruti', Radha with love (Priti) and Rukmini with erotic passion. At the same time it can be said that the poet has shown Krishna and Radha as divine characters in a social environment, and many of their traits are borrowed from the prevailing folk-traditions in a more or less secular ethos.

Rahasya manjari, apart from its thematic innovations, stands out as a piece of distinguished medieval poetry. In it the poet concentrates on his own conviction as a devotee and his role as an artist of social perception. Though built up in the tradition of Vaishnavite romance of Krishna and Radha, the book is a fine example of inspiration and innovation, and true to its title it is full of varied emotions (rasas) which only a discerning mind can appreciate.

G.M.

RAHI, ABDUL RAHMAN (Kashmiri; b. 1925) is a poet and aritia. He"had jis ecrly qchooning kn Jaomu ald Srknagap. Afver wmrkine as c clepk in"the R.W.D, he joined the daily *Khidmat* as an assistant editor. He did his M.A. in Persian in 1952 and M.A. in English in 1962, and taught at many colleges till he joined the Department of Persian, Kashmir University, as lecturer in 1964, and the Department of Kashmiri as Senior Fellow in 1975. He was General Secretary, Cultural Conference (1954-58) and co-editor in 1952 of *Kongposh*, the official organ of the Progressive Writers' Association. He also remained on the Board of editors of the Urdu *Ajkal* (Delhi, 1953-55). Some national leftist leaders' support to Urdu as the language of Kashmir caused his disenchantment with their politics, though he held that the 'Marxist interpretation of history and literature is very significant'. Although Rahi's earlier Urdu poems like 'Qahqaha-e-zaharfishan' (The venomous laughter) and 'Faisla' (Decision) were appreciated by the progressive critics, he chose to switch over to Kashmiri in 1951-52 as a mark of deep conviction. His first anthology *Navroz-e-saba* (The spring zephyr, 1958), comprising his Kashmiri poems with a progressive bias, established him as a promising Kashmiri poet and won him the Sahitya Akademi Award in 1961. But poems like *Swanalanki pyath* (Musings on the Swanlank, 1956) in which the poet expressed his fears in the face of all-pervading death, indicate a departure from the trodden path. His poems have, since then, voiced the human predicament in the modern context of alienation. Rahi's critical essays in *Kahwat* (The touchstone, 1980) are considered to have developed an indigenous critical idiom for Kashmiri. The State Cultural Academy awarded this book the first prize in 1980. For his services to Kashmiri literature the Academy presented him a 'Robe of Honour' in 1975. After Lal Ded and other Kashmiri mystic poets, Rahi accepted the influence of the modern Persian poetess Furugh-i-Farrukhazad and Kashmiri poet Nadim, whose thought and poetry, he said, "I felt sometimes like imitating."

Ratt. S

RAHI, MASUM RAZA (Hindi; b. 1927), prominent Hindi-Urdu poet and novelist, was born in a reputed Muslim Shia family of Ghazipur in Uttar Pradesh. For his higher studies he joined the Aligarh Muslim University and obtained his M.A. and Ph.D. degrees in Urdu from there. The subject of his Ph.D. thesis was 'Indian personality in Urdu Literature'. For some time he worked as a lecturer in the Urdu department at the University, but soon he resigned and went to Bombay and started writing stories and dialogues for films. Now he has settled there and writes both for the T.V. serials and the silver screen.

He started his career as an Urdu poet and published several collections of poems such as *Naya sal, Mauje gul, Mauje saba, Raksemaye ajnabi raste* and *Attharah sau sattavan*, the last being a long narrative poem (later published in Hindi too). Soon he turned towards Hindi, and is now recognized as an established creative writer. As a poet, he could not gain much recognition in Hindi, partly because he has only one anthology of 56 poems in Hindi, *Mein ek pheriwala* (1976), to his credit, and partly because his poems in their style and spirit have close kinship with Urdu poetry. However, these Hindi poems have the same sincerity; warmth and closeness to life as their Urdu counterparts.

In Hindi, Rahi is better known for his novels. His first novel *Adha gaon* (1966) won him laurels overnight and he was soon acclaimed as a writer of regional novels. The novel presents a true picture of the life of the Shia Muslims in the context of the partition of the country in 1947. The story centres round the Muharram celebrations in village Gangoli of Uttar Pradesh and brings out the amity and cooperation prevailing among ordinary Hindus and Muslims, while the minds of the educated and well-to-do people of both the communities are poisoned with communal virus. The sympathy of the writer is with the common men, Hindus and Muslims alike, who were against partition and who suffered in its aftermath. According to the novelist, the feudal structure in India broke down both on account of the abolition of the Zamindari system and the decadent and corrupt life of the landlords themselves. The novelist has called this novel the 'story of time'. His concept of time is circular and, as he sees it, man fights a losing battle against it.

The stories of his other novels, *Himmat Jaunpuri* (1969), *Topi Shukla* (1969), *Os ki bund* (1970), *Dil ek sada kagaz* (1973), *Scene 75* (1977), *Katra bi arzu* (1978), differ from one another, but the theme is the same

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struggle of man against time and his ultimate defeat. They apparently deal with contemporary social, political, economic, cultural and communal problems, but the underlying theme is the same man and his eternal struggle with the odds of time. The events and characters transcend the problems and become symbols of his philosophy embedded in them.

In the art of story-telling and keeping the suspense till the end, Rahi may be compared with Amritlal Nagar and Yashpal. He directly communicates with his readers and takes them into confidence, and in this his humanism, his satire, and his use of colloquial dialect help him a good deal. His novels are aptly described as authentic documents of the Indian Muslim life during the partition and post-Independence of India.

H.

RAHI, VED (Dogri; b. 1933) is an eminent short story writer and film maker. He was born in a family of journalists and his father, Lala Mulk Raj Saraf, was the doyen of newspaper proprietors and editors in the state of Jammu and Kashmir. Ved Rahi grew up among the scribes, imbibing words and the smell of ink, and started his career as an editor of *Yojana*, a journal published from Jammu. But he left the job soon and migrated to Bombay to work in the films. Equally fluent in Urdu (The official language of Jammu and Kashmir and the language of his father's paper, *Ranbir*), Hindi and Dogri, his works include a book in Urdu dealing with Dogri poets and their poetry of the renaissance, several short stories and a novel in Hindi, and a number of works in Dogri—three novels, two collections of short stories, a play and some ghazals and poems in other forms. Dogri literature and writing in Dogri have been his first love, and he has been a consistent contributor to Dogri literature. Most of his literary creations are woven with the strands of life in Duggar. The themes dealt with by him are social evils, exploitation of the poor, sufferings of women and weaker sections of society. However, his forte has all along been the short story. He has written some excellent short stories in Hindi and Dogri. His second collection of Dogri short stories *Aale* was picked up for the Sahitya Akademi Award for the year 1983, and many of his short stories have been translated into a good few Indian and foreign languages.

Pad.S.

RAHIM (Hindi; b. 1556, d. 1627), the poet, was buried in the tomb of his wife, built by himself, situated beside the tomb of Humayun in Delhi. His full name was Mirza Abdur Rahim Khan-e-Khana ibne Bairam. He was the son of Bairam Khan, Akbar's tutor and guardian. Rahim's mother, Sultana Begum, was the younger sister-in-law of Humayun. He was brought up by Akbar as his own son and educated in accordance with the lofty ideals of liberty, fraternity and secularism as embodied in Din-e-Elahi.

Akbar arranged the marriage of Rahim with Mahabanu from whom he had four sons and one daughter. He lost his wife and all his sons one after the other. He lost his son-in-law, Daniel, and endured the brutal murder of his grandsons. Jahangir was instrumental in causing him great torture; for instance, he presented him his son Darab's chopped-off head on a plate. Rahim faced all these cruelties with great patience and fortitude.

Rahim possessed a magnetic and versatile personality. Even his enemies admired his physical and mental qualities and Akbar loved him and elevated him to the highest rank in his court.

Rahim was a lover of music and literature. Besides, he was deeply devoted to the rich Indian culture and civilization. He can be classed among the pioneers of the concepts of secularism and social integeration in Indian history and as an exponent of the ideals followed by Akbar in politics.

An outstanding poet and scholar, Rahim is renowned for his magnanimity and large heartedness and for his knowledge of many languages such as Arabic, Persian, Turkish and Sanskrit. His works include *Khet kautukam*, a work on astrology containing 124 verses composed about 1569 in a language that draws freely on Sanskrit and Persian; *Madan ashtaka*, a collection of eight verses, which describes the divine love between Krishna and gopi; *Nagar shobha*, a collection of 142 verses probably inspired by the famous Meena Bazar set up by the Mughal Emperor, describing seventy different types of heroines on the basis of their castes and regions they belonged to—a work full of enchanting word pictures in Braj bhasha, interspersed with Arabic and Persian words and colloquial idioms; *Barvai nayika bhed*, work in 116 couplets in Avadhi in barvai metre depicting different types of heroes and heroines; *Barvai sangrah*, another Avadhi work in 105 couplets in the same metre, written mostly in Persian dealing in the main with the theme of spiritual love; *Rahim dohavali*, consisting of some 300 couplets in Braj bhasha, showing the poet's deep knowledge and understanding of Hindu scriptures, deities, festivals and Hindu way of life. It is said that the last work is a part of *Rahim satsai*, a work in 700 dohas of which some 400 have been lost. Besides these works, he wrote some stray verses—padas, savaiyas, ghanaksharis and chhappayas which deal with devotional and moral themes. Among these miscellaneous verses may be included six sorathas ascribed to the poet that are known as 'Shringar soratha'. Rahim was, no doubt, a genius. The main theme of his poetry is love, often elavated to spiritual heights.

There is a wonderful variety of language, style, metre and subject-matter in Rahim's works. He is a master of all the literary 'languages' of Hindi in use up to his time, namely Braj, Avadhi and Hindavi (Khariboli), and his poems reveal a wide spectrum of experience of life.

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D.L.S.

RAHMAN, DAR (Kashmiri; d. 1897) was an eminent Kashmiri mystic poet, contemporary of Mahmood Gami. Nothing is known for certain about his life. Only a few of his poems have been preserved, which signify his eminence as a poet. His famous poem, *Shashrang*, reveals his art and craft. The poem is an allegorical expression of a complex mystic experience, displaying an amazing technical artistry. *Manch tular* (Honey bee) is another allegorical poem in which two impersonal characters, a fly and a honey bee, confront each other, and through their dialogues expose the mysteries of nature and thus reveal the eternal conflict between 'nafs' (self) and 'fikr' (consciousness). The poet also intervenes and comments on the relative worth of the arguments of the two characters in the poem. In his other poems written in the lyrical form, Rahman Dar seems to be obsessed with the question relating to the human predicament caused by his estrangement from the real, and his craving for the reunion. His poetry displays a beautiful synthesis of Persian sufi terms and pure Kashmiri words.

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Sh.S.

RAI, ACHCHHA 'RASIK' (Nepali; b. 1928, d. 1952), novelist, essayist, short-story writer, critic and poet, was born at Dhobi Talao village in Darjeeling. The village has since been named after him as Rasikgram. His first humorous article 'Sankarlai prashna' (Question of Sankar) appeared in *Gorkha*, a popular literary periodical, in 1946. Even earlier, as a young student he had written articles in handwritten magazines like *Chandrama* and *Kamal*, which he also edited.

His short stories are absorbing and deal mostly with the social evils and economic deprivation of the lower middle class of the Nepali society. For example, his short story 'Kanchhi' (Second wife) contains a deep sarcasm against the prevailing practice of polygamy. In 'Chaprasi' (Peon) he gives a picture of a peon, exploited by his official for domestic service.

Rasik's essays were equally provocative. They also contained equally biting satire and doses of humour. In 'Bhudi' (Stomach) he exposes social and economic disparities. In 'Lobhi bahun' the target of attack is the priestly class, while in 'Mapai' the target is an egoist. He is also an adept at exposing the self-seeking politicians. Some of his equally engaging essays are 'Anuhar' (Face), 'Kun pahila—anda ki kukhura' (Chicken-egg controversy), 'Jawab' (Reply), 'Hindi cinema ra hami' (We and Hindi cinema) and 'Nari samasya ko hal' (Solution to women's problems). *Saptakoshi* (Seven rivers, 1955) is a collection of his seven popular essays.

His two novels *Lagan* (Auspicious time of wedding, 1955) and *Dobhan* (Confluence, 1964), published posthumously, also deal with social problems. *Rasik rachanavali*, a collection of his works, except the novels, compiled and edited by Ramlal Adhikari, came out in 1982.

What surprises many critics is the precocious development of Rasik as a writer. His keen observation, sharp intellect, lively imagination and deep sympathy with the downtrodden have baffled many. His literary output mainly came in six years, 1947-52. He was also an untiring organiser of literary activities and was instrumental in founding the Nepali *Sampadak Parishad* in 1947 and the *Pragatishil Nepali Sahitya Parishad* in 1949. He was actively associated with the All India Gorkha League under the late Dambar Singh Gurung and for a time assisted in editing its mouthpiece, *Gorkha*.

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M.D.R.
M.P.La.

RAI, DILUSINGH (Nepali; b. 1865, d. 1954), a prose writer, poet and translator, was born at Dhargaun of Rajbari Basti, Darjeeling. He did not get an opportunity for regular schooling, but was a self-educated person, well-conversant with the Vedas, the Upanishads and Sanskrit Vyakarana (grammar). He also knew six major philosophies (kshatdarshan) and the English language. He was honoured for his profound knowledge of the Sanskrit language and also for his study of many philosophies.

One of his important works, a 'sawai' (lyrical ballad), entitled *Vikram sambat chhapan saalko pahirako sawai*, was the result of a profound tragedy he had undergone owing to loss of life and property, caused by land slides in the Darjeeling area in 1899. The sawai comprises 218 stanzas and is written in 'sardula vikridita' metre.

Other original works of the author are: *Suddartha*, published by the author in 1941 and its second edition by Jagat Chhetri, published by Arya Samaj, Darjeeling, in 1969, and *Bal siksha* a children's book by the author published posthumously in 1969. His last work *Kirathar-uko utpati* is still a manuscript awaiting publication.

His translations into Nepali are: *Satyartha prakash* by Swami Dayanand Saraswati, *Vaiseshik darshana* by Rishi Kanad, and *Sanskar bidhi* by Swami Dayanand, enshrining 'mantras' from the *Vedas* and the *Manu smriti*. Rai's translations are in a simple and lucid Nepali language.

Rai was a teacher in a school located at Darjeeling and run by Arya Samaj, and his main aim was to build up

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good moral character and develop the intellect of the youth through his works.

Sa.R.

RAI, HARIPRASAD 'GORKHA' (Nepali; b. 1919), distinguished Nepali writer, was born in Kohima, Nagaland. An M.A. in Philosophy and Assamese literature from Gauhati University, he started his career as a teacher. Later, he served the All India Radio at Gauhati and Cuttack as Assistant Director. He has a good command of the Assamese, Hindi, English, Oriya and Bengali languages and can read and write several Naga dialects. He started writing early at the age of 17, and has written poems, novels, short stories and essays which appeared in noted Nepali periodicals like *Himadri*, *Gorkha sewak*, *Diyalo*, *Gorkha*, *Bharati*, *Katha bharati*, *Utthan* and *Udaya*.

His two anthologies of poems *Babri* (1974) and *Manchariko boli* (The voice of the mind, 1977) were acclaimed for their simplicity and lucid narration. One of the most popular of his poems is 'Camp uthyo' (The camp is over) which depicts life in army camps with great skill. His short stint in the Second World War as an Education Officer gave him a first-hand opportunity to experience the brutalities and vicissitudes of war.

His short stories finally got a concrete shape when his collection *Yaha badnam hunchhu* (I am defamed here, 1974) was published. He has been a good story teller, drawing mostly the sad facets of human life. He has also written a novel *Himadri*.

He has written one-act plays as well, mainly to cater to the needs of the radio. Among them,'Savitri Satyavan', 'Ek tukra roti', 'Madan','Shiv Parbati', 'Pery Sahab ko diary', 'Bank pass book','Din ra rāt' and 'Santavana' are widely acclaimed. Hariprasad has written in Assamese also, mainly in such periodicals as *Awahan*, *Banhi*, *Ramdhenu*, *Manideep*, *Akan*, *Jeuti*, *Pakhila*, *Soumar jyoti*, etc. He also co-authored *Assamer janojati*, edited by Pramod Bhattacharji.

His proficiency in the Naga dialects helped him co-author such books as *Kabui-Hindi dictionary*, *Maring-Hindi shabda kosh*, *Garo-Hindi shabda kosh*, *Mikir-Hindi shabda kosh* and *Miri songs*, published by the Hindi Bhasha Parishad of Nagaland.

The credit for starting and nurturing the *Uttaranchal Anusthan* in 1957, a popular Nepali radio programme, goes to him. The Government of Assam recently honoured him by including him among the ten recipients of literary pension.

J.N.
M.P.La.

RAI, INDRA BAHADUR (Nepali; b. 1927) is a short story writer, novelist and critic. He has many literary works to his credit. He was awarded the Sahitya Akademi Award in Nepali literature in 1976 for his book *Nepali upanyaska adharharu* (The basis of Nepali novels), a critical study of the theoretical basis of Nepali novels. Here he takes up a few writers of merit, analyses some of their works and classifies them into different philosophical or ideological categories.

Bipana katipaya (1961) is a collection of his popular short stories. Some of the impressive stories in this volume are 'Raat bhari huri chalyo' (Nightlong storm), 'Jar: bhaekai euta katha' (The paramour: a story that happened) and 'Ghosh Babu'.

His novel, *Aja ramita chha* (There is a fair today, 1964), is remarkable for its presentation of reality and characterisation. It not only tries to reveal the hollowness in the life of the Nepali middle class of Darjeeling, but conveys a deeper and universal meaning also—the absurdity of existence itself.

His essays are an artistic blend of his intellect and perception. 'Tipeka tippeniharu' (Picked commentaries, 1966), is a collection of his critical essays, containing some self-searching essays like 'Mero janma' (My birth) and 'Mritharuko bichma' (Among the dead).

Regarded as the chief architect of the Ayamik (Dimensional) Movement, Rai along with his friend Bairagi Kaila, shook the Nepali literary world in the sixties, with the 'claim' of creating 'Tesro ayam' (The third dimension). Rai wrote that the new literature would aim at 'uplifting man in his totality'. Many critics initially thought that dimensional writing was no more than a literary fad or an attempt to negate life and its values. But the idea, as argued by Kumar Pradhan, has a theoretical base which does not make it a pretension but aims at realism in writing. Rai himself, in an interview with Pradhan (1967), said, 'the third dimension is the climax of modernism.' According to him, it is another name of depth. It is not in understanding but in experiencing life that we find its real form. His *Kathastha* (1972) carries his ayamik dimension to his short stories.

His other works include *Sandarbha ma Ishwar Ballav ka kavita* (1976), a study of a long poem 'Euta saharko kinarama' by Ishwar Ballav; *Sahityako apaharan* (1983), a short treatise of a polemical nature; *Darjeelingma Nepali natakko ardha satabdi* (1984), history of Nepali stage and theatre at Darjeeling; and *Kathputaliko man* (1989), a collection of his latest short stories.

Rai steered vigorously the All India Nepali Bhasha Samiti Movement for the recognition of Nepali language and was a member of the Sahitya Akademi for many years.

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M.D.R.
M.P.La.

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RAI, SHIVAKUMAR (Nepali). A prominent Nepali short story writer and novelist, Shivakumar Rai was born at Rhenock in Sikkim. After graduation from St. Xavier's College, Calcutta, in 1941, he took to teaching for some time. He was one of the most active founding members of the All-India Gorkha League (1943), and later joined the West Bengal Ministry as Deputy Minister (Labour). Presently, he is the editor of the Nepali daily, *Himalchuli*.

The first collection of his short stories, *Frontier*, was published in 1951. It at once rocketed him to great popularity. Next came his second collection, *Yatri* (1961), which, to his own owning, contains some of his best stories. Then came his third collection, *Khahare* (1976), which won him the reputed Sahitya Akademi Award in 1978. *Bada Dirner* (1988) is his fourth collection. He has a novel, *Dak Bangala* (1957), and a minor epic, *Daphe Chari*, too to his credit.

Shivakumar Rai depicts the day-to-day lives and problems of the common people and depicts them extremely well. Often there is a predominance of plot in his stories, but they always evince subtle psychological analysis. Some of his stories are manifestly satirical and make readers think. He has also penned several beautiful stories which, though they may not be historical, have varied historical backdrops.

Bh.P.

RAI, VIVEKI (Hindi; b. 1927) was born in village Arauli, district Ballia, Uttar Pradesh. He was brought up by his mother's parents as his father had died before his birth. He struggled his way up in life and did his M.A. in 1964 as a private candidate from Kashi Vidyapith. In 1970 he earned his Ph.D. degree and joined a college at Ghazipur as lecturer in Hindi.

Viveki Rai is known for his sense of dedication to the common people. He aroused the conscience of his readers towards the pitiable condition of the rural people and depicted the spectrum of life in the fast changing villages of northern India since Independence. Besides being a poet, he has attempted almost all the genres of prose literature—novel, short story, essay, diary, sketches, reportage and criticism. However, his reputation rests mainly on his works of fiction and essays. In all his works he has focussed on the transformation of life and values in rural life as a result of the impact of modern civilization. Besides writing in Khariboli, he has written in the Bhojpuri dialect also.

Viveki Rai is still remembered for his weekly column 'Manbodh master ki diary' in the famous journal *Aaj* published from Varanasi. He regularly wrote this column from 1957 to 1970. Even in this column he wrote about regional problems, bringing out the gradual changes taking place in the life-style and values of the village folk.

Viveki Rai is essentially a farmer. He has not only seen the anomalies of life—social, economic, political and cultural—from close quarters, but has himself suffered in the welter of upheavals. Rooted in the soil, he has great faith in the old traditional values and simple unostentatious life of rural India. He is deeply pained when he observes that every new experiment and every new economic plan announced in the name of development benefit only the influential and rich sections of society. The common people hear only slogans and false promises. This disheartens the writer, creating a sense of helplessness and disilusionment in all his writings.

His works are known for their local colour and regional touch, but if we look at them a bit more closely we find that the problems touched are not merely local or of limited importance but they affect the villagers throughout the country and have wider implications. As a matter of fact, Viveki Rai belongs to the school of Premchand, and through his works he echoes the sentiments, the hopes and the aspirations of rural India.

His works include, Novel: *Baul, Purush purana, Lok rin, Shwet patra, Sona mati;* Short stories: *Jivan-paridhi Nayi koyal, Gunga jahaz, Bete ki bikri, Kalatit, Viveki Rai ki shreshtha kahaniyan;* Essays: *Kisanon ka desh, Gaon ki duniya, Tridhara, Phir baitalva dar par, Naya gaonama*; Reportage and Sketches: *Julus ruka hai, Gavain gandha gulab;* Criticism: *Hindi upanyas: uttarshati ki uplabdhiyan, Swatantrottar Hindi katha sahitya aur gramjivan.*

Ra.T.

RAICHOUDHURI,AMBIKAGIRI (Assamese; b.1885, d.1967) came of a Kayastha family and claimed his ancestry to a cousin of Shankaradeva. He was born at Barpeta, the holy town consecrated by long association with Shankaradeva and Madhavadeva. He read up to the eighth standard of the secondary school and bade goodbye to formal education. He went to Gauhati in quest of fortune but there he became associated with a few revolutionaries with their faith in armed rebellion against the British. He was soon arrested. In 1905 he was kept in detention within the town of Barpeta. Later, he became a member of the Indian National Congress wihch had already been established, and plunged into the Non-co-operation Movement of 1920-21. He was arrested and imprisoned. Dissatisfied with the indifference of the Congress leaders to the peculiar problems of Assam, Raichoudhuri founded a new organisation known as Asam Samrakshini Sabha in 1926. The sole concern of this organisation was to protect the interests of the indigenous people of Assam without opposing the struggle for independence launched by the Indian National Congress. This Samrakshini Sabha was renamed in 1933 as Asam Jatiya Mahasabha. The rift between Ambikagiri and the Congress widened which led to a complete severence of his connection with the Congress. Although Ambikagiri fought all his life for the protection of the identity and

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interests of the Assamese people, he was not anti-India nor did he think of a separate Assam outside India.

Ambikagiri was a poet of considerable merit. There are six collections of his poems and a bunch of songs which were sung on different occasions. These collections are *Vina* (1912), *Tumi* (1925), *Anubhuti* (1954), *Sthapan kar, sthapan kar* (1958), *Vandoki chandere* (1958) and *Vedanar ulka* (1964). The last won him the Sahitya Akademi Award in 1966. *Desi Bhagavan* (My country is my God, 1965) is a collection of his songs.

The poetry of Ambikagiri may be broadly classified into four categories. They are (1) patriotic lyrics surcharged with emotion calling upon the countrymen to work for the motherland; (2) love poems expressing his passion for an imaginary beloved; (3) poems of sublime love attaining mystic heights as in *Tumi*; and (4) poems which express a contempt for the life of ease and lethargy, and praise honest endeavour of men who are free from conceit, discrimination and hypocrisy.

Ambikagiri wrote three plays in his early life. These plays, *Jayadratha badha*, (1962), *Kalyanamayi* (1912) and *Bhakta-gaurava*, though not of a high order, were able to divert the fascination of the audience under the spell of translated Bengali plays. The plays were published towards the end of the sixties. Ambikagiri was also a powerful prose writer. His style reveals his personality, his patriotism, his revolutionary zeal and his passionate disposition.

His essays are collected in his *Deka-dekerir Ved* (The Veda of the youths and maidens, 1942) and *Ahuti* (1953).

S.S.
H.S.

RAIDHU (Prakrit/Apabhramsha; 15th c.), an eminent poet of the medieval age, came of a Jaina community. His parents were Harisimha and Vijausri, and wife, Savitri. Gwalior was the main scene of his literary activities. The idol of Adinatha, 57 ft. in height, in the fort of Gwalior, is said to have been consecrated by him. He had high praise for Gwalior (Gopachala nagara), the Tomar dynasty and King Dungarasimha who was a great patron of Jainism. Raidhu received patronage from Dungarsimha and his son Kirtisimha, as well as from another contemporary ruler, Rudrapratapa Chuahana.

The Apabhramsha used by Raidhu has a special significance and stands as a landmark between the Middle Indo-Aryan and the New Indo-Aryan languages. Actually, Raidhu was a narrative poet and wrote minor epics as well as stories in an artistic way as is evident from the motifs used in his works. Morevoer, he made a liberal use of proverbs and maxims. He added some Sanskrit verses also to Apabhramsha. In fact, he was a master of several languages, and used in his literary works words from four languages—Sanskrit, Prakrit, Apabhramsha and Hindi. Some Prakrit verses are also found in his book *Siddhathasara*.

Raidhu is said to have written some 28 works, but the manuscripts of some of them have not come to light as yet. His works extant may be put in the following six categories:

(1) Puranic epics: *Harivamaspurana*, *Parsvapurana*, *Mahapurana* and *Adipurana*; (2) Narrative poems: *Anathamikatha*, *Samyak sammatta kaumudikaha*, *Punnyasravakaha* and *Ravivratakatha*; (3) Charita kavyas: *Sukosala charita*, *Megheshwar charita*, *Dhanyakumar charita*, *Samnati charita*, *Jivandhar charita*, *Padma charita*, *Sripala charita*, *Yashodhara charita* and *Shantinatha*; (4) Doctrinal and ethical works: *Siddhanta sara* and *Vratasara*; (5) Hymns & Jaimala: *Sohamthudi*, *Adma Sammbodha kavya dashlakshana jaimala*, *Sodashkarana jaimala; (6)* Muktaka: *Anupreksha*.

Some of the seminal words used in modern Indo-Aryan languages have been found in his works, e.g. patwari, gaddi, kothi, achau, ache (to be), atbhana (athai in Braja, Bundeli, Awadhi, Bhojpuri), ikkalla (ikkla), ekalli (akeli), kakkara (kamkara), kadahi, kisanu (kisan), kuddalu (kudal), kuhadi (kulhadi), lada, gumpha, etc.

Raidhu occupies a very significant place in Apabhramsha, as he is one of the few poets through whom we know about the later Apabhramsha language and its literary tendencies. He has employed in his epics all the important rasas and figures of speech and metres. For example, in *Pasanahachariu* alone he has used shringara, veera, raudra, and shanta rasas.

D.S.

RAIGADALA JEWHA JAG YETE (Marathi) is an extremely popular historical play by Vasant Kanetkar written in 1962 and staged at Bharatiya Vidyabhavan, Bombay, the same year. It has run into more than a thousand performances on the stage and has been translated into several Indian languages. The play has eight characters, the main ones being Shivaji and his son Sambhaji, Soyarabai, the step-mother of Sambhaji, ministers Hambirarao and Moropant. In the long appendix entitled 'Background', the well-known playwright explains the theme: 'The events of this play are spread from November 1676 to July 1680. I have imagined a two-year gap between the first and the second acts, and a year's gap between the second and the third.'

There are seven events which have historical veracity: Shivaji's invasion of Karnataka towards the end of 1678, appointing Shambhuraje (Sambhaji) as the chief of district Prabhavati; Shambhu escapes on 13 December 1678 and joins Dilerkhan in the Mughal camp; Shambhu returns to Panhalgarh at the end of 1679 and the father and the son meet-father giving the charge of the fort to the son, but asking Hambirarao to keep an eye on him; Rajaram's

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'thread' ceremony (1680) followed by his marriage, Shambhu attending both these functions; Shivaji's illness in March 1680 and subsequent death; Shambhu's absence from the last rites of his father; Rajaram's enthronement, followed by the arrest of Annaji and Moropant, organised by Hambirarao who reinstates Shambhu.

Some moot questions surface before the playwright. Why did Shambhu run away from his father? Did Shivaji neglect him or was he too strict, or did the son fall in bad company? Why and how did Shambhu return home? Did the Mughals treat him badly, or was he repentant? The author probes deeper into the feelings of Shambhu who felt alienated because his mother had died when he was only two years old. Jijamata, mother of Shivaji, brought him up till his fifteenth year. Shivaji married again and had a son Rajaram from his second wife. Busy as he was with his military campaigns, Shivaji had no time to look after his son. The playwright analyses the stepmother's character and the court-intrigues which tried to create a rift between the father and the son.

As drama, it is a compact play with effective and life-like characterization. The language is true to the times and the author has studied historical records to advantage. However, in treating Shivaji as an intensely human character and in analysing the cause of the generation-gap between the father and the son the play goes beyond history and tends to have a larger appeal. One of the most popular plays of the seventies, it is considered a *tour de force* in Marathi drama.

P.M.

RAINO PARVAT (Gujarati), a play by Ramanbhai Nilkanth, was published in 1914. Nanalal Kavi's play *Jaya-Jayant* was also published about the same time. The two plays, though divergent in form, are classics in the field of Gujarati drama.

Raino parvat is a play in which the tradition of Sanskrit drama is combined with the Shakespearean technique of playwriting. Its theme is drawn from a folk tale in Lalji Maniar's *Bhavai sangrah*. The whole play develops from a well-known 'doha', though some scholars trace its root to *Kathasaritsagara*. The doha reads like this:

> Everything is done by God, nothing by us,
> He alone can make a mountain out of a mustard seed.

The author's moral sense pervades the play. Apart from the moral order ordained by God, the author includes in his vision respect for women and reform in the institution of marriage.

The play is in seven acts and 35 scenes. The first act introduces king Parvatrai, Jalka, and Rai the hero of the play. In the second act, the married life of Kalyankam and Savitri is described. By introducing the character of Pushpasen, the background for the forthcoming love marriage of Durgesh and Kamla is prepared. The wounded Rai seeks protection in Kalyankam's house and gets affectionate reception from the minister and his wife, and creates a good impression by his nobility of character. There is also a suggestion of the future friendship between Durgesh and Rai.

In the third act, Rai goes out to have a look at the city with his friend Durgesh and Kamla disguised as a man. Rai succeeds in knowing the reaction of the people to old Parvatrai's attempt to regain his youth. As he goes about the city, he learns about the sad plight of women. The plot tends to be somewhat loose in this act, but it picks up in the next one. Before Rai is passed on as Parvatrai, Shital Singh takes him to Lilavati's house at Jalka's instance, but the latter's designs do not succeed. Rai shudders at the thought of impersonating as Parvatrai, since that would make him Lilavati's husband. There is a conflict in his mind, and he decides to follow the path of virtue and of honour.

In the fifth act, Rai in the guise of Parvatrai meets Lilavati. Jalka's manoeuvring proves futile, and the stage is set for the climax. The sixth act introduces the character of Vinavati and the beginning of love between her and Rai. In the seventh, Queen Lilavati offers the throne to Rai and also gives her consent to his marriage with Vinavati.

The last two acts are, perhaps, superfluous except that they show the author's concern for social reform and widow remarriage.

The structural looseness of the play is, however, made up by characterisation. Rai, Jalka, Kalyankam, Durgesh, Lilavati, Vanjul are well delineated characters. If Jalka reminds us of Lady Macbeth, Vanjul reminds us of the Vidushaka in Sanskrit plays. The handling of dramatic situations, art of characterization, dialogues, and depiction of lofty sentiments make this play a classical work.

Ra. J.

RAJA (Bengali) is a play by Rabindranath Tagore, written in 1910. It was translated into English as *The King of the Dark Chamber* (1914). There is also an abridged version of the play, named *Arup ratan* written in 1920.

The theme of the play derives from the 'Story of Kusa' which occurs in *Mahavastu-avadana*, edited by Rajendralal Mitra in the series 'The Sanskrit Buddhist Literature of Nepal'.

Prince Kusa was born ugly. His father tried to disinherit him but failed. When he came of age, his mother arranged his marriage. The consort was the beautiful princess, Sudarshana. The nuptials were celebrated by proxy. The mother was apprehensive of the violent reaction of her daughter-in-law when she would see her hideous son. She, therefore, built an underground chamber where the young couple could unite. No light

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could enter the dark chamber, but Sudarshana longed to see her husband in daylight. So, impatience led to misery and humiliation.

The inner meaning of the story underwent a sea-change in Rabindranath's play. It assumed a new dimension and became an allegory of man's spiritual adventure. God is beauty and love. But can His beauty be seen in outward manifestation? Is His love all softness and bliss? Rabindranath's own realisation has been expressed in his essay, *Amar dharma* (My religion). The ultimate goal of spiritual consciousness, according to him, is Shantam Shivam Advaitam, but one must pass through Mahadbhayam vajramudyatam.

Queen Sudarshana sought God, her King, in beauty, but she found him in suffering. On the banner of her King is painted a thunderbolt within a lotus. Herein is the symbol of the central meaning of the drama. The dark chamber symbolizes the 'dark night of the soul', while the way is the way of pilgrimage. The principal characters Queen Sudarshana, Surangama her attendant, and Thakurda (the grandfather) are the symbols of the madhura, dasya and sakhya bhava respectively of the Vaishnava bhakti cult. But *Raja*, the play itself, is neither Buddhist nor Vaishnavite in spirit. It bears the stamp of originality and perfection of Rabindranath's art in the allegorical genre of dramatic literature.

J.B.

RAJA, K.K. (Malayalam; b. 1889, d. 1968) was an eminent Malayalam poet. Born in a feudal Kshatriya family, he studied Sanskrit in the traditional way and passed as a private candidate the 'Vidvan' examination of the University of Madras. He worked as a teacher of Malayalam at Kottayam and Ernakulam, but resigned his job during the Non-cooperation movement. Later, he joined St. Thomas College High School, Trichur, as teacher of Malayalam where he worked till his retirement in 1963. In his formative years, Raja had ample opportunities to come into close contact with poets and scholars like Kunjikuttan Tampuran, Appan Tampuran and Attur Krishna Pisharati. Even his earlier poems were marked by a perfection of form and philosophical content. He established himself as a major poet by his third published work *Bashpanjali*, an excellent elegy on his departed friend. In later works he emerged as a nature mystic, and wrote some of the formally perfect sonnets in Malayalam. A devotee of goddess Shakti, he sang in his later years moving paeans to his chosen deity, who manifested Herself in the beauty of nature, in perfectly constructed verses in long Sanskrit metres. His works are: Poetry: *Kavanakusumanjali* (1921), *Tulasidamam* (1932), *Vellittoni* (1934), *Harshanjali* (1939), *Ashlesham* (1947), *Mannum vinnum* (1956), *Malanattil* (1957), *Muktavali* (1960), *Vananthasancharam* (1964), *Natakkatte nan* (1967), *Tirthatakan* (1965); Elegy: *Bashpanijali* (1931); Essays : *Uthirmanikal* (1952); Autobiography: *Smritimadhuryam* (1954); Stray verses: *Bhashamuktakangal* (1955). He also edited, with notes, classics like *Krishnagatha* (1938), *Chandrotsavam* (1950) and *Nalacharitam attakkatha* (1950).

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N.V.K.W.

RAJA NIRBANSIA (Hindi) is the first collection of Kamaleshwar's short stories, published in February 1957.

Despite its being his first collection, all the nineteen stories in the volume show a mature grasp of subject and a sensitive ear for the spoken idiom of the small towns in north India. In the preface to the volume, Kamaleshwar claims that the short story ought not be a source of mere entertainment, but it should shake the reader's conscience and force him to think. It must talk of today's problems in today's language.

The stories in the collection depict the dark, poverty-stricken and oppressive lives led by the common folk in the suburbs and small towns in India. Cities with dirty open drains, dilapidated buildings, stinking lanes and unimaginably seamy dwelling places, come to life in these dark stories, and reveal the suffering and warm fellow-feeling of human beings who crowd here.

'Deva ki maa' (Deva's mother) is a story about a family of weavers, the weavers of cotton carpets. The husband, who is a station-master, like most Indian fathers believes in being a darkly threatening presence, full of authority. The son, Deva, rebels. Between the two stands the gentle, suffering and affectionate Deva's mother, who gets the worst of the confrontation. The father moves away, the son is jailed and comes home to find his mother waiting for him as ever. Word comes that the father is ill. Deva, torn by filial pity, asks if they should go and see him. Deva's mother utters her firm negative: 'No.' She will not go, and he is not to go either.

'Bhatke hue log' (The displaced people) is an equally piognant story about the refugees, and 'Dhul ud jati hai' presents the subtly-drawn characters of Naseeban and Jumman Sain. 'Bimar admi' (The sick man), is a half-humorous, half-sarcastic story about Prakash, a young unemployed writer and Sahai Saheb, the archetypal bureaucrat with minor literary pretensions.

Two of the most moving stories of the collection are: one, ' Raja nirbansia' (The king who hath no children), a story about a seamy triangle between two men and a woman. Poiganant with misunderstandings and lost opportunities, which is choreographed as a parallel to a folk tale, which, though similar, ends on a happy note with the listeners offering flowers to the memory of the woman, whereas the story of Chanda and her two men

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ends tragically with a suicide. Two, the well-known story 'Kasbe ka admi', a story about one Chhote Maharaj, the archetypal small town never-do-well, and his only companion, a dumb parrot called Santu.

Raja Nirbansia with its easy command over a mellifluous and colloquial Hindi, its acutely descriptive details and unforgettable galaxy of characters, established Kamaleshwar as one of the most promising short story writers of the post-Independence period.

M.P.

RAJA RAO (English; b. 1909) was born in a Brahmin family which traces its ancestry to the illustrious Advaita philosopher Vidyaranya. He went to Hyderabad for his schooling at Madrasa-e-Aliya, and matriculated from Aligarh University. After graduating from Nizam's College in 1928 with History and English, he proceeded to France on a scholarship and studied at the University of Montpellier and the Sorbonne. He married Camille Mouly in 1931 who inspired him to become a writer. Having a streak of the spiritual recluse in him, he returned to India and visited the ashrams of Sri Aurobindo, Pandit Taranath and Ramana Maharshi. His first English novel *Kanthapura* was published in 1938. He was briefly associated with the underground movement of socialist leaders during 1942, edited *Tomorrow* for two years and worked for the revival of Indian culture through the *Chetana* organisation. In 1943 he met Atmananda Guru of Trivandrum and became his disciple. He returned to France after the Guru's passing away. Since 1965 he has divided his time between France, India and the United States. As Professor of Philosophy he teaches one semester a year at the University of Texas, Austin. He received the Sahitya Akademi Award for his novel *The Serpent and the Rope* in 1964, and was honoured with Padma Bhushan by the President of India in 1969.

Raja Rao's first published work was in Kannada, but he switched over to writing in English soon after. The short stories he wrote in the 1930s and early 40s have been collected in *The Cow of the Barricades and Other Stories* (1947). As a college student he drew inspiration from Gandhi's *My Experiments with Truth* which appeared in *Young India* as a serial, and later there was his involvement with Gandhi's Quit India Movement in 1942. The title story is an evocation of the conditions in rural India influenced by the Gandhian advent. The non-violent movement of Gandhi quite often became violent, and the silent sufferers were the dumb millions of the nation, strikingly symbolised by the cow, Gauri. The mythopoeic way in which Gandhism percolated to the most backward parts of our land becomes the subject of 'Narsiga'. The stories also contain several brilliant portraits of rural people. Javni, Akkayya, Sata and old Venkamma are familiar to us in our everyday life. Stories published after 1947, however, have tended to move away from the elegant simplicity of the earlier phase, and have given way to idea-stuffing and quaint fantasy as seen in the new tales in the collection, *The Policeman and the Rose* (1978). But they are engaging experiments with 'Sanskritic English'.

Kanthapura (1938) has a puranic quality about it and established Raja Rao as a unique stylist when it was published. He refers to the problems faced by an Indian wielding a foreign language in the course of a thought-provoking preface: 'We cannot write like the English. We should not. We cannot write only as Indians. We have grown to look at the large world as part of us.' Stripping English of all sophistication, Raja Rao made it transmute the speech-rhythms of the idiom-rich Indian language into an expressive tool. The story is told by a Brahmin widow, and the tale is about the eternal struggle between good and evil, here personified by Gandhi and the Gandhians on the one hand, pitted against the British Raj on the other. Kanthapura is a typical self-sufficient village at peace with the world. The educated youth of the village respond to the Gandhian call for non-cooperation and Harijan uplift. The age-old tradition-bound society of the village is shaken to the foundations. Police violence leads to shameful deeds and silent heroism. The non-violent hero, Moorthy, is jailed, and the Gandhians are driven out of the village. Social customs, the beauty and harshness of rural life, the moral myopia of the middle classes, the soul-destroying poverty of the working class and the essential nobility of human beings under stress are admirably sketched in this 'veritable Grammar of the Gandhian myth'. The long-winding sentences flow like the river Hymavathy, evoking the old-world atmosphere, giving the novel a poetic articulation.

More than two decades elapsed before Raja Rao's second novel, *The Serpent and the Rope* (1960), came out. It was hailed as a literary event. Drawing generously on his student years in France and with a definite autobiographical framework, the novel is about Rama, the Brahmin from Mysore, his research, love-life and spiritual quest. Intellect intrudes in the storytelling which lacks a single focus as in *Kanthapura*. Exasperating, yet the novel conveys well the problems of a sensitive Indian intellectual caught between the past and the present, the East and the West.

The Cat and Shakespeare (1965) is certainly a riddle in the form of a novel and the author himself has called it 'a metaphysical comedy'. The adventures in advaitic consciousness found in the earlier novel are given a further lease of life with the Mother Cat as a symbol of Grace in the person of the Guru. The story is about a revenue office clerk and his extra-marital affair, his philosopher-neighbour Govindan Nair and the problems and pains of red-tapism which makes the acquisition of a ration card a Himalayan task. A barrage of queries and patches of description are presented in a panting style termed 'Upanishadic' by a critic.

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Comrade Kirillov (1976) is about Padmanabhan Iyer who becomes a communist, takes the name of Kirillov, marries a Czech woman and lives in the west for twenty years. But the pull of Indian roots is very strong. As his cousin says, 'I told you Kirillov was an Indian—and his Indianhood will break through every communist chain.' An Indian may go where he likes, but his soul will ultimately pull him back to India, and between an Indian and a westerner there can never be a union of souls. Irene realises this at last and knows that one day he will be lost to her; and try as she might, she cannot respond to India as he will like her to. The novel has its clear affiliations with *The Serpent and the Rope*.

Taken together, Raja Rao's writings present a rich experience of Indian life at many levels, and he is certainly a major Indo-Anglian movelist.

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P.N.

RAJAB ALI BEG (Urdu)
See Under 'SUROOR'

RAJABALI (Bengali), published in 1808, was written by Mrityunjay Vidyalankar (c.1762-1819), who tried to give an account of the kings ruling India before the British. The introductory chapter of the book deals with physical geography: the earth, the distribution of land water, the solar system, etc. His geography is largely based on the puranas. The neighbouring countries of India have been shown as Avanti, Simhala, Konkan, Kaveri, Lanka, etc., which are not always correct. Kaveri, for example, is not a country or a state; it is a river; similarly Lanka and Simhala are not two different countries. Mrityunjay mentions many kings in his book, belonging to the *Mahabharata* and the *Ramayana* age. He provides a long list of the kings of the Gautama and Nanda dynasties: of them many are legendary. He mentions the name of a legendary king, Vikramaditya, but not of Kalidasa. Mrityunjay provides an account of the Muslim kings also. The book is a curious mixture of facts and fiction.

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Na. S.

RAJAGOPAL, K.V. (Kannada; b. 1924) is a poet, researcher and short story writer. An M.A. of Karnatak University, he served as lecturer and later as Principal of M.S.S. College, Bangalore, whereafter he joined the Department of Drama, Dance and Music at Bangalore University. A Navya poet and short story writer, Rajagopal has in recent years evinced deep interest in drama and has raised interesting and stimulating issues both in his poems and in his stories, and is alive to the harsh realities of life. An iconoclast, he can recognize what deserves respect. Among his works are: Poetry: *Anjura, Nadiya melina gali;* Stories: *Ragajayanthi, Enisada hana, Ardha tereda bagilu;* Plays: *Naalku raido natakagalu* and *Bedagina binnana.* He has also translated Shakespeare's *Coriolanus* into Kannada.

L.S.S.R.

RAJAGOPALACHARI, CHAKRAVARTI (English/Tamil; b. 1878, d.1972), popularly known as Rajaji, lawyer, statesman, man of letters, India's last Governor-General, was one of the makers of modern India. Born in a family of modest means (his father was a village *munsif* or headman), he had his education at Hosur, Bangalore and Madras, and started practice as a lawyer at Salem in 1900 and quickly reached the front rank in his profession. He was early drawn into politics and social reform and as Chairman of the Salem Muncipality took active steps towards the uplift of the untouchables (Harijans as they were to be called later). He shifted to Madras in 1919, and next year joined Mahatma Gandhi's Non-cooperation Movement. During the next three years, he was very close to Gandhi and was acknowledged as an authoritative interpreter of the Gandhian theory and practice of satyagraha and as a constructive and fearless upholder of Gandhian values and verities in public life. In 1924-30, Rajagopalachari established the Gandhi- Ashram at Tiruchengodu, and the main thrust of his activities was the eradication of drink and untouchability, and the promotion of village industries and rural uplift and self-reliance. He returned to active politics in 1930 at the time of Gandhi's Salt Satyagraha Movement, and led the march to the Vedaranyam salt pans. As earlier in 1921, he was jailed agian; coming out of it he helped shape the Yeravada Pact in 1932 and vigorously advocated the admission of Harijans into Hindu temples. With the coming of provincial autonomy in 1937, Rajagopalachari became Premier of the Madras province, and gave a clean, efficient and progressive administration for two years before he resigned along with the other Congress premiers. He did not see eye to eye with Gandhi on the 'Quit India' Movement, but after the second World War, he joined the interim Government at New Delhi in 1946. On the coming of Independence on 15 August 1947, he became Governor of West Bengal, and next year, Governor-General of India, retiring in January 1950. He returned to the central government later in the year, and became Chief Minister of Madras again in 1952 and restored political stability to the state. During the last decade and a half of his life, he became a forceful critic of the policies of the Congress government, founded the Swatantra Party in 1959, carried on a campaign against nuclear proliferation in an evangelical spirit, met Presi-

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dent J.F. Kennedy to elicit his support for the cause, and generally stood in the vanguard of public life as an exemplar of probity, courage and foresight.

Alongside his extraordinary career as a leader in politics and social reform, Rajagopalachari was also a tireless man of letters who wrote with uncommon ease and power in Tamil as well as in English. He edited journals in Tamil and English (including Gandhi's *Young India* in 1922), and during the last two decades of his life contributed regularly to the columns of *Swarajya* in English and *Kalki* in Tamil. He popularized science in Tamil and gave lucid expositions of Socrates, Marcus Aurelius, Tiruvalluvar, Torumoolar, Nammalvar, the Upanishads and the *Gita*, and he retold the *Ramayana* and the *Mahabharata* in the idiom of the modern age. These recitals of the ancient epics are not only miracles of condensation but carry their own stamp of distinction. Rajagopalachari was a fabulist and short-story writer, too, who could make the art of imaginative fiction serve the cause of the ideal of good life. Rajagopalachari's was a difficult and combative life, yet also a purposive and glorious one. Every letter in the alphabet of his long life was legible and living and meaningful, and the many honours that came to him also honoured themselves in the process. Rajagopalachari was verily a Titan of modern times, 'good, great and joyous, beautiful and free', and his life was crowned with 'joy, empire and victory'.

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K.R.S.I.

TAMIL: Like Mahatma Gandhi, Rajaji had a moral dimension to all his activities and an unswerving personal conviction. This attitude governed his literary works also for which he found time while in jail or during retirement or self-exile from politics. He took to writing not with any notion of contributing to literature but with an avowed purpose of carrying a message.

Early in the twenties, he started an Ashram at Tiruchengodu in his native Salem district, and as part of his Ashram activities, he started a magazine, *Vimochanam* (Liberation). This was where his writing career started and *Vimochanam* carried his stories. The message included the evils of drinking and untouchability. The stories were not in a blatant, propagandist vein: they were quiet in tone, never loud, though a slice of life would certainly emerge and characters would not be dry abstractions, but related to contemporary life and the moral confrontation in that setting. Consequently, the moral issues faced in the world too became his concern. There is a beautiful *Panchanatra*-like tale on the need for unilateral disarmament of nuclear weapons which he was then seriously advocating, but mercifully without the last paragraph telling the moral of the story. In another story he has his dig at the omniscient elders, saying, 'the children will understand this story, but not the elders. The grown-ups will think this is about the German question.'

Some of his stories invite a serious consideration from literary critics. Some were reviewed in literary journals like *Manikkodi* (an avant-garde literary journal of the thirties). Pudumaipittan has this to say about Rajaji's stories: 'All of Rajaji's stories are without exception propagadist, no doubt. But they don't lose their literary charm, however, because of this intent. There may be some exceptions to this. But the story value and their literary merit are not marred by this.' Some of Rajaji's successful stories are 'Devanai', 'Rayappan,' 'Seetharamaiah', 'The Minister,' etc. Rajaji took strong objection to Pudumaipittan's handling of the stories in the epics, the *Mahabharata* and the *Ramayana*, in order to lend his perception to them and question them. This in Rajaji's view amounted to distortion and tampering with their sanctity.

Rajaji considered the epics sacrosanct and felt that they must be accepted as they were handed down to us, even with all later interpolations and accretions. He was also fully aware of the variations in handling differing perceptions and the differing needs of the age, between Valmiki's in Sanskrit and Kamban's in Tamil.

When he withdrew from politics for a short while during the Quit India Movement, he devoted his spare time to retelling the *Ramayana* for children in the form of a string of stories. And again in 1953-54, soon after quitting the Chief Ministership of Madras, he took to retelling the *Mahabharata* in the same fashion.

For several years, Rajaji contributed to the children's magazine *Kannan*. His writing was lucid, with an easy flow. His diction was simple and precise, with minimum of words. He had practised and perfected this style right through. It is amazing that a man of so incisive an intellect as Rajaji could take to children as his audience and fashion such a simple, lucid and precise style. And he would stop at places in the narrative to explain why such noble characters and some of them gods in human form erred, and what the purpose of Valmiki or Vyasa was in depiciting such shades in those characters. And again at other places he would pause to tell what these would mean in terms of our contemporary life.

The retelling of these two epics had been a tremendous success both in Tamil and in their English translation. In Rajaji's view, 'the writing of these two books is, in my opinion, the best service I have rendered to my people.' The sincerity of this statement is transparent and is evidenced by the attitude that governed his writing throughout.

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One of his stories, 'Thikkatra Parvati', was filmed in the late seventies, after his death. Though it turned out to be a very good film in Tamil, aesthetically satisfying, one couldn't be sure if it would have met with his approval, since his antipathy to films was only too well-known.

Rajaji's works include stories, parables, tales, mini stories in various collections like *Rajaji kutti kathaigal, Niranthara selvam, Karpanai kadu, Atma chintanai* (Marcus Aurelius' *Meditations), Socrathar* (of Socrates), *Upanishada palahani* (Upanishads), *Ramakrishna Upanishadam* (Upanishadic teachings of Sri Ramakrishna), *Kannan kattia vashi* (rendering of *Bhagavadgita), Thozhamai yoham* (St Laurence's teachings), *Chakravarti Thirumagan (Ramayana* retold), *Vyasar virundu (Mahabharata* retold) and selections from Kamban's epic *Ramayana* in English verses for UNESCO. *Chakravarti Thirumagan* won the Sahitya Akademi Award for literature in 1958.

Rajaji's tales are not to be measured by the yardstick of our modern concept of short story as a literary form. If the *Panchatantra* tales and the stories of *Kathasagar* and *Hitopadesha* have an enduring value, then Rajaji's tales are also of abiding merit. The vastness of his experience and the incisive insight of his long life have been distilled in his stories and it is life itself that emerges from them.

Ve.S.

RAJAGOPALAN, K.P. (Tamil; b.1901, d.1944) is one of the two great Tamil short story writers of the pre-Independence era, the other being Pudumaippittan. During a major part of his life, 'Ku.Pa.Ra', as he was popularly called, had to fight for a living. For a short spell, he suffered loss of eye-sight. For a while, immediately prior to his demise, he edited *Girama uliyana*, a semi-monthly devoted to Tamil literature, published from Turaiyur, Thanjavur district. Even the loss of eye-sight did not deter him from writing. Besides short stories, he wrote one-act plays, free verses, an uncompleted novel (*Verottam*), literary criticism, social, psychological and political essays, and essays on music and films. He also translated Tolstoy, Bankimchandra Chatterjee and R.L Stevenson into Tamil.

Ku. Pa. Ra. had an intuitive sense for the form of the short story. He could sketch in bare, essential details, without having recourse to interpretative incursions, and establish effective communication by understatement. He was a pioneer in tackling sex themes, notably man-woman relationships, in their full spectrum of warm and cold hues. 'Arramai', (Unbearable),'Chiridu velichcham' (A bolt of light), 'Kuralum padilum' (The response), 'Tay' (The mother), 'Kanakambaram' (Bright fragrance-less flower), 'Pudir' (Puzzle), 'Vishalakshi', 'Iyarkiyin verri' (Nature is victorious), 'Puriyum kadai' (On the surface), 'Enna dairiyam' (What courage?), 'Enna vendum' (What do you want?) are some of his popular stories. His portrayals of characters caught in embarrassing situations are like minitature paintings, the delicacy and tact of which would evoke envy in any diplomat.

Ku. Pa. Ra's views on the eternal mismatch between love and life are reflected in his short stories, 'Nur Unnisa', 'Kadal nilai' (The high point of love), 'Kamuvin kadai'(Story of Kamu), and his essay 'Chadaipparrarra kadal' (Non-physical love).

Ku. Pa. Ra. was sensitive to the emerging voice of women for independence and dignity, and gave expression to it in 'Sita', 'Tay', 'Yar mel pisagu '(She is to blame), 'Dhanabhagyattin tolil' (Dhanabhagyam's means of livelihood), and 'Ahaligai' (Ahalya). The story, 'Mahabodham', probably reveals Ku.Pa.Ra.'s philosophy of life. Pain and sorrow are inseparable from birth and death. Pleasure, unsullied by pain or sorrow, is non-existent. The way to lead a life is by coming to terms with suffering. In his essay, 'Pudu eluttu' (New writing), Ku.Pa.Ra. reveals his penchant for waging a long struggle in life where emotions grow in intensity, if confronted by sorrow, poverty, or decline; joys, sorrows and frustrations are inseparable parts of life. Of the many carefully sculpted short stories, 'Vidiyuma?' (Awaiting the dawn) is probably the finest and most-imitated, with all the characteristics of a great short story: pregnant beginning, tersely worded sentences which portray the desired ambience, intensity, tautness, external-internal nexus, and release of tension. The story lends itself admirably to philosophical interpretation: the continuing human attempts against fate, vainly looking for silver linings in the enveloping gloom. C.S. Chelleppa, Tamil writer and critic,in his *Tamilil ilakkiya vimarshanam* (Literary criticism in Tamil) hails 'Vidiyuma?' as a perpetual literary delight. Another remarkable story is 'Uyirin alaippu' (The alluring life). While Pudumaippittan's voice is resounding, Ku.Pa.Ra.'s is a mild whisper. Ku.Pa.Ra. succeeds more by understatement than by vivid descriptions of repressed emotions and extramarital excursions. Pudumaippittan, on the other hand, portrays the nature of stark desire with astounding realism. Both have a balanced outlook resulting from their long experience of handling a variety of themes to distinguish sex from obscenity, realism from reportage, and the eternal from the ephemeral.

His other works include *Kannan en kavi* (Kannan, my poet), *Kanchanamalai* (The garland of gold), *Punar janmam* (Rebirth), *Chiridu velichcham* (A bolt of light, literary miscellany, 1969). His translations are *Devi Chaudhurani and Durgeshanandini* (from Bengali), *Irattai manitan* (*Dr. Jekyll and Mr. Hyde*), *Tolstay kadaigal* (Stories of Tolstoy).

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K.Su.

RAJALAKSHMI N. RAO (Kannada; b. 1934) is a lesser known writer of short stories who wrote in the early fifties. Her work is limited to *Sangama* (1956), a single collection of twelve stories, which was not easily available till it was reprinted in 1985.

Rajalakshmi is the grand-daughter of the well-known writer B.M. Srikantaiah. She graduated from Mysore University and later acquired a post-graduate degree in English literature.

Rajalakshmi started writing at a time when the Navya literary movement in Kannada was gaining ground. She was deeply influenced by the pioneers of the movement like Adiga and Ramachandra Sharma. Accordingly in her work, traits like complexity of thought and expression, the less obvious links between a story and its title, the use of original and shocking images and metaphors, erudition that comes through in her choice of themes, symbols and quotations, and depiction of the innermost conflicts of the human mind which typify Navya writing are discernible. However, the freshness and power of her writing are striking even today after the Navya movement has seen its last glory.

Rajalakshmi's work becomes all the more significant when we attempt to place her in the context of the writing of women writers. In terms of both content and expression, her work stands out as most daring and original, without losing the sensitivity and authenticity of the feminine consciousness.

Va. V.

RAJAM IYER, B.R. (Tamil; b.1872, d.1898). By a strict critical yardstick, B.R. Rajam Iyer's *Kamalambal charitram* (1893) should be considered the first Tamil novel, though it is customary to give the credit to Vedanayagam Pillai's *Pratapa Mudaliar charitram* (1879) since it was the first long tale in prose.

Rajam Iyer was just twenty-one years of age when he started writing the novel *Kamalabal charitram* as a serial in a monthly magazine *Vivekachoodamani* from 1893-1895, and though there were a few, just a few, other prose works written earlier, he had nothing to go by, if we take the literary qualities of his writing into account. He was born in a small village, Vathalakundu, in Madurai district, where he had his early education. He then came to Madras, graduated in History and took a Law Degree as well. He was a very studious man, given to voracious reading, and well equipped in European history, English literature and European classics. He was well up in Tamil and Sanskrit classics too, and in Tamil his favourites were the Bhakti poets Kamban and Thayumanvar. He was conversant with French and Russian writings through English but did not have much of a liking for French.

But then, by the time he started writing his first novel, in fact the first novel in Tamil language, his interests had crossed the literary confines and started traversing the Vedantic world. All the Upanishads (not merely the familiar and principal Upanishads), Shankara and *Bhagwad Gita* claimed his interest. And yet, he was writing a serial, *Kamalambal charitram*, an untraversed territory so far, with a proclaimed confession that he was not interested in telling a story. For after all, he said, literature was only a wayside resting place for a traveller seeking the Unknown.

He explained his attitude to literature thus: 'God's creation is a vast ocean. Its waves beat on the shores and throw up so much bubbles of foam. One looks into a single bubble and then again concentrates on only a single atom of that bubble. One sees Him in that atom. That is wonderous excitement; I dance and sing in joyous abandon... My writings are that joyous abandon... The soul of the man born on earth undergoes endless sufferings, but at the end of it all, it attains a state of unblemished bliss. Unfolding this truth is the purpose of my writing this story... While writing this story, I have not been at peace. My mind has often been disturbed and endlessly assailed and that has marred my effort.'

He did not attach any significance to literature: yet his was a pioneering achievement in the Tamil novel. He was often seen lost in meditation, uncommunicative and yet there was so much humour, so much amused enjoyment of the individual characteristics, idiosyncracies and mannerisms of men and matters of life around which abound in his novel and even philosophical writings. Towards the end of 1897, a few months before his death, he lost all interest in even philosophical writings, saying that all writing was pointless and that time should better be utilised in meditation. And yet he started writing, of all things, another novel, *Vasudeva Sastri or True Greatness*, in English.

His writing career lasted just about seven years from 1892 to 1898, most of which period was spent in meditation or in discourses or in prolonged illness. All this, however, qualitatively affected the writing of his novel, but the 600 pages or so of his philosophical or religious writings, which he did in two years time when he was Editor of *Prabhudda Bharata* (1896-1898), were filled almost by himself under various pseudonyms. He was chosen at the age of twenty-four to be its editor by none else than Swami Vivekananda himself.

The first half of *Kamalambal charitram* shows Rajam Iyer as a superb artist, a writer of the first order laying down, as it were, literary norms for all creative works to come thereafter. With a very facile pen he could give a realistic portrayal of a situation and characters. Such an achievement was possible for the first time in Tamil fiction. The rhythm and mores of life around him in those

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years came alive which we would not have otherwise known. Right from the beginning, in his literary preferences his bias was towards poetry both in English and in Tamil, and this showed in his prose which he handled with great creative imagination and poetic flavour. Such felicity and deftness in the craft of fiction writing became visible again in the Tamil novel only in the forties.

However, the second half of the novel is all crowded up with events, with an extraordinary contrivance in the sequence of their happenings, though the events by themselves, in their isolation, are credible. It looks as though Rajam Iyer became impatient and wanted to get the unbearable burden off his chest as fast and as abruptly as possible.

Rajam Iyer's critical perception surfaced with his first critical study in English of *Kachchi kalambagam*, a work of devotional poetry in Tamil for his Presidency College magazine in 1890 when he was just 19. This was soon followed by another study on *Manonmaniyam*, a contemporary work of Tamil drama in verse.

Rambles in Vedanta, which is a 600-page collection of his writings in English on philosophy and religion, gives ample evidence of his almost encyclopaedic knowledge of philosophy, both eastern and western, knowledge of continental literatures, Sanskrit and Tamil literary and religious classics, and current affairs.

Even in his philosophical writings, his sense of humour had its own way of making its presence, enlivening and flavouring his thought and style. He would describe his idea of destroying the separate identity of self in the process of merging itself with the Supreme as 'suicide' and wrote a long essay entitled 'Glories of Suicide'. In another, he described 'ahankaram' (ego) as an emperor, the human body as his empire and 'Vedanta' as a seditious thought out to destroy any mighty emperor and his empire with a sure enough power and potential. The whole long article, 'Vedanta and the Emperor of Emperors' was replete with expressions like 'sedition, overthrow of government, rebellion, subversion, mutiny, grave political blunder', etc.

During all these nine decades after Rajam Iyer's death, only Tamil literary world knows him and that too as just one of the early novelists. This hardly does justice to the fullness of his varied talents.

Ve.S.

RAJAM KRISHNAN (Tamil; b.1925) is one of the leading novelists in Tamil. Her father, a school master, encouraged her literary talents even from her younger days. She studied only up to the fifth form at the local High School, but was a self-taught person and read by herself the famous English novelists like Dickens and Jane Austen. Among the Tamil novelists she was influenced by Matavaiya and Venkataramani. From 1946 onwards her short stories were published in many popular Tamil journals. Her novel *Pen kural* depicts the struggle of a married girl in a Hindu joint family. Her *Malarkal* (Flowers, 1945) portrays the life of a girl who moves in the realms of the conscious as well as the subconscious.

Rajam Krishnan studied the life of the hill tribe, called Badagas. Their simple life slowly coming under the influence of modern civilization has been depicted in her novel *Kurinchitten* (Honey of the mountain, 1963). Many critics acclaimed this novel as unique and it has been translated into many Indian languages.

Dr. Rangachari (1965), her one actual biographical study, ranks among the best biographies in Tamil. Observing the social changes among field workers, labourers and technicians on the site of the Kundah Hydel Project, she painted their life in her novel *Amutamaki varuka* (1966). The political upsurge in other parts of India too attracted her. Her novel *Valaikkaram* has for its setting Goa's struggle for freedom from the Portuguese.

With rare courage she travelled in the dacoit-infested regions of North India and wrote her famous novel *Mullum malarntatu* (Even a cactus blooms, 1974), describing the human side of the dacoits. She visited the southern coastal areas of Tamil Nadu and other industrial areas, and produced her realistic novels like *Alaivaykkariyil* (1978), *Karippu manikal* (1979) and *Kuttukkunchukal* (1980), portraying the sufferings of the fishermen, saltpan workers and child labourers.

After visiting the USSR she highlighted the Soviet woman's position and status in *Annaiyar pumi* (1978).

Her recent novels show her at her best in form and organisation of material and in lucidity. And she has a definite outlook on life. Even her fantasies are symbolic and never meaningless. Symbolism is a dangerous weapon except in the hands of a true artist. With her it is never too obtrusive. Her literary style, on the whole, is attractive and because of her experience with varied cultural and linguistic communities, she has a wide range of themes.

Rajam Krishnan has received several awards and recognitions for her novels and short stories. Her story 'Uchiyum unarvum' (Needle and sensibility) got the first prize in the international short story contest held in 1952 by *The New York Herald Tribune*. Her novel *Pen kural* (Voice of a woman) won the Narayanachami Aiyar Prize in Kalaimagal Novel contest in 1953. Some other short stories like 'Katichikal' (Visions) and 'Osaikal' (Sounds) also won prizes. She received the Sahitya Akademi Award for her novel *Verukku nir* (Water for roots) in 1973, and the first prize in the Ananda Vikatan Novel Competition for *Malargal* (Flowers). Her *Valaikkaram* received the Soviet Land Nehru Award.

Her other major works are: *Anbuk kadal* (The vast expanse of love, 1954), *Mayachchulal* (The enchanting swirl, 1959), *Bhanuvin kadalan* (Bhanu's fiance, 1959), *Malaiyaruvi* (The mountain stream, 1960), *Nilar kolam*

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(The patterns in shadow, 1967), *Vidiyu mun* (Before the dawn, 1969), *Vilangukal* (Beats, 1975), *Rojaitalkal* (Rose petals, 1973), *Kudugal* (Nests, 1974), *Mullum malarntadu* (The thorn too has blossomed, 1974), *Chalangal* (Movements, 1977), *Vidu* (The house, 1977), *Alaivayk karaiyil* (Along the shore, 1978), *Annaiyar bhumi* (The mother's land, 1978), *Karippu manigal* (Bitter beads, 1979), *KLuttuk kunchukal* (The hand-held lamp, 1959), *Alaigal* (Waves, 1965), *Kattukkaval* (Wellguarded, 1970), *Irudiyum todakkamum* (The end and the beginning, 1971), *Alaikadalil* (In the seas, 1972). *Pavittira* (1973), *Manidanum jotiyum* (The mand and the spark, 1980); stories: *Nittiya malligai* (Jasmine, 1958), *Malai roja* (The rose from the mountains, 1958), *Alli* (Lily, 1958), *Pachchaik kodi* (The green flag, 1958), *Vadikal* (The safety valve, 1976), *Uyirpuu* (The sap, 1978); Non-fiction: *Pudiya gitam ichaikkinrar* (They are singing anew, 1978).

V. Ve.

RAJAN, BALACHANDRA (English; b. 1920) is an eminent Indo-English novelist, poet, editor and scholar. He was educated at Presidency College, Madras, and at Cambridge University, from where he secured First Class Tripos in both Economics and English. He was the recipient of the first Fellowship in English to be awarded by Trinity College, Cambridge. In 1946, he was awarded the Ph.D. degree in English by Cambridge University. He was Director of Studies in English, Trinity College, 1945-46, and gave lectures on Modern Poetry in Cambridge University during that period.

Rajan joined the Indian Foreign Service in 1948. He represented India on several international bodies, and worked as Chairman, Children's Fund, for a brief spell before taking over as Head of the English Department, Delhi University. He also worked as Visiting Professor at the Institute of Research in the Humanities, University of Wisconsin, Madison (USA), and was Senior Professor of English, University of Ontario, Canada.

His works include *Paradise Lost and the Seventeenth Century Reader* (1947), T.S. Eliot: *A Study of His Writings by Several Hands* (ed. 1949), *Modern American Poetry* (ed. 1950), *The Dark Dancer* (1957), *Paradise Lost: A Tricentenary Tribute* (1960), *Too Long in the West* (1961), *Paradise Lost* (ed. 1964), *W.B. Yeats: A Critical Introduction* (1965), *The Lofty Rhyme* (1970). Earlier, Rajan's poems appeared as a collection in *Monsoon* (1945). They were also published in *The Atlantic Monthly* and *New World Writing*.

Rajan's novel *The Dark Dancer* was a Book Society choice and was translated into German and Swedish. As a novelist he has been taken note of by critics like Meenakshi Mukherjee *(The Twice-born Fiction,* 1972) and Raji Narasimhan *(Sensibility under Stress,* 1975), but a full length critical work on the novelist is still a desirable intellectual venture. East-West encounter is a major theme in his novels. His characters, exposed to Western culture, find it difficult to adjust to Indian society. He seems to laugh at everything—sentiments, tradition, education, revolution, reconstruction. He feels that the English language has met the challenge in being an expression of external landscape and interior vision. His poems reveal a variety of subjects and felicity of style. He was the founder and editor of *Focus*, a miscellany in book form devoted to various aspects of contemporary writing.

As a scholar of English literature, Rajan's work on *Paradise Lost* is considered a vital source-material on Milton. Besides his Milton studies, he has given new dimension to scholarly pursuits on Eliot and Yeats, and his critical works have been highly acclaimed both in the east and in the west and have won wide recognition for his scholarship and insight.

B. R. N.

RAJANIKANTHA RAO, BALANTHRAPU (Telugu; b. 1920) is the son of Balanthrapu Venkata Rao, one of the illustrious twin poets, Venkata Parvateesa Kavulu. He established himself as a successful poet and transcreator. He was also a musicologist and composer of great eminence. His *Satapatra sundari*, a collection of songs, and *Vishwa veena*, a collection of operas, have a unique place in Telugu literature. His exhaustive and comprehensive study *Andhra vaggeyakara chitramu* (History of Andhra musicologists), which received the Sahitya Akademi Award in 1961, is the most definite and authoritative work so far in Telugu.

Rajanikantha Rao has written hundreds of musical plays for All India Radio. He joined the Madras All India Radio, and rose steadily till he became its Director. His musical radio play *From the Mountain to the Sea*, depicting the course of the majestic river Godavari across the Indian peninsula, won him an international award.

Rajanikanta Rao is also a scholar in Telugu and Sanskrit. He won several State awards and the Sahitya Akademi Award, as well as the prestigious Japan Radio Prize for his musical play on the river Godavari in 1977. He also won the Akashavani Award for his Sanskrit opera *Meghasandesham* in 1977. An honorary degree of Doctor of Letters, 'Kala Prapurna', was conferred on him in 1980 by Andhra University, Waltair.

Sh. M.A.

RAJAPUROHIT, JAYATEERTHA SESHACHAR (Kannada; b. 1925, d. 1986), novelist and short-story writer, was born in Kanakagiri in Raichur district in an orthodox Vedic family and educated in Sanskrit and the Vedas.

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Against the wishes of his parents and with great difficulty, he acquired modern education. He worked as a High School teacher, and participated in the freedom struggle and, in Hyderabad, in the struggle against the Razakars. Afterwards he joined the Revenue Department of Hyderabad Government, and later entered the I.A.S. He became the first Registrar of the new Gulbarga University. In addition to Kannada and English, he was proficient in Hindi and Urdu also.

His works are: Short-story collections: *Paravvana panchayathi, Rohini, Moulyagalu, Shithila shile*; Operas: *Thungeyangaladall Kumara Vyasa*; Novels: *Halu-jenu, Suligali;* Translations: *The Sea Wolf,* with the title *Kadala tola.*

In his stories and novels Rajapurohit is a realist, interested in the changing values and attitudes of society. *Suligali*, which won the Karnarataka Sahitya Academy Award, deals with the historical police action in Hyderabad State and the Razakar terrorism which led to it, and the disintegration of aristocracy which paved the way for both.

Rajapurohit's *Kannada teerpugalu* (Judgements in Kannada) published by Mysore University, 1976, was the first work of its kind in Kannada, and was widely welcomed. A felicitation volume, *Jayateertha*, was presented to him in 1980.

His other works include *Jaya Bangla* (Drama); *Kanakagiri* (History); *Jagannathadasaru Ramatirtha* (Biography); *British alikeya arthika talapaya* (Tr.); *Tunga taranga, Pampa sampada, Racheri kaipidi* (Edn.).

V.H.

RAJARAJA VARMA, A.R. (Malayalam; b. 1863, d. 1918) was a famous grammarian, literary theorist, poet and educationist. His monumental efforts in the field of Malayalam grammar earned him the honorific title 'Kerala Panini' (Panini of Kerala).

Rajaraja Varma was born in the house of a ruling chief which had traditional marriage relationship with the royal dynasty of the erstwhile state of Travancore.

He had had his early education with tutors at home. An important part of his education was under his uncle Kerala Varma Valia Koil Tampuran (1845-1914), a great Sanskrit and Malayalam scholar and doyen of literature. Rajaraja Varma had his college education partly privately and partly at Maharaja's College, Trivandrum. He graduated from Madras University and took his M.A. in Sanskrit from the same University.

In 1894 he became the head of the Sanskrit College at Trivandrum. In 1889 he was appointed Superintendent of Vernacular Studies at Maharaja's College, his own *alma mater*. He was appointed the first Professor of Sanskrit and Dravidian Languages at this college in 1910.

Rajaraja Varma's lasting fame rests on his monumental contribution in the fields of language and literature. He was the first to produce scholarly textbooks in Malayalam grammar, poetics, prosody and prose. The need for such works he felt as a teacher prompted him to fill the lacunae by writing them himself. Thus was written the *Kerala Paniniyam* (A grammar of Malayalam on Panini's lines, 1896. A revised edition appeared in 1917. *Kerala Paniniyam,* as its name indicates, is written on the model of Panini's analytical methods. In the first edition the author even used the sutras as Panini did. These were replaced in the second work by pithy verses. *Kerala Paniniyam* presents a complete analysis of Malayalam, its phonology, morphology and syntax. The author has used a synthesis of Panini's methods with modern grammatical ideas. There is a lengthy Introduction which is a brilliant study of the history of the language in the context of the Dravidian family of languages.

Rajaraja Varma also wrote three primers for use in schools. These are *Shabdashodhini* (A study of grammar, 1902), *Madhyama vyakaranam* (Intermediate grammar, 1907) and *Prathama vyakaranam* (A primer of grammar, 1906).

Rajaraja Varma was also a considerable scholar in Sanskrit. In fact, his earlier works were mostly in Sanskrit. His *Laghu Paniniyam* (Panini simplified, 1910) is a rearrangement and explanation of the sutras of Panini's *Ashtadhyayi.* He re-edited this great work on Sanskrit grammar and reduced the number of sutras from 2978 to 1959. The work is highly useful as a text-book in Sanskrit grammar and has been considered by scholars more useful as a textbook than the famous *Siddhanta kaumudi* of Bhattoji Dikshita. He also published a volume on the Vedic section of Panini's grammar in 1912.

The contribution of Rajaraja Varma was not exclusively in the field of grammar either. He was aware of the need of a set of technical works in literary study. His *Bhashabhusanam* (An ornament to language, 1902) is a study on poetics following the scheme of *Kuvalayananda,* a Sanskrit text on the subject. In *Vrittamanjari* (A study of metres, 1905), he discusses metres in the context of Malayalam. In *Sahitya sahyam* (An aid to literature, 1911) he makes a study of the requirements of good Malayalam prose. Rajaraja Varma was also a poet in Sanskrit and Malayalam, and a fine translator. His early poems were all in Sanskrit. His most important creative work in Sanskrit is *Angalasamrajam* (The British empire, 1900). This is a mahakavya in twenty-three cantos written in connection with the Silver Jubilee of the reign of Queen Victoria.

He was excellent as a translator of Sanskrit literary works into Malayalam verse. The language of these tanslations was not loaded with Sanskrit words. Rajaraja Varma used everyday words to a great extent. He translated Kalidasa's *Meghaduta* in 1894, *Kumarasambhava* in 1897, *Shakuntala* in 1912 and *Malavikagnimitra* in 1916. In 1917 he published Bhasa's *Charudatta* and in

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1918 *Svapnavasavadatta*. His *Uddalacharitam* was an early work (1898) which was an adaptation of Shakespeare's *Othello* in Sanskrit prose.

As original Malayalam poetry he wrote a lyric *Malayavilasam* (1895). *Prasadamala Kantaratarakan* (1905) is his Malayalam commentary on *Nalacharita*, a Kathakali work by Unnayi Variar. Rajaraja Varma has a distinct place as an inaugurator and inspirer of modernity in Malayalam literature. He was the leader of movement in the early decades of this century, advocating new norms for literature. He stood for liberalisation in the selection of poetical themes. He was not keen on scrupulously observing such prosodic restrictions as the same sound occurring in the second syllable in all the four lines of verse (dvitiyaksharaprasa). Where there ensued a controversy on this subject he supported and led the movement for dvitiyaksharaprasa, even though the other faction was led by no less a person than his uncle Kerala Varma, the dominant leader and arbiter of literary taste of those times. Rajaraja Varma also encouraged literary men who took to new patterns of literary expression. One such writer was Kumaran Asan, a distinguished poet of the renaissance in Malayalam.

Rajaraja Varma was thus a multi-faceted personality– a distinguished grammarian in two languages, a pioneer in language and literature, a bi-lingual poet of excellence and a leader of the renaissance in Malayalam.

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K.R.P.

RAJARAJA VARMA, M. (Malayalam; b.1871, d. 1959) had most of his schooling in his native place, Mavelikkara, but passed the E.S.L.C. examination from a school in Trivandrum. He took his B.A. degree in Philosophy in 1891, and a few years later was awarded the M.A. degree for his thesis, 'The Evolution Hindu Philosophy'. He took a degree in law as well (1905). He started his career as a clerk in the Huzur Office (present Secretariat) at Trivandrum in 1894. He also worked in various capacities such as School Inspector, Dewan Peshkar, officiating Chief Secretary and finally as the first Commissioner of Devaswom Department, formed in 1922. A little before superannuation he retired from government service (1925).

Rajaraja Varma's literary taste flowered partly under the influence of such stalwarts as Kerala Varma Valiya Koil Tampuran and A.R. Rajaraja Varma, with both of whom he was in close contact while in Trivandrum. His first literary contribution appeared in the periodical *Bhasha poshini*. His literary works, belonging to different genres, both in prose and in poetry, number over thirty. About thirteen of them are concerned with physical, biological, political and social sciences and four with history. *Indiayile mahanmar* (Great men of India) is a collection of biographical sketches translated from English, while *Suyodhanan* is an original biographical work. *Pancharatram* and *Pratima natakam* are dramas translated from Sanskrit. *Priyavilapam* is an elegy and *Garuda sandesha*, a 'dutakavya'. There are a few collections of essays also. He was also editor of a series known as 'Padyamalika'. In addition to all this, he encouraged writers by writing introductions to their works. Of his two English books, one is a collection of essays and the other a biography of A.R. Rajaraja Varma.

Rajaraja Varma's prose is strong, vigorous and lucid. He is sure to be remembered as one who contributed a number of books on the sciences.

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K.S.N.

RAJARAJA VARMA, P.K. (Malayalam; b. 1907) is one of the most popular authors of humorous literature in contemporary Malayalam. Born in the princely family of Palyakkara near Tiruvalla in central Kerala, Rajaraja Varma had a successful educational career at the end of which he received a post-graduate degree in Mathematics from the University of Madras. After that he worked as an officer in the Postal Audit Department for a long time at different places in India and Burma. Finally, he served F.A.C.T., Alwaye, Kerala, as its Asst. Financial Manager.

Rajaraja Varma is the author of more than twenty literary works consisting mainly of humorous novels, stories and essays. Many of the novels and stories depict a variety of fascinating events in the lives of certain imaginary characters like Panchu Menon and Kunchi Amma who have been made memorable by the manner in which the author presents them. Their peculiar behaviours which, in fact, reflect in an exaggerated manner the weaknesses and follies of various types of ordinary people in their day-to-day life form the source of humour. Their portrayal has been made extremely vivid, convincing and fascinating by the author's mode of narration which is direct, simple and natural. Some of the themes and characters as well as the author's style remind us of the works of the English humorist, P.G. Wodehouse. He has also written two plays and two travelogues.

His major works include: Fiction: *Panchumenonum Kunchiyammayum* (6 vols), *Kashantisamhari, Gurutvakketu, Shuppu Shuppu;* Humorous essays: *Laghubhakshanam, President Kunchi, Srimati Kunchi, Eruvum puliyum;* Travelogues: *Oru vinodayatra, Vijayakaramaya pinmattam.*

K.S.N.P.

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RAJARAJA VARMA, VADAKKUMKUR (Malayalam; b. 1891, d. 1970) was a well-known scholar of Sanskrit and also a writer in Malayalam. He studied Sanskrit privately and joined an English school in order to have some knowledge of that language. He worked as editor of the Cochin Bhasha Parishkarana Committee (Cochin language reform committee) and scholar in charge of editing classics in the *Puratana grantha prasidhikarana samiti* (Committee for publishing ancient classics).

Rajaraja Varma was a prolific writer, having about fifty books to his credit including poetry, criticism, translations, annotated editions of classics, grammar, literary studies and histories of literature. His biography of poet Ullur (*Ullur mahakavi*, 1955) and his work on Ullur's literary contributions (*Ullur sahityam*, 1968) are valuable studies of the great poet. Of his poems, two are mahakavyas, *Uttarabharatam* (Later Bharata, 1952) describing the story of the *Mahabharata* after the great war, and *Raghavabhyudayam* (Rama's ascent) describing the Ramayana story from the 'yajna' of Vishvamitra to the meeting of Parashurama and Sri Rama. Though these works are an exceptional phenomenon at a time when poets had almost given up writing full-fledged mahakavyas, they have not been acclaimed by critics as works of high literary quality.

Rajaraja Varma's most valuable contributions are his histories of literature. He has published six volumes of *Keraliya samskrita sahityacharitram* (History of Kerala's contribution to Sanskrit literature, six volumes (1938-65). This is not only an account of the contribution of Kerala to Sanskrit literature, but also an authentic record of the cultural and linguistic interaction between Sanskrit and Malayalam. The author describes how the language and literature of Kerala as also its fine arts and culture have been enriched by Sanskrit and also how Kerala, in turn, has enriched the Sanskritic forms of art. Another history of literature is *Kerala sahitya charitram—charchayum puranavum* in two parts (1967-68) which is a discussion on the monumental work of Ullur S.Paramesvara Iyer, entitled *Kerala sahitya charitram*. Here the author corrects some errors in the book and also fills up the blanks left by him.

Rajaraja Varma was one of the few scholars who believed that Sanskrit was the mother of Malayalam. He tried to substantiate his theory in his literary essays, histories of literature and writings on grammar and poetics.

RAJARAM, MADHURANTAKAM (Telugu; b. 1930); a school teacher, is a prolific writer in Telugu. His short stories, about 300, were published in several periodicals and later in several volumes - *Pranadata, Varshinchina megham, Kalyana kinkini, Kammatemmera, Punarnavam, Tanu veliginchina dipalu, Vinodapradarshanam, Repathi prapancham* (Sahitya Akademi Award winner) and *Vakragatulu. Trisankudi svargam* and *Chinna prapancham - Sirivada*, which were translated into Russian, are novels, while *Avasesham* and *Karanabhutudu* are novelettes. *Patalatota, Andalapapa* and *Puvvulu puttagane parimalam* are written for children. *Jivagitam* (Jagasilpian) and *Chitrasundari* are translations from Tamil into Telugu. He also wrote the history of literature of Chittoor district. His short stories were translated into Tamil, Kannada, Hindi and English. A well-known writer, Rajaram is deeply committed to humanism.

G.S.R.

RAJARATNAM, G.P. (Kannada; b. 1908, d. 1979) was a Kannada poet, critic and prose writer, who often used the pseudonym 'Ratna'. After his M.A. in Kannada from Mysore University he entered the Kannada Department of the University in 1938 and retired as Professor in 1964. An immensely popular and highly revered teacher, he was also a scholar in Kannada literature, and Buddhist and Gandhian lore. In addition to Kannada, he knew Sanskrit, Tamil, English, Urdu and Pali.

He first shot into prominence by his *Ratnana padagalu*. His *Chinadeshada bouddha yatrikaru* (The pilgrims from China) won him recognition both as a student of Buddhism and as a powerful prose writer. The book was awarded the Devaraja Bahadur Prize. In 1940 he brought out *Mahakavi Purusha Saraswathi*–a poem which defies classification. It was provoked by a controversy, fierce but often lost in sterile scholarship, over the correct form of the word Karnataka. It is a hilarious satire. Rajaratanam forged an idiom of his own, combining with extraordinary felicity Kannada, English and Urdu words and particles. *Hathu varsha* was an autobiographical narration covering a stretch of ten years, and established his reputation as the master of a vivid, clear and virile prose style. His powerful play, *Gandugodali* (1932), centring around the story of the tyrant Karaveerarjuna and Parashurama, was a thinly veiled call to the youth to rebel against the British rule.

Rajaratnam called himself a 'Sahitya Paricharaka' (one who serves the food of literature to people) and devoted much time and labour to the task of bringing poets to the common man; his writings in this field range from prose expositions of classics (like the epics of Pampa and Ranna) to explications of poems of contemporaries like D.V. Gundappa.

Rajaratnam's is one of the most illustrious names in the field of children's literature. Some of the most popular nursery rhymes and children's poems (collections like *Tutturi* and *Kadale puri*) came from his pen. He also wrote stories for children. His books for children exceed fifty.

One of the most prolific writers that modern Kannada has seen, Rajaratnam wrote extensively on Gandhiji, Buddha and his own Guru, Satya Sai Baba. He also wrote

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a number of books on subjects like the national flag and the national anthem to promote well-informed patriotism.

Rajaratnam spotted and encouraged literary talent. He invited writings from his students and arranged for the publication of the best among them. He also instituted programmes like lectures under the auspices of learned bodies, and donated several thousands of rupees for the purpose. His love of his country and his language expressed itself in several concrete programmes to promote understanding and judgment.

One of the most powerful speakers in recent decades, Rajaratnam could hold his audience spell bound. He could make children listen with rapt attention. His was a many-sided personality, characterized by power, firmness and concrete action. He was the moving spirit of the Gandhi Sahitya Sangha which he founded in 1942.

Rajaratnam won the Deveraja Bahadur Prize twice, and his students presented a felicitation volume, *Rajaratnam*, in 1957. Another felicitation volume came out in 1969, when he reached 60. Both the Karnataka Sahitya Academy and the State Government honoured him with awards. He received the D. Litt Degree of Mysore University (1977) and presided over the All India Kannada Sahitya Sammelana (1979) in Delhi.

Power was synonymous with Rajaratnam's style. Whatever he wrote was characterized by power, clarity, and scholarship which was never obtrusive.

Rajaratnam wrote more than 350 works. The more important are listed. Poetry (including satire): *Ratnana padagalu, Nagana padagalu, Shanthi, Purusha saraswathi;* Short stories: *Hanigalu*; Drama: *Gandugo dali, Kambli seve Sri Bahubali vijayam;* Autobiography and Reminiscences: *Hathu varsha;* Biography: *Ashoka Maurya, Gauthama Buddha, Yesu Christa;* Introductions to writers: *Nakkala thayi pampabharatha sara, Rannana rasaghatti, Srikaviratna, Srikavipapama, Kavi Govinda Pai, Kailasam kathana, Kailasama avara Keechaka;* Children's Literature: *Kadalepari, Tutturi, Kathegala Dutti, Gulaganji, Nariya Dalal, Snehada kathegalu;* Miscellaneous: *Mahatmara marana mathu ithara upanyasagalu, Professor Venkannayya smarakopanyasagalu, Chinadeshada Bauddha yatrikaru, Jataka kathegalu, Dharmadani Buddha, Dharma sahityarsihti, Bhagavan Buddha Bhagavan Mahaviraswamy, Sri Gomateshwara, Kasturi thilakam, Gandhi shaktiya moola, Devara sakshi: Gandhiji, Atmarathi—deharatha, Islam dharmada parimala, Purushottama yoga, Gurupurnima, Sri Sayi chintana, Vichara taranga, Vichara rashmi.*

L.S.S.R.

RAJASEKHARA SATAVADHANI (Telugu; b. 1888, d. 1957), whose real name was Durbhaka Kalahastrayya, was a Telugu poet and an 'Avadhani'. After passing his Matriculation examination, he joined the Christian College, Madras, but discontinued his studies. He was a clerk at the District Munsiff's Court, Proddutur, for several years but gave up his job in response to the Freedom Movement.

Rajasekharakavi studied Sanskrit and Telugu literature under the guidance of Kandala Dasacharyulu and Janamanchi Shesadrisharma. With Gadiyaram Venkatasehashatri, under the twin-name 'Rajashekhara-Venkatakavulu', he gave numerous 'avadhanamulu'. *Avadhanasaramu* (The essence of avadhana) is the fruit of this joint effort.

Rajasekharakavi's first work is *Viramati charitra*, a historical poem. *Rana Pratapasimhacharitra* (1932), *Chandanripala charitra* (1934), *Pushpavati* (1949) and *Amarsimha charitra* (1951) are his other works in verse. But the most outstanding one is *Rana Pratapasimha charitra*, based on the Rana of Mewar, regarded as an important work in modern Telugu historical poetry.

Padmavati vijayamu (1926), *Sitapaharanamu* (1934) *Sitakalyanamu, Vilayamadhuryamu* (1934), *Vriddhimula samvadamu* (1951) are some of his plays. *Tarabai* is a novel.

His other works are *Anaghudu, Gadanamu, Rajasimha, Rani Samyukta* (Harikatha), *Sharannavaratra padyavali, Svayamvaramu, Tod charitramu* (unpub.), *Rani Samyukta* (unpub.), *Tarabai* (unpub.), *Kameshvari strotramala* (in Sanskrit) and *Heroines of Hindustan. Uttara Raghuvamsha* is an unfinished work.

Most of his works reflect themes—both historical and patriotic—written with a nationalist's fervour. Viragathavidhata and Charitraka Kavitacharya were titles conferred on him.

RAJASHEKHARA (Prakrit/Sanskrit; *c.* 855-930 AD) is never too modest to speak of himself, and from his works we learn a great deal about his ancestors, his wife, (Avantisundari), his learning, his travels, his faith and his patrons. His family originated from Maharashtra (perhaps Vidarbha), and he came of a Brahmin (according to some, Kshatriya) family of the Yayavaras in which were born poets and scholars like Surananda, Tarala, Kaviraja and Akalajalada (his great-grandfather, famed in the anthologies). His father Duhika (or Durduka) held the rank of chief minister and his mother was Shilavati. He must have spent much of his life as preceptor of king Mahendrapala and his son Mahipala of Mahodaya (Kanauj), and for some time as a protege of the Kalachuri ruler of Tripuri. The poet's wife, Avantisundari, was an accomplished Kshatriya lady of the Chahamana family, whom he quotes with respect in his *Kavya-mimamsa* and at whose behest the premier performance of the Prakrit play *Karpuramanjari* was staged for the delight of the contemporary elite. He had a thorough grounding and knowledge of the various branches of learning, including the shastras. In addition to these he had thoroughly mastered the classical

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works of his eminent predecessors like Kalidasa, Shriharsha, Bana and Bhavabhuti. He had, however, specialised in poetics and Prakrit including Apabhramsha to entitle himself to the claim of 'proficiency in all languages'. He had travelled widely visiting countries in the south, west and north. He was a Shaiva, but no bigot, as can be seen from his praise of Vishnu in his *Kavya-mimamsa*.

Unlike his father, Rajashekhara opted for a literary career in the tradition of the family and wrote six 'prabandhas' which earned him the title of a 'Balakavi'. In the royal court of Mahendrapala, he wrote *Balaramayana*, *Haravilasa* and *Karpuramanjari*. Following the death of Mahendrapala in AD 910, and the exile of Mahipala, he left Kanauj and sought the patronage of the Kalachuri king Yuvarajadeva at Tripuri where he wrote his *Viddhashalabhanjika*. He returned to Kanauj after the restoration of Mahipala to the throne (*c.* AD 914). He gave a stage performance of his *Balabharata* or *Prachandapandava* to the distinguished audience of this city, with king Mahipala presiding. The drama must have been presented in a complete form, but unfortunately we have only two acts extant. It was at Kanauj that he wrote his *Kavya-mimamsa* and the *Bhuvanakosha* in his fifties or sixties. The undertaking of *Kavya-mimamsa* marks a fitting close to his creativity. Of the various works composed by Rajashekhara, *Shatprabandhah* (six compositions), *Haravilasa* (an epic), and *Bhuvanakosha* (dealing with the topic of general geography) are irretrievably lost.

(For *Karpuramanjari* see Volume III).

V.M.K.

RAJASHEKHARA'S CONTRIBUTION TO POETICS: *Kavya Mimamsa* (Investigation of literature) is Rajashekhara's major work in literary criticism. This ambitious work was planned in eighteen books, covering a vast range of diverse topics related to poetics. Of the eighteen books, only the first one is extant. From the first chapter of this book available to us, we can have a rough idea of the content of the seventeen books lost. The first book, named 'kavirahasya' deals with various topics of general interest, such as the origin of *belles lettres* and the poet's creative world in eighteen chapters. The subsequent books were to deal with ukti (poetic expression), riti (style), anuprasa (alliteration), yamaka (chime), shlesha (pun), ubhayalankaras (expression relating to two figures), vainodika (entertainments), rupaka (metaphor), rasa (aesthetic enjoyment), dosha (blemishes), guna (poetic qualities) and aupanishadika (conclusion).

With a gusto to restore the scattered traditions of various branches of rhetoric, Rajashekhara has ardently imitated the model of Kautilya and Vatsyayana so that 'sahityavidya' could enjoy the status of a 'shastra' complete in itself, and treated on a par with Dharmashastra or Vedanta. Naturally, at the very outset, he attributes the origin of poetics to the Supreme Being.

Even in the very meagre part of his stupendous work that is available to us, we can detect the sparks of Rajashekhara's original thinking and freshness of approach. As for the creative process, he does not subscribe to the view that 'shakti' and 'pratibha' are identical. Shakti, according to him, is the source of poetry, akin to the intuitive power, while samadhi (concentration of the psyche) and abhyasa (practice) activate and stimulate it. As a result, pratibha, the creative power acquires 'vyutpatti' which, to Rajashekhara, is not mere erudition and learning but also the power of perception, observation, and even retention. Pratibha, acquired through 'shakti', is further classified by Rajashekhara into 'karayitri' and 'bhavayitri', belonging respectively to a poet and a connoisseur.

Rajashekhara has given extensive treatment to the subjects generally outside the purview of Alamkarashastra (Rhetoric). A number of chapters have been devoted to plagiarism, and equally novel is his treatment of 'Kavyapaka', the vision of an appropriate word leading to maturity of meaning. Rajashekhara is the first author in Sanskrit to treat the concept of poetic licence and poetic conventions extensively, both combined in the theory of 'Kavisamaya'. He is also the first authentic writer to deal with 'Kavishiksha', a branch of rhetoric comprising maxims and guidelines for litterateurs for their professional survival and career. Rajashekhara presents a remarkable picture of the vigorous literary activities of his time and derives, or quotes profusely, from several known and unknown rhetoricians and poets, including his own wife, Avantisundari.

R.T.

RAJATARANGINI (Sanskrit), literally the stream of the stories of kings, is written by the Kashmiri poet, Kalhana. Divided into eight books, the work is a sustained chronicle, even if not a critical one, of Kashmir.

The author appears to have undertaken the work at the instance of his patron, Alakadatta. From the work we learn that during his time, Jayasimha (AD 1127-59) was the ruler of Kashmir. The poem, commenced in 1148-49, was completed in the following year.

Like a true historian Kalhan mentions the earlier sources consulted by him. These comprise eleven works of which only *Nilamatapurana* has survived. It is a work of the 'Mahatmya' type, and glorifies the holy places of Kashmir, incidentally narrating stories about them. He has mentioned some *Rajakathas*, which are lost, as well as Kshemendra's *Nripavali* which is a chronicle of kings. Besides, he states that he drew material from the works of Helaraja and Chavillakara of whom, or of whose works, we know nothing. Though relying on the current tradition about the history of Kashmir, he also accepted the evidence furnished by inscriptions, grants, coins and various other works.

From the historical point of view, *Rajatarangini* can

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be broadly divided into two parts, legend and history. In the former the author has related the story of fifty-two legendary kings from Gonanda onwards. In the historical portion Ashoka is mentioned merely by name. There is meagre material about Hushka, Jushka and Kanishka. The Hun kings, Mihirakula (or Mihiragula) and Toramana, have been mentioned. But mixing of fact with fancy has detracted considerably from the historical value of the account covering the first three books. Real history commences with the account of the Karkota kings starting from AD 600 in the fourth book. This dynasty was put to an end by Avantivarman, son of Sukhavarman and grandson of Utpala. Even in the account of the kings of this dynasty there is considerable imaginary and traditional matter. With the description of the reign of Avantivarman in the fifth book we reach properly the *terra firma* so far as historicity is concerned. In the sixth book the poet narrates the events up to the death (1003) of the ill-reputed Queen Didda. The seventh book contains the history of the period from the establishment of the Lohara dynasty to the assassination of Harsha (1101). The eighth and the last book, which alone comprises 3,449 stanzas, describes contemporary events, that is, events from the enthronement of Uchchala onwards.

A study of the work reveals that, though the poet indulges in fancy and depends on tradition in the account of the earlier times, the account of the later times, particularly of contemporary events, is dependable. In fact, *Rajatarangini* is invaluable, nay indispensable, for the reconstruction of the history of Kashmir. Such a factual work was never composed before Kalhana nor, perhaps, after him. Generally, Sanskrit poems with historical themes, such as the *Vikramankadeva charita* of Bilhana and the *Ramacharita* of Sandhyakaranandin, deal with a particular king or a particular period, but Kalhana's work spans hundreds of years, and this adds to its unique character. The history of some royal dynasties is based on facts, and the events and related dates have been accurately stated. As a chronicle it is excellent, but a chronicler is not a historian in the truest sense of the term. Real history, which attempts at scientific appraisal and analysis and contains philosophy, is lacking in the work. Its historicity has been marred to a great extent by the introduction of fatalism, miracles and belief in the influence of gods and demons on human life.

The work contains much that has sociological importance. It depicts vividly political feuds, conspiracy, treachery, partisan spirit, murder, war, vices of kings and landlords, dishonesty of teachers, intrigues of priests, misbehaviour of soldiers and of women gone astray. Thus, a clear picture of society and culture emerges. Besides, it contains much material about the geography, literary activities and architectural achievements of Kashmiris.

As history, it is true the work suffers from many defects, but we should not forget that Kalhana was writing a poetical work and not sober history. Like Thucydides or Strabo or Al-Biruni, his object was to present history through poetry and not to embellish the body of history with the ornamentation of kavya.

As *kavya*, the work reveals commendable originality in the author. He deserves praise for departing from the beaten track of writing on hackneyed themes. From certain verses it is clear that he was endowed with no mean ability as a poet. He regrets (i.6) that his theme and big canvas leave him little scope for poetic descriptions and use of figures. Even so, the subject-matter has given the work a distinctive character.

His comparative freedom in avoiding the excessive use of verbal figures like puns, the introduction of irrelevant matters, the distorted language and a laboured style which usually disfigure the poetical works of the decadant period, has added to the excellence of the work.

Some portions of *Rajatarangini* are didactic and may appear out of place in a historical work as the reader would like to relish poetic flavour and has no need for moral precepts or homilies. But a little thinking will make it clear that the poet resented the misconduct of contemporary kings and political unrest, and so the ethical precepts, perhaps, came from the poet in spite of himself.

Though the common 'shloka' metre prevails, other metres have diversified the composition, and in places even insipid prosaic verses appear. They, however, do not betray the poet's inability, because the subject-matter he has chosen for himself is largely responsible for it, as his regret referred to in the book suggests.

Sat.B.

RAJAVALI KATHA (Kannada) is a prose work written in 1838 by Devachandra (1779-1841), a Jaina poet. The author was in the royal court of Krishnaraja Wodeyar III of Mysore to whom he dedicated this work. The work relates the stories of some kings and poets and matters relating to Jainism. It also traces the genealogy of the Mysore royal family.

Rajavali katha is a work of considerable historical importance, since it throws light on some poets who lived prior to the author. But the authenticity of information available in this work is doubted by modern scholars owing to contradictions in details. The work includes many anecdotes and legends which affect its authoritativeness. For example, a contest between the poets Nagavarma and Nagachandra is narrated, while in reality they were separated by two centuries. There is another identical story of a contest between Nagachandra and Kanthi. The work is representative of the prose at the end of the nineteenth century, and there is an intermingling of the old and the new here.

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P.S.S.

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RAJAVELU, KU. (Tamil; b. 1920). A patriot and freedom-fighter who has been to prison twice, a senior bureaucrat, a litterateur, a creative novelist, a Tamil scholar–these reflect the range of interests and achievements of Ku. Rajavelu.

He left his formal studies after matriculation to enter active politics. Later, he joined the 'Vidvan' class in Tiruvaiyaru and learnt both Sanskrit and Tamil. He had written short stories as a young boy, but it was during his incarceration in jail that he started writing in earnest. He was then twenty-two, and the novel he wrote secretly was entitled *1942*. It was published when he came out of prison.

Rajavelu then did his M.A. in Tamil and joined government service as lecturer. In 1955 he was elevated to the post of Director of Information and Publicity. Now retired, he divides his time between his two primary interests— politics and literature.

His first novel, *1942*, was largely based on his own experiences in prison. The next one, *Kadal toongukiratu*, was awarded a prestigious prize and is his best known work. His style of expression, enriched by deep literary scholarship without dry pedantry, has received much praise from critics. In all he has written eleven novels.

He wrote a play, besides two other works, on the theme of the legendary philanthropy of ancient Tamil kings. His deep and abiding sympathy for the underprivileged, which made him a devoted socialist in politics informed and enriched all his writing. He is currently engaged in writing the most ambitious novel of his life on the revolutionary movement of the early decades of this century involving daring and selfless nationalist youths.

Rajavelu feels strongly that good fiction should improve man's moral personality and elevate him. According to him, love is the basic sentiment of life but it should not be allowed to get debased into mere sensuality.

A.V.S.

RAJCHANDRA SHRIMAD (Gujarati; b. 1867, d. 1901) was a jeweller by profession but a man of great spiritual depth. Gandhiji wrote thus about him in his autobiography:

> He was not above twentyfive then, but my first meeting with him convinced me that he was a man of great character and learning. He was also known as Shatavadhani (one having the faculty of remembering or attending to a hundred things simultaneously) and Mehta recommended to me to see some of his memory feats. I exhausted my vocabulary of all the European tongues I knew, and asked the poet to repeat the words. He did so in the precise order in which I had given them. The thing that did cast his spell over me was his wide knowledge of scriptures, his spotless character, and his burning passion for self-realisation.

Rajchandrabhai's commercial transactions were endless. He was a connoisseur of pearls and diamonds. Business and creativity, in fact, went hand in hand with him. He used to write poems from an early age. In *Mokshamala* (1884), the collection of his poems, he explains the basic tenets of Jainism in a simple style. His language is simple which makes the abstract easily comprehensible. We also find touches of the colloquial in his writings. His contribution to the philosophical literature in Gujarati is remarkably significant. His other book *Bhavanabodh* (1886) explains the concepts of spiritualism, and his *Atmasiddhisastra* (1896) deals with the abstract subject of the emancipation of human soul. *Pushpamala*, *Namirag* and *Subodh sangraha*, again, are collections of poems dealing with different aspects of spiritual life.

C.M.

RAJE (Gujarati, b. 18th c.). Though a Muslim by birth, he was a devotee of Krishna and heartily sang of the sports of the Lord, making use of all forms of poetry in vogue during his days. He is regarded as an earnest Bhakti poet in Gujarati by all critics. Most of his poems are in the lyrical form in which he sings of the various phases, moods and emotions of love. In his *Raspanchadhayi* he gives picturesque descriptions of the 'Rās' (dance) of Krishna with the gopis. In his *Gokul-lila* he describes the various love pranks of Krishna in a fascinating way. He has made use of the prevalent forms like mahina (months), tithi (dates) and vars (days) according to the Vikram calender of the Hindus. He describes the pangs of separation undergone by Radha and gopis, as well as their love sports with Krishna. In one of his popular lyrics he depicts how Radha marries Krishna in her dream and relates the dream sequence to her mother in order to detract her from arranging her marriage with anyone else. All his poems reveal his deep love of Krishna.

C.M.

RAJENDRA PRASAD (Hindi; b.1884, d.1963), the first President of Independent India, was born at Ziradei in district Siwan, Bihar. He started his early education with Hindi and Sanskrit, but later studied Urdu and Persian also up to the Intermediate level. He did his M.A. in English in 1907 and took a degree in Law in 1910. Throughout his career, he was an extraordinarily bright student, topping the list in all examinations. He studied mostly in Calcutta where he came into contact with eminent Hindi writers like Balmukund Gupta and Padam Singh Sharma. His association with Hindi Bhasha Parishad created in him a life-long interest in the Hindi language and literature. At the first session of the Hindi Sahitya Sammelan (1910) at Kashi, he came in touch with Purushottam Das Tandon. In the same year, his first article 'Samaj sanshodhan' was published in the magazine, *Bharatodaya*. He was twice President of the Hindi Sahitya

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Sammelan, in 1924 and 1936, and championed the cause of the Hindi language and literature avidly. Gandhi's visit to Champaran (1917) brought Prasad close to him, and he became committed to Gandhian thought and ideology.

In 1918 he started an English daily, *The Searchlight*, from Patna. In 1920, he took part in the Khilafat and the Non-cooperation movements. In order to enthuse the masses with patriotism, he started a Hindi weekly, *Desh*, in 1920 from Patna. Under Gandhi's inspiration, he took keen interest in popularising Hindi in South India. The Dakshin Bharat Hindi Prachar Sabha was established in 1918, and Rajendra Babu became one of its office-bearers. He was also associated with the Hindustani Prachar Sabha and the Nagari Pracharini Sabha, and encouraged the monumental work *Hindi sahitya ka brihat itihas* and wrote a foreward to it.

Rajendra Babu contributed to Hindi prose in a number of ways. His autobiography, *Atmakatha* (1940), is one of the best autobiographies written in Hindi. The objectivity and lucidity of its style served as a model for later writers. The book reveals Rajendra Babu as a great humantarian and visionary, and shows his keen perception of the Indian scene, his awareness of the socio-political reality and the grinding poverty and suffering of the masses which needed immediate redressal. A scholar, a seer and a dedicated freedom fighter, he peeps through the murky corridors of power and politics, and goes though a process of self-analysis in the Atmarkatha. The book is a living record of the contemporary political and social scenario. For its intimate understanding of men and events, its objective analysis, its grasp of Gandhian philosophy, and its simple, unembellished language, the book is considered a landmark in autobiographical writing in Hindi. It was picked up for the Mangalaprasad Paritoshik (Award) of Nagari Pracharini Sabha.

Rajendra Prasad's commitment to Gandhian thought led him to produce another excellent work in Hindi, *Bapu ke kadamon mein*. Again, his *Champaran mein Mahatma Gandhi* brings into focus the misery of the Indian farmer. The socio-economic scene of India under the colonial rule and Gandhi's Satyagraha Movement are documented here. Further, his book *Mere Europe ke anubhav* is based on his experiences of travels in Europe in 1928. His other important works are *Sanskrit ka adhyayan*, *Bharatiya shiksha*, *Sahitya, shiksha aur sanskriti*, *Gandhiji ki den*. Most of his works are compilations of lectures delivered by him on different occasions, which are acclaimed for their originality of thought and treatment of subject-matter.

Most of Rajendra Babu's major writings are in Hindi except for *India Divided*, which has been translated as *Khandit Bharat* into Hindi. Throughout his life, his political career was linked with Congress. But what is most comspicuous about him is the Indianness of his personality and conduct. Neither in his life nor in his writings is there anything which could be called non-Indian. He was well-versed in English language and literature, history, economics and law, but all Western learning became integrated to the deeply ingrained Indian tradition in his personality. Recently, Valmiki Choudhary, formerly Secretary to Rajendra Babu, has been engaged in editing the hitherto unpublished writings, correspondence, diary and other works of his mentor, and so far fourteen volumes have come out which throw open a floodgate of light on this great son of India.

K.D.P

RAJGURU, SATYANARAYAN (Oriya; b.1903) eminent historian, epigraphist and researcher, was born in the celebrated Rajguru family of Paralakhemundi in Orissa. He had no college education, but because of his own untiring efforts he learnt Sanskrit classics, philosophy, phonetics, history and epigraphy. He came to fame in 1928 with his research article, 'The Korashand Copper-Plate Grant of Visakhavarma', published in the journal of Bihar and Orissa Research Society. Since then he has contributed hundreds of scholarly articles to many English and Oriya journals.

As Curator (1950-1962) and Epigraphist (1963-1967) of the government of Orissa he edited the *Inscriptions of Orissa* in several volumes which throw light on the history and culture of Orissa. His research articles in both English and Oriya have a wide range, covering such subjects as archaeology, art and architecture of Orissa, Odissi music, the inscriptions of Lingraj temple and poet Jayadev. Many of his original researches have found place in the *Bibliothica Indica* of Netherlands.

Rajguru also wrote plays which include *Radhabhisheka nataka*, *Rana Chanda*, *Hambira* and *Kharabela*, a novel called *Karmakshetra*, and a kavya called *Manorama*. He also discovered and edited a Sanskrit drama *Chandrakala* by Viswanath Kaviraj, the celebrated rhetorician. His scholarly introduction to this work fixes the time of Viswanath, thereby enabling scholars to ascertain the period of many important Sanskrit authors.

In 1974 the President of India awarded him 'Padmashri' for his contribution to historical and epigraphic scholarship, and the University of Behrampur conferred on him the degree of D. Litt. (*honoris causa*), while various literary and cultural organizations such as Orissa Sahitya Academy, Kalinga Sahitya Samaj and Utkal Hitaishini Samaj honoured him for his scholarship.

His other important works include *Naga itihasa*, *Odisa itihasa*, *Kalingara atmakatha*, *Odia lipira kramabikasa* and *Odia upabhasa*, besides *Prastaba chintamani* (edn.) and *The Indian Epigraphy* (tr.).

P.P.

RAJGURU, SHYAMASUNDAR (Oriya; b. 1866, d.1909)

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was born in the famous Rajguru family of erstwhile Paralakhemundi and evinced enormous potentiality. Unfortunately, he died too young with promises unfulfilled.

Shyamasundar had his early education in Oriya and Sanskrit, and later on learnt English. In the year 1892, he became the first graduate of the Ganjam district. He was appointed tutor to the second prince of the royal house of Paralakhemundi and induced the family to work for the cause of education, literature and culture. It was through his efforts that two associations, Bhasha Bibardhini Samaj and Utkal Hitaishini Samaj, were formed. These two associations of South Orissa did a lot for the improvement of Oriya literature and generated a sense of unity among the people.

Shyamasundar represented Orissa at the conferences of the All India National Congress in Madras (1894), in Poona (1895) and in Amaravati (1897). In 1902 he became the President of the National Conference of the Oriya-speaking people of Ganjam. This conference afterwards became the Utkal Sammelani which played an important role in the unification of the Oriya-speaking people and in the formation of the state of Orissa. It was through his efforts that the first permanent stage and theatre of Orissa, Padmanabh Rangalaya, was built at Paralakhemundi. He also founded the Gajapati printing press at Paralakhemundi which came to play a vital role in spreading Oriya literature and culture. The weekly, *Ganjam News*, which he edited, created a sensation in those days in Orissa. Shyamasundar also published many research articles on ancient Oriya poets and their works. His critical essays on the Oriya language and literature have been a source of valuable information for research scholars in this field. These literary writings were published posthumously in a collection entitled *Prabandhabali*.

P.P.

RAJIYAI RA SORATHA (Rajasthani) by Kriparam Khidiya (1743-1833) is one of the popular works of the 19th century Rajasthani literature. It is said that the verses (sorathas) were addressed by the poet to his personal attendant Rajiya. The style conforms to the convention of addressing verses to real or fictitious persons such as Jethawa, Nagaji, Motiya. A collection of *Rajiyai ra soratha* was first published in 1894. Thereafter, it has appeared in a number of editions. One such attempt was made by Manohar Sharma in *Marubharati*. The number of verses given therein is 161 only. The work, however, has been loaded with interpolations, bringing the number to about five hundred. Some of the scholars are of the opinion that the original number was five hundred out of which only 159 are available. Most of the couplets are didactic and ethical in nature. Maharaja Mansingh of Jodhpur (1803-1843) offered the most deserving compliment to the book when he said that these couplets are like golden ornaments studded with gems which have endeared the poet even to the kings. Written in a simple language and rich in worldly wisdom, these couplets are still quite popular.

V.V.S.

RAJJAB (Rajasthani; 16th-17th c.) and Sundardas, two disciples of Dadu, are conspicuous for their devotion, knowledge, and scholarship. The only difference between them was that Rajjab acquired knowledge by his own experience, while the younger Sundardas excelled in literary acquisition. Impressed by the genius and dignity of Rajjab, a number of saints became his disciples even during the time of Dadu, but his life and lineage are a matter of guess. He was born at Sanganer (Jaipur). His father was a Pathan soldier. When he was going to Amer for his marriage along with the marriage party, he stopped on the way to pay respects to Dadu. Rajjab, dressed as a bridegroom, was much impressed by the saint and was converted to his sect. Dadu asked him to keep himself dressed permanently as a bridegroom which he did all his life. His fiancee was married to his younger brother. This event is supposed to have occurred about 1587. It is popularly believed that he lived for 122 years (1567-1689). Medieval saint-writers like Raghodas (in his *Bhaktamal*). Jangopal (in his *Dadu janmalila parachai)*, and the disciples of Dadu, such as Chaindas, Ramdas, Khemdas, Mohandas, as well as Ramcharandas, the promotor of the Ramsnehi sect of Shahapura, have mentioned Rajjab with due respect. His two works, *Vani* and *Sarvangi*, consist of the devotional sayings of various saints, including those by himself. Besides them, Rajjab gave a regular form to *Dadu vani*, having classified it under different heads. *Rajjab vani* is mostly related to the devotion of the 'Nirguna' (formless) God. He wrote with emotional depth on various subjects, such as spiritual enlightenment, good conduct, devotional practice, salvation, truth, self-control, importance of recounting the name of the Lord, etc. The *Vani* has been composed in various metres like sakhi (doha), pad, chappaya, tribhangi, soratha, chaupai, arilla, sawaiya, kavita. There are 200 padas, 5352 (doha, chaupai, etc.), 117 sawaiyas, 33 tribhangis, 82 arillas, 89 chappayas, etc. *Sarvangi* is in no way inferior in this respect. Rajjab has reproduced here his *Vani* under 142 heads, besides presenting an anthology of the sayings of over ninety saints. They are mostly concerned with the devotion to the Supreme Soul and various related subjects. The work is helpful in preserving the names and sayings of many poets who are either obscure or are less known. Both these works by Rajjab are highly important, but need proper editing. Rajjab's language is mainly Rajasthani, but he has also composed in Pingal (Braj bhasha mixed with Rajasthani).

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Hi.M.

RAJKHOWA, BENUDHAR (Assamese; b. 1872, d. 1955), playwright, lyricist and lexicographer, had the good fortune of acquiring higher education at Calcutta. After his graduation from Ripon College in 1896, he was admitted to M.A. and B.L. classes of the Calcutta University, but soon he gave up his studies and became a sub-Deputy Collector in 1899. Later, he joined the Assam Civil Service, and after serving in various capacities retired as officiating Deputy Commissioner of Sibsagar in 1931.

Benudhar appeared on the literary scene as a writer of promise even when he had been a college student in Calcutta. He became the editor of an epoch-making Assamese journal *Bijuli* (1890). It was at this time that he appeared before the reading public as a writer of both prose and poetry. He wrote one book after another: *Niti path* (Moral essays, 1889), *Sahitya prabesh* (An introduction to literature), *Pancha kavita* (Five poems,1895) and a highly popular series of *Lara puthi* (Children's primers). He then took to writing songs and lyrics which came out in a series of anthologies: *Saru larar gan* (Songs for children, 1899), *Dash-git* (Ten songs, 1899), *Asamiya bhai* (1901) and *Banhi* (The Flute, 1908).

Benudhar was also one of the pioneering playwrights in modern Assamese. Though he wrote a few tragedies, his more enduring contribution was a series of farces. Some of these lashed at social evils while the others aimed at producing fun through portrayal of incongruities. His tragedies are: *Seuti kiron* (1894), *Duryodhanar urubhanga* (1903) and *Daksha yajan* (1908). His farces are: *Kurishatikar sabhyata* (The twentieth century civilisation, 1908), *Ashiksita ghaini* (The illiterate wife, 1912), *Durbar* (The court, 1912), *Tini ghaini* (1928), *Chorar srishtri* (The handiwork of thieves, 1931), *Yamapuri* (The abode of death, 1931) and *Topanir parinam* (The consequence of sleep, 1932).

Benudhar's major contribution to Assamese language is his *Khanda bakyakosh* (1917), a dictionary of Assamese phrases and idioms. He also translated some old Assamese masterpieces into English. They include *Vipra Damodar* (1918), *Holy Namaghosa* (1919), *Kankhowa* (1919) and *Gunmala* (1923).

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Pu.S

RAJKHOWA, SAILADHAR (Assamese; b. 1892, d. 1962), poet and playwright, popularly known as Nijara kavi, is noted for his sonorous style. Although he wrote on a variety of themes, his fame rests particularly on patriotic poems like 'Pashan pratima' and 'Barpeta' which are remarkable for their cadence and beauty of conception. A few elegiac poems written by him have also these distinctive qualities. *Niraja* (Brook 1935) is the only collection of his poems. Sailadhar has to his credit two plays, *Bidyavati* (1918) and *Swargadeo Pratap Simha* (1953). The first is based on a story regarding the Sanskrit poet, Kalidasa, and the second is a historical play based on the conflict between the Muslims and the Ahoms during the reign of King Pratap Simha. A few plays written by him are still unpublished. *Ranjit Singh*, an adaptation of Shakespeare's *Othello* is one of them. In his autobiography *Atitar sovarani* (Reminiscences of the past) Sailadhar narrates even the minor incidents of his life in an interesting manner.

S.B.

RAJKUMAR MADHUBIR SINGH (Manipuri; b. 1942) is a young poet of contemporary Manipuri. After attending local schools and colleges, he passed the M.A. examination in English from Gorakhpur University and the B.Ed. examination from Utkal University, and now works as Lecturer in English at Government Higher Secondary School, Manipur. His first book of poems, *Machu machugi atiya* (The many-splendoured sky) was published in 1967, followed in 1970 by *Kairaba murti uraga* (Seeing the broken image), another book of poems. *Miyat tarba phadok* (The condemned prisoner), also a book of poems, was published in 1974, followed by a book of poems in English called, *The H. Hour Patient and Other Poems* in 1982. Leading a Bohemian life with unorthodox views, he is associated with many literary and cultural organisations of Manipur. He was General Secretary of the Naharol Sahitya Premi Samiti, a literary and cultural organisation of young writers of Manipur from 1970 to 1971, and was editor of *Wakhal* (1974-76), a literary and cultural quarterly owned and published by the Naharol Sahitya Premi Samiti. His poetry is marked by an honest feeling, expressed with candour which may sometimes verge on obscenity and unorthodoxy in outlook. He shows the influence of T.S. Eliot on his art and craft, and is interested in the aimless wanderings of individual human beings who otherwise live restrained by so many social customs and practices.

I.R.B.S.

RAJKUMAR SHITALJIT SINGH (Manipuri; b. 1914), born at Kangabam Leikai (Imphal) was a pioneer novelist, short story writer and poet of the early decades of modern Manipuri literature. He passed the B.A. (Hons.) ex-

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amination of Calcutta University in 1936 and joined the Ramlal Paul High School as a teacher. After serving several other schools in different capacities he came back to Ramlal Paul High School as Head Master from where he retired. His first novel *Thadokpa* (Renunciation) was published in 1941, which was followed by *Ima* (Mother) in 1947, *Rohini* in 1948 and *Nungshi wakheiba* (Love's end) in 1950. A pioneer short story writer in Manipuri who published two collections of short stories, *Leikonnungda* (In the Garden) in 1946 and *Leinungshi* (Dear flower) in 1947. *Ketaki*, a book of poems, was published in 1945 and *Valmiki*, another book of poems, in 1947. Now in his old age, he devotes a good deal of his time to the study of Hindu texts and books on religion. He has translated the *Gita*, *Srimadbhagavatam* and *Chaitanya charitamrita* into Manipuri. Associated with several literary and cultural organisations of Manipur, he was editor of *Lalit manjuri patrika*, *Tarun Manipur* and several other daily papers in Manipuri. He was also a reporter of *Amrita Bazar Patrika*, *The Statesman*, *The Associated Press* and *The Ananda Bazar Patrika*. Deeply religious, he was a member of the now defunct Nikhil Manipur Hindu Mahasabha, a socio-political organisation of Manipur in the thirties and forties of the century. His literary outlook is distinguished by the Vaishnavite philosophy and belief. In all the four novels he wrote, a particular Vaishnava *rasa* predominates. His language is simple without being too ornate and literary, but all the same poetic and imaginatively powerful. He received the best teacher award of the Government of India in 1967, declined the 'Sahitya Ratna' award of the Manipuri Sahitya Parishad, and was made a fellow of the Manipur State Kala Academy in 1982. He is one of the most respected writers in Manipuri, profound, unassuming and modest.

I.R.B.S.

RAJKUMAR SURENDRAJIT SINGH (Manipuri; b. 1925, d. 1982) was born at Khoyathong in Imphal, studied at Visva Bharati (Santiniketan) and passed the B.A. examination of Gauhati University. In his student days he was actively associated with the Indian independence movement and spent some years at the Aurobindo Ashram, Pondicherry, and later at Rishikesh. Coming back home he joined the D.M. College, Imphal, as a teacher, from where he went to Cachar College, Silchar (Assam), teaching Manipuri till the end. A sensitive poet, his publications include *Shatningbi* (Eager to bloom, 1947), *Sahitya leichan* (Literary miscellany, 1954), *Madhuryagya* (Lyrics and songs, 1955), *Sahitya apomba* (New literature, 1961), *Ayukki khonjel* (Voice of the downtrodden, a collection of poems, 1968), *Chhandbina* (a book on Manipuri prosody, 1969), *Lairemmana mapam Khongdaba* (The visit of the goddess to her paternal home, a book of songs, 1975) and *Vasantagi bansi* (The vernal flute, a book of poems, 1978). His poetry is marked by an intense feeling of romantic agony expressed in a musical language. In his poems one can see the throbbing sensibility and rich feeling of the poet. Associated with several literary and cultural organisations of Manipur, he was member of the Executive Committee of the Manipuri Sahitya Parishad, President of the Naharol Sahitya Premme Samiti (1961-62), and founder-Secretary of Uddipani, a cultural organisation. He was founder-President of the Assam Manipuri Sahitya Parishad and Chairman of the Assam Manipuri Kala Academy. He got the Jamini Sundar Memorial Gold Medal of the Manipuri Sahitya Parishad in 1980 for his book of poems, *Vasantagi bansi*.

I.R.B.S.

RAJPUROHIT NARASINGH (Rajasthani; b. 1924), was born at village Khandap, district Badmer, in Rajasthan and is an M.A. in Hindi. He served as a school teacher and was honoured by the State Government and the Centre for his meritorious services in the field of education. He did his Ph.D. from the University of Jodhpur on 'Bharatiya swantantra sangam mein Rajasthani kaviyon ka yogdan' (Contribution of Rajasthani poets to Freedom struggle). He is a story writer of the first rank with a number of publications to his credit, *Purana ro kam* (The righteous act), *Ratvaso* (Story for the night), *Manchali Malawai* (The march of famine-stricken people towards Malawai), *Amar chunadi* (The ever-auspicious scarf) and *Prabhatiyo taro* (The morning star) are some of his important works. *Amar chunadi* and *Parbhatiyo taro* have been highly acclaimed. The Soviet Land Nehru Award was given to him for his translation of stories from Tolstoy. He has also translated some other prose works and stories in Rajasthani, such as *Katha bharati*, *Sanskriti ra sur*, *Minakphan ro mol* and *Ramraj*. Prominent books edited by him are *Hansyan Hari milai* and *Rajasthani kahani sangrah*.

K.S.Sh.

RAJSIMHA (Bengali) by Bankimchandra Chatterjee was serialised in the Bengali journal *Bangadarshan* (1878-79). In book form, the first edition, consisting of eighty-three pages only, came out in 1882. The enlarged edition came in 1893 containing 434 pages.

The story runs as follows: Once an aged picture-seller went to the harem of Rupnagar to sell some portraits. Chanchalkumari, the princess of Rupnagar, was fascinated by the portrait of Rajsimha, Rana of Udaipur, and fell in love with him. She was shown the portrait of Aurangzeb also but she kicked it, and it broke into pieces. The news reached Aurangzeb whose fury knew no bounds. He at once wrote to Bikramsimha to surrender his daughter Chanchalkumari to the Mughal harem, and sent two thousand soldiers under the command of Mubarak, one of his lieutenants, to bring her to Delhi.

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Bikramsimha was ready to comply but Chanchalkumari refused. She sent a priest to Rajsimha, explaining the grave situation, and requested him to abduct her as Lord Krishna had done in the *Mahabharat*. The priest started on his journey to Udaipur but was robbed on the way. One of the dacoits, Maniklal, seized Chanchalkumari's letter and wanted to exploit the situation. As the story proceeds, it gets involved with a number of exploits and court intrigues. In the final analysis the Mughal army under Aurangzeb is trapped in a mountain pass and the emperor is compelled to surrender.

Rajsimha is an historical novel. Some critics, however, are of the opinion that it is an epic novel. It is certainly designed in a grand style. Bankimchandra collected the material for his novel from James Tod's *Annals and Antiquities of Rajasthan*, but the historical facts are enlivened by the superb imagination of the novelist. Bankimchandra also tried to create in Rajsimha a protagonist like lord Krishna. He had attempted this in his three former novels *Anandamath*, *Devi Choudhurani* and *Sitaram* also, but with little success. Only in Rajsimha, Bankimchandra succeded in projecting an exceptional character who could fight for the Dharma. The hopes and aspirations of the nineteenth-century Bengal are enshrined in him. The war scenes are presented artistically and the heroic fight is depicted in an ideal manner. The romantic fervour of a nation is also idealised in the book.

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Bij. D.

RAJWADE LEKHSANGRAHA (Marathi). Of the voluminous writings of V.K. Rajwade (1864-1927) on various historical and social subjects, four *Lekhsangrahas* (Collections of writings) are available today. It appears that he was inspired to undertake painstaking research in history out of his deep-rooted love and pride in his country, religion, language and culture. During the years 1897-1926 he was able to compile and publish 22 volumes of relevant material on Maratha history, entitled *Marathyanchya itihasachi sadhane*. In addition, six more volumes of his papers were published posthumously.

Lekhsangraha I contains some of his prefaces to his volumes referred to above, and is aptly titled Historical prefaces. In one of his prefaces, he assails the English historian, Grant Duff, who had written the *History of Marathas*. He firmly believes that 'Indian history must be written by our own people'. In another preface he deals with the norms of history writing. In yet another, he examines the validity of historical evidence, with special reference to the times of Shivaji. The reasoned conclusions drawn by him are given in the preface to the fourth volume, which serves as a valuable guide to historical research. Rajwade describes many personal experiences of his wanderings in search of historical material, approaching princely rulers and feudal chiefs, and visiting mutts and temples. At times he had to encounter hostile or unpredictable people. Some of the other topics dealt with in these prefaces relate to Panipat, Brahmendraswami, Shahji and Shivaji, the Peshwas, the emergence of Marathas, the influence of Persian on Marathi, printing of old manuscripts, etc.

Lekhsangraha II contains Rajwade's articles on current social and political subjects such as Vedokta, Swadeshi, Home-rule, etc., perhaps not of much relevance today. But they reveal his personal traits, like unflinching faith in nationalism and uncompromising outspokenness. Certain other articles relate to the grammar of *Dnyaneshwari*, riddles in Sanskrit, lexicography and punctuation marks in Marathi. These articles laid the foundation of the historical grammar of Marathi language. One would, indeed, ill-afford to ignore Rajwade's contribution to linguistics.

Lekhsangraha III and IV bear testimony to the fact that Rajwade never lost sight of literary, cultural and social problems. While writing on historical subjects he always kept in mind the prevailing social conditions. During Rajwade's time sociology was a new discipline for Indians. Rajwade did not write an exclusive book on the subject, but he covered it appropriately in all his writings. He stoutly defended 'Chaturvarnya' and 'Jatisanstha' by expounding their role in the functioning of society as a whole. While the Muslims and Europeans allowed assimilation of outsiders individually into their fold, the Hindus accepted the outsiders such as the Shakas and Hunas collectively as separate groups in their social structure. In his articles entitled. 'The varna (colour) of Aryans in India' 'Our mythology and new discoveries in Assyria', 'Who is Mug (Brahmin)', 'Magadha', and 'Nat and nichhavi', Rajwade outlines the structure of the ancient Indian society from the historical point of view. He also examines the linguistic, racial and social institutions in such essays as 'Maharashtrachi vasahat ani Konkanchi vasahat' (Migrants in Maharashtra and north Konkan).

In *Rajwade lekhasangrah*, edited by Laxmanshastri Joshi and published by Sahitya Akademi, we come across several interesting essays. For example, the essay on the history of Prakrit languages and literature in Maharashtra points out that prior to writing a history of literature, one must come to terms with five basic subjects, such as Kosh, Nirukta, Vyakaran, Adeshprakriya and Vakyetihas.

In his essay on 'Ramdas' he expounds the need of 'Maharashtra dharma', as envisaged in *Dasbodha*, for nation building—a task achieved to a certain extent by Shivaji. Similarly, his essay on 'Kadambari' (Novel) classifies fiction under two broad heads, realistic and imaginative novels.

The most important essay, perhaps, is on the evolution of the expression of passion and thought ('Vikar-

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vichar pradarshan sadhananchi utkranti'). Here he dwells on the imaginative and thinking power of man which works freely in the fields of both art and religion. Just as man's imagination shapes the world of fine arts and crafts, so also does it create the mysterious world of gods and demons, heaven and hell. These ideas have taken a strong hold of human mind all over the world, without exception. According to Rajwade illusion is at the root of the idea of God. Rajwade who writes thus without reservations must be treated as a totally rational and pragmatic man.

One can see from Rajwade's writings that he was a nationalist dedicated to the study of history, linguistics and sociology. He brought to light historical material scattered all over Maharashtra, sometimes in inaccessible areas. He had both originality and versatility, and was competent to marshal and evaluate the material at his command. One may or may not agree with his views and inferences but one cannot dispute the power of his mind.

H.S.Sh.

RAJWADE, VISHWANATH KASHINATH (Marathi; b. 1864, d. 1927), a grammarian and historian, has to his credit twenty-two volumes of *Marathyanchya itihasachi sadhane* (Sources of Maratha history) which more than justifies the title. His was the zeal of a missionary when it came to history. It took him to places as far removed as Thanjavur in the south and Kabul in Afghanistan. It is impossible to understand him unless one places him in the historical context. He was a product of the anti-imperialist struggle, extremely proud of India and her history but at the same time a modernist in outlook with broad intellectual concerns. History was an obsession with him, but he was as much a grammarian and no minor literary critic. Intellectual activity for his generation of writers was part of an anti-imperialist struggle. Literature was politics, and they believed, like Foucault, that politics was war conducted by means other than fighting. An enslaved society was perpetually at war.

Modern Indian historiography has ignored this aspect of the thought of our 'extremist' nationalists. Tilak is a major victim of our 'unhistorical' historiography, and Rajwade was no less. He was branded as a reactionary Hindu. Unfortunately, modernity and tradition are not as clearly separable in the thought and writings of people like Rajwade as indeed they were in the politics of the 'Extremists' and the 'Moderates' within the Congress. In our enthusiasm for modernising the liberals of the nineteenth century like Bal Gangadhar Shastri Jambhekar and Gopal Ganesh Agarkar who, in terms of thought, were pale imitators of Mill and Spencer, we have completely ignored modernity in the thought of some of our early intellectuals like Rajwade. His *Bharatiya vivahsansthecha itihas* was a pioneering book. Here was an alleged conservative, undoubtedly a traditional intellectual, digging out some unpalatable truths from ancient Indian history. No revivalist would write a book of that kind. S.A. Dange rightly argued that had Engels had the data of this book at his disposal, *The Origins of Private Property, Family and State* would have been a richer book. The simple point is that the fierce nationalism of people like Rajwade was and had to be modern, for they were opposing a power which looked so attractive and appeared to many almost irresistible. Rajwade had, therefore, to locate the points of strength in modern Europe and at the same time assert that a nationalist Indian can also aspire to possess them in his own way.

Rajwade's essay on novel shows Rajwade doing that at his best. His analysis of H.N. Apte's work shows the encyclopaedic range of his reading besides a sympathetic and yet penetrating criticism of Apte's fiction. In that effort he has summarised the history of the narrative form as a whole. He sees continuities in narrative forms and obviously does not share the latter-day Lukacs' view of novel as a form typical of the bourgeois epoch. He regrets the fact that the Marathi authors do not know the world beyond that of the English fiction—a regret which Mardhekar was to express a few decades later in relation to Marathi literature in general and poetry in particular.

Rajwade is merciless in his criticism of the imitators of Reynolds (although he is willing to grant Apte some status) and other 'society-authors'. He accuses the novelists of ignorance of the Russian and French fiction. Marathi novelists either did not know Zola, Balzac, Dumas, Tolstoy, Dostoevski and others, or did not have the vision to see their greatness.

He dismisses the majority of novelists as incapable of seeing the distinction between realism and naturalism. Although he does not use the term himself, the argument in *Kadambari* (1902) anticipates a lot of what Mardhekar was to argue in his essay on 'Vangmayin mahanata' (Literary greatness) some four decades later. Mardhekar, of course, does not see any socio-political relationship in our response to English fiction.

That is also the reason why unlike Mardhekar the avantgardist, Rajwade sees clear relationship between social history and literary forms. *Kadambari* was the first essay written (at least in Marathi) which saw literary forms as socio-historical forms. Rajwade's analysis of realism has to be understood in those terms. The essay has been misconstrued by some as an attack on 'realism'. It definitely attacks those who in the name of being realistic would reduce literature to flat naturalism or newspaper reportage. But he does not underestimate the realist mode. As a traditional intellectual, may be, he is keen to establish that experimentation in form, in our country, cannot be seperated from the history of the form. He explains the conditions under which the realistic mode arose in Europe and clearly takes the view that such conditions are yet to emerge in Maharashtra.

Rajwade's fervent defence of 'fantasy' as a legitimate literary mode deserves special mention. It would be a

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good reading for those who subscribe to the view that socialist realism is still a valid doctrine. Also, it may suggest that the 'magical realism' has strong roots in literary history.

Kadambari as an essay is thus full of promise. Here is an anti-imperialist, traditional intellectual trying to look at the world of modern letters and giving us insights which the liberal modernists of the time were unable to. Anyway, the British did see the subversive quality of Rajwade's thought. Sir Valentine Chirole who branded Tilak as the father of Indian discontent thought that Rajwade was preaching treason by other means. In saying so Sir Valentine underlined a fact of our colonial history. Traditional intellectuals have written and articulated more subversive ideas than the modernists or the organic intellectuals. Rajwade's writing provides enough examples of the same. *Kadambari* is one of the great examples of that subversive power.

G.P.D.

RAKESH, MOHAN (Hindi; b.1925, d. 1972) was born in Amritsar, Punjab. After receiving his Master's degree he taught for sometime and then moved to Bombay as the editor of *Sarika*. Soon he resigned from there, did some free-lance writing and entered the literary scene with short-story writing as his chosen genre. His complete short stories are available in four volumes. He died young, leaving incomplete his research project on dramatic diction for which he had reecived a Nehru fellowship. He is equally well-known for his plays *Ashadh ka ek din* (1958), *Aadhe adhure* (1959) and *Laharon ke rajhans* (1963) which are creative depictions of deep human tragedy in dramatic circumstances. *Ashadh* depicts the times and milieu of Kalidas. The theme develops out of both internal and external conflicts which begin on a day in Ashadh, and end, again, on a day in Ashadh. In between the long interval of time, Kalidas and Mallika (his love and source of inspiration), are both subjected to suffering. This lends intensity to the conflict and the play ends in romantic agony. In *Laharon ke rajhans*, a deeper insight is revealed. The plot is based on Ashvaghosh's *Saundernand*. The prince of Kapilavastu and step-brother of Gautam Buddha is the main character who suffers spiritual agony in his attraction towards Buddha's teachings on the one hand and his love for his beautiful wife Sundari on the other. Sundari's confidence in the powers of her tremendous physical attraction is shattered and her ego deflated when finally Nand appears as a clean-shaven sadhu. This play attempts to shake off the excessive sentimentalism of the previous one. The third play *Aadhe adhure* brings out the sense of emptiness and disorientation in modern life, and the dramatist points out that we are all incomplete, fragmentary pieces in society. He tries to probe the cause of this vacuity and the resultant stress. The tension is acutely discernible, while internal conflicts reach breaking points. The tone of satire is extremely sharp in the dialogues representing the younger generation.

The author's grasp of the contemporary situation is equally sharp in his novel *Andhere bund kamare* wherein he tries to depict the alienation of modern man living a life of indecision and rootlessness. Over-mechanisation in the post-war period and the existentialist agony that followed have eroded the simple piety of Indian society. According to Rakesh there is no permanent value called love, as personal ambition invariably overrides all romantic considerations. His other novel *Na aanewala kal* also touches the pulse of contemporary life.

His works include: Plays: *Paer tale ki zamin* (completed by Kamaleshwar and published posthumously); Novels: *Antaraal*; Short stories: *Complete short stories* (1972); Reminiscences and Belles lettres: *Parivesh* (1967).

R.L.

RAKSHABANDHAN (Hindi) is a historical drama which established Harikrishna 'Premi' (b. 1908, d. 1974) as a major Hindi dramatist of the post-Prasad period. Premi belongs to the class of writers who chose historical episodes and characters for their works to project through them contemporary problems facing the nation.

The story of *Rakshabandhan* (1934) is woven with the yarns of history, legend and imagination. It revolves around the famous historical event of the invasion of Udaipur by Bahadurshah of Gujarat. Karmvati, wife of Maharana Sanga of Udaipur, sends 'rakhi' (golden thread tied on the wrist of a brother by a sister seeking his love and protection) to the Mughal emperor Humayun. Humayun decides to help her even against the counsel of his ministers, and his forces march to Udaipur, but before they reach, Karmvati and hundreds of other women have already leapt into the fire to save their honour. Humayun repents for the delay which caused the death of his 'sister' and brought about a great human tragedy.

The main events as well as the principal characters of the play are historical, while the minor characters like Dhan Das, Mauji Ram and Maya, and a few episodes are the creation of the author's imagination, though on purpose. He has created them either to exhort the people to imbibe national feelings and the spirit of communal amity or to give a touch of humour to the otherwise serious theme.

When Premi wrote this play, he was faced with the problem of countering the challenge of communal hatred. The historical relationship established between Humayun and Karmvati by virtue of her rakhi was a pivot, good enough to hold the plot. The sentiments expressed in the dialogues clearly indicate the dramatist's intention: 'Those who wield sword and shed blood in the name of religion insult the faith and are a fraud.'

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The songs, like the songs in Prasad's dramas, are full of the spirit of nationalism and inspire the readers to rise from slumber and fight for freedom.

Rakshabandhan can be staged with success. Its language, dialogues, scene-setting and stage-directions, all point out that the author wrote it with an eye on the stage.

S.S.G.

RAKSHIT, HARAN CHANDRA (Bengali; b.1864, d.1924). A well-known journalist and novelist, he edited *Bangabasi*, the Bengali weekly. He translated some of the plays of Shakespeare into Bengali, though not very faithfully. He wrote several novels such as *Rani Bhawani, Banger sesh vir, Jyotirmoyee, Kamini o kanchan, Pratibha sundari*. Two of them were historical. His literary reviews like *Yuge Bangla sahitya* and *Sahitya sadhana* won him fame and recognition.

During the Swadeshi Movement, his *Banger sesh vir* (The last fighter of Bengal) was dramatised and staged in a public theatre in Calcutta. There was another drama of his on the exploits of the same hero, Pratapaditya of Jessore. Haran Chandra was made a Rai Sahib by the British Raj in 1903, probably for his much publicised treatise, *Victoriayuge Bangla sahitya*.

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Sur.Mo.

RAKTAKARABI (Bengali) by Rabindranath Tagore was first published in 1924 in the monthly *Prabasi*. The book was first written in 1923 with the title *Jaksapuri*. The poet translated the play into English for the *Visva Bharati Quarterly*, Vol. II, No. 11 (1924) as *Red Oleanders*. The play belongs to the allegorical-symbolical genre. The plot of the play is very interesting and presents the problem of modern life in the machine age. Bahurupi, the theatre group in Calcutta, staged the play as a unique production, and its significance as a drama of life and contemporary civilization registered successfully on the audience.

There is a powerful king in Jaksapuri. He rules it with the help of his followers, the Governor, the Deputy Governor, the professor and the priest. All labourers are afraid to protest. The powerful king has accumulated vast wealth, and is mad with hoarding it. He has lost his good sense and fallen into a trap woven by himself. In the play the king and his followers are on one side and the labourers on the other. Between them comes Nandini, a beautiful girl with fresh air and light from outside. Clashes begin. Nandini brings joy and life to Jaksapuri. She wants to save the king from the abnormal world into which he has unwittingly fallen. She speaks to the king who has created terror in his state; but he is tired, and gripped by a feeling of emptiness within himself. He is afraid of Nandini who has aroused a conflict in him. He is fascinated by the beauty of her eyes, lips and black hair. Nandini's lover Ranjan arrives at the scene at the ripe moment to help her. The king gradually becomes envious of Ranjan and tries to win her. At last the network is torn asunder and the dead body of Ranjan is seen, still holding in his hand a red oleander, the gift he had from Nandini. The king comes to his senses and it is presumed that he will get back his joyous simple life and will be saved. This is the story of the drama.

The king is the symbol of power, greed and heartlessness of modern civilization. About Nandini, Rabindranath says, 'She is not an abstraction, but is pursued by an abstraction, like one tormented by a ghost.' But she seems also to be an allegory of love, beauty and joy. The network stands as a symbol of alienation of a king—alientation , not only from his followers but from others also. Red oleanders are a symbol of painful love, joy and freedom. Jaksapuri is the symbol of modern industrialism. It is an underworld where money is made from lumps of gold. Bisu and Kisore help Nandini in her mission. *Raktakarabi* may be called a drama of emancipation to save man from the abnormalities and morbidities of life and to bring him back to his natural self. With Bisu's help and Ranjan's inspiration, Nandini saved the king and his subjects. Ranjan is a unique creation of the dramatist. He is not seen anywhere in the drama, but his benign presence is marvellously made to be felt. In another sense, he is the best side of the king. Outwardly the king, Ranjan and Nandini are different characters, but in their essence they are one. The king has lost Ranjan and Nandini, but only through Nandini or love will he get back his good sense. Apparently half-mad, Bisu seems to be wise. He knows full well that with the arrival of Nandini, Ranjan is sure to come to Jaksapuri and the danger created by the underworld will be eliminated. The play has many layers of meaning. There is mal-administration and extoration, but the revolution of the downtrodden establishes equal status for the king and his subjects in a capitalistic country. People yearn for freedom and struggle to create a perfect world with the harmonization of knowledge, love and power to satisfy their souls.

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Du.M.

RAM LALL (Urdu; b.1923) is a well-known modern Urdu fiction writer. He appreciates the traditional elements of fiction and shuns the psychological treatment or innovative technique. He has a strong grip on the story element which makes his fiction very readable. Strikingly unpretentious, he knows his limitations and seldom ventures beyond.

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His writings are greatly influenced by Premchand. He also admits of the influence of Krishan Chander, Manto, Bedi, Maupassant, Chekhov, Flaubert and Joyce. Three events shaped many of his attitudes and moulded his work, viz., his mother's early death, his escape from his native place Mianwali to Lahore and India's partition.

Essentially a short story writer, Ram Lall has made impressive contribution to Urdu fiction. Most of his 300 stories, rooted in Indian soil and ethos, are ruthless exposure of the real life. For selection of themes for his stories, only Premchand appears to be his inspiration. Ram Lall is one of the most articulate defenders of man's inherent dignity and goodness. A glorious aspect of his fictional approach is artistic portrayal of the middle-age sex behaviour. Though not unusually exposed or probed, his characters seem to fit flawlessly into the entire pattern of his work.

Some of his moving stories are silhouetted against the carnage of the partition of the country. For depicting the trauma of partition, delineating the anguish of the afflicted people, and revealing the gradual erosion of the Punjabi consciousness as also for depicting the communal frenzy in its worst aspect, these stories are remarkable. The finest story on the Delhi carnage of November 1984, 'The burning tyre', is also his creation.

Out of his five published novels, *Neel dhara* (The blue current) and *Muthi bhar dhoop* (A handful of sunshine) won him fame. He has also written plays, film stories and columns.

Drawn by wander-lust, he has toured India extensively and visited foreign countries several times. His three travelogues, written with the narrative verve of fiction, have added a new dimension to Urdu travel-writing.

Ram Lall, as Chairman of All India Urdu Committee, convened two All India Urdu Conferences at Lucknow. He underlined the magnificient role Urdu has played in our Freedom Movement and national integration.

A prolific writer, he has published more than thirty books. Some of these have been published abroad and translated into Indian and foreign langauges. His honours include the Punjab Government Shiromani Sahitkar Award, Ghalib Award, Sarshar Award, Best Urdu Fiction Awards of Uttar Pradesh and Bihar Urdu Akademis and Bulleh Shah Literary Award (Denmark).

His principal works include : Short stories : *Nai dharti purane geet* (New earth and old songs, 1958), *Ukhre hue log* (The uprooted people, 1972), *Aine* (The mirrors), *Inqilab ane tak* (Till the revolution arrives) and *Dubta ubharta aadmi* (Drowning, emerging man); Travelogue: *Zard patton ki bahar* (The spring of yellow leaves); Criticism: *Urdu afsane ki nai takhliqi faza* (New creative climate in Urdu short story).

R.S.V.

RAM NAVAMI (Assamese) by Gunabhiram Barua (1837-1894) is said to be the first modern play in Assamese, written in 1857. It marked a sharp departure from the medieval 'ankiya nats' of the Vaishnava playwrights. In place of mythological themes those plays dealt with, this play took up a contemporary social problem. In its form it followed the Western drama.

1858 saw the enactment of the Widow Marriage Act after a prolonged campaign by Ishwarchandra Vidyasagar. Gunabhiram, who lived in Calcutta at that time, wholly supported the movement. He sympathised so much with the cause of the widows that after the death of his first wife he himself married a widow. In *Ram-navami* he depicts one aspect of the problem, pleading for widow re-marriage.

The story of *Ram-navami* is that of an illicit relationship between a young widow called Navami and a young man named Ramchandra. Navami becomes pregnant and for this her family is ostracised. Navami tries in her desperation to persuade Ram to marry her. But so abhorrent is the idea of marrying a widow that Ram not only refuses but advises her to commit suicide. At the end, both die together.

The work was meant to plead a cause. The plot is loosely-knit, the characterization is weak and the dialogue insipid in as much as it is artificial. The sole merit of the play rests on its being the first play in the western form and structure, dealing with a real social problem.

H.S

RAM-RAHIM (Hindi), the famous novel by Raja Radhikaraman Prasad Sinha was written in 1935 and published in 1936. Those were the days when India's struggle for freedom was at its highest pitch and national leaders under Gandhi emphasized the importance of Hindu-Muslim unity and eradication of untouchability. Also, Gandhi advocated the use of Hindustani instead of pure Sanskritised Hindi. It is against this backdrop that the novel *Ram-Rahim* was written by the writer.

Rajasaheb got his inspiration for writing the novel from a film on Thackeray's *Vanity Fair*. As *Vanity Fair* is a novel without a hero, *Ram-Rahim* is also without one. Rather, we have here the stories of two heroines, Bela and Bijli, the former a young daughter of a poor Brahmin farmer and the latter a rich modern girl trained to a sophisticated life style by her affluent father. Bela was married young and got a baby at the age of fourteen who died soon after birth. A few months later her husband also died of some serious ailment. Thus Bela became a widow at a very young age and had to bear the wrath of the entire household for being highly inauspicious for the family. She fell a prey to the designs of her late husband's younger brother and as ill-luck would have it bacame pregnant also. To avoid ignominy she left home for some unknown destination. And then follows her tale of suffering and humiliation.

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Side by side runs the story of Bijli. She visits the club regularly with her rich father against the wishes of her homely mother, and one day elopes with Salim, a young Muslim. In a hotel, far away from home, where she lived with her lover, she came into contact with an elderly but rich nawab who lured her by spending money lavishly on her. Very soon Salim became a pauper and deserted Bijli. Nawab Saheb was very happy at the turn of events but Bijli soon found another hotelmate, Amin, who was also very rich. With his help she managed to run away from the hotel and the designs of the Nawab. As she drove in a taxi through a village, she saw a lady lying unconscious on the middle of the road. She was none else but Bela.

Being homeless, both decided to go to a red light area in Varanasi. They made some money in the profession but were unhappy. Bijli finally married Amin and courted Islam, but Bela was not ready to marry Amin's younger brother and be a Muslim. She renounced every thing and settled down in a hut near the bank of the river Ganga.

The book has a simple plot. It is a tale of two women, juxtaposed against each other and patterned on the models of Thackeray's Amelia and Becky Sharp. Interwoven in the fabric of the novel are the social problems of the day and the writer's simplistic philosophy of life. Notwithstanding the ramblings of the two principal characters, the novel makes an interesting reading and the characters on the whole, though stereotyped, are well-cast. The language of the novel has crispness of spoken idiom—a distinct charm, indeed.

U.R.S.

RAM RASAU (Rajasthani), a narrative poem on epic scale, was written by Madhodas Dadhawadia around 1595. It consists of 1034 verses on Rama's life. The majority of the metres are Gaha, Doha, Chaupai, Paddhadi, Kavitta, Jhulana, Moti dam, Beakkhari, Geet, etc. The story is mainly based on the *Ramayana* of Valmiki, but the poet seems to be influenced by other works also, such as *Adhyatma Ramayan, Anand Ramayan, Vichitra Ramayan* and the episodes of Ram katha occurring in the *Mahabharat* and the *Bhagavat*. Though a number of manuscripts of this work are available, no properly edited text has so far been published. The story begins with the birth of Rama and ends with his enthronement at Ayodhya, preceded by the death of Ravana. The poet aims at telling the story in a simple way. He has accordingly concentrated on the original story itself and avoided unnecessary descriptions. However, some major events outside Valmiki's *Ramayana*, which are related to the story of Rama, have also been included. It is a heroic and devotional poem written in a composite form of the first order. Here Rama has been portrayed as a hero and a saviour of his devotees. Besides describing vividly various heroic incidents right from the beginning up to Rama's crossing the sea, the heroic battle beginning with Angad's return from Ravana's court up to the latter's death has been described in about 330 stanzas of superb power and effect. Other heroic characters, too, have been vividly portrayed. Jatayu regrets his inability to defend Sita from Ravana, and the dying Bali reproaches Rama for killing him by guile. Hanuman does not beg Sursa to allow him to go to Lanka, but fights with her to make his way to the island. When Lakshaman loses consciousness, Rama immediately challenges Ravana to fight. He has thus considerably departed from tradition in his characterisation of Rama. At a number of places Rama's natural feelings have also been depicted with poignancy. Looking at the vastness of the sea every monkey-warrior encourages the other to cross the waters bravely. Rama is highly overwhelmed at the death of Jatayu. Folk traditions and beliefs have also been referred to here and there. There are also a few anachronisms in this work. For instance, Sugriva says that the army will attack Lanka after Dusserah was celebrated as a mark of Rama's victory over Ravana. In the language of the book there is a mixture of literary and colloquial Rajasthani. The figure of speech known as 'vainsagai' has also been used frequently. At some places the description is quite picturesque. The dialogues are brief, relevant and befitting. *Ram Rasau* is a mature work in the tradition of 'Rama katha' in Rajasthani.

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Hi.M.

RAMA PANIVADA (Sanskrit/Prakrit) was a poet and scholar of Kerala of the eighteenth century AD. He belonged to the community of Nambiars. Nambiars played a small drum called milavu at recitals. The word Panivada means one who plays an instrument with the hands (pani). Rama Panivada was born at Killikurisisi in south Malabar where his father was a priest in the famous Shiva temple. Rama Panivada himself was a distinguished scholar in the court of the Kerala kings and of some other chieftains of the period. He wrote his major works under the patronage of one or the other.

His long poems (mahakavyas), plays, hymns (stotras) and scientific works are in Sanskrit and Prakrit. The most important is *Raghaviya*, a mahakavya in 20 cantos and 1572 verses, dealing with the Ramayana story except the Uttarakanda. He has also written *Vishnuvilasa*, a mahakavya in eight cantos; *Sitaraghava*, a play in seven acts; *Chandrikavithi* and *Lilavati*, one-act plays of the 'vithi' type; *Madanaketucharita*, a play of the 'Prahasana' type; *Muknudashataka*, a hymn in 107 verses; *Suryashtaka*, a hymn in eight verses; *Ambaranadistotra*, a hymn in 112 verses; *Bhagatachampu*, a mixed prose-verse work; *Vrittamatrika*, a work on prosody; and *Talaprastarakavya*, a

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work on 'tala'. Rama Panivada was a distinguished writer of commentaries also. He wrote a commentary on his *Raghaviya* (and perhaps also on *Vishnuvilasa*), besides commentaries on works of some other Kerala writers. His contribution to Prakrit is also important. There are two kavyas, *Kamsavaho* (four cantos), *Ushaniruddham* (four cantos) and a commentary on Vararuchi's *Prakritaprakasha*, a scientific work on Prakrit to his credit. Some scholars have also assigned to him the authorship of a few other works, which is doubtful. The identification of Rama Panivada with Kunchan Nambiar, celebrated Malayalam author of works called 'Tullal', is also controversial.

K.R.P.

RAMA VARIER, KAIKULANGARA (Malayalam; b. 1832, d. 1896), a great at Sanskrit scholar of his day, was born in Talappally Taluk in the erstwhile princely state of Cochin. He began his Sanskrit studies under his learned father, Kaithakottu Bhattathiri, and continued under the guidance of several eminent scholars. He became proficient in several branches of Sanskrit studies. He did not stick to a single plan but learnt and taught, staying at several places for short periods. Privation and poverty made the fag end of his life extremely miserable.

Varier's contribution to Malayalam rests mainly with his Malayalam commentaries on about forty Sanskrit texts. His other works deal with Ayurveda, Astrology, Vedanta, Vyakarana, Tarka, etc. There are also three long original Sanskrit poems to his credit, viz. *Vagananda lahari*, *Vamadeva stavam* and *Vidyunmalastuti*. He has contributed practically nothing original in Malayalam, but it was he who, most probably for the first time, corrected the textual errors that had crept into Ezhuttacchan's Malayalam classics, the *Adhyatma Ramayanam* and the *Mahabharatam*.

K.S.N.

RAMABHADRA DIKSHITA (Sanskrit; 17th c.), a devotional poet and dramatist, belonged to a period when literary embellishments, elegance of style, technical excellence, pedantic diction and jugglery of form were considered great virtues. His own writings are not free from these weaknesses, but he was able to make a name for himself because of his ingenuity and poetic excellence.

He hailed from the family of the 'ghaturvedayayajvans' in the village of Kandramanikyam near Kumbakonam. His brother, himself a poet, was the author of *Keralabharanachampu*. He was a pupil of Balakrishna and Chokkanatha, and a close associate of Nilakantha Dikshita whose poetry inspired him in his early years. He was a protege of king Shahji of Tanjore and an ardent devotee of Rama. The sobriquet 'Ayya' was conferred upon him and he was popularly called Ayya Dikshita.

His works are *Ramashtaprasha*, *Ramachapastava*, *Ramabanastava*, *Varnamalastotra*, *Janakiparinaya*, *Shringaratilaka*, *Patanjalicharita*, *Prasadstava*, *Vishnugarbhastava*, *Paryayoktinishyandana*, *Tunirastava*, and *Ramabhadrashataka*—a commentary on Siradeva's *Paribhashavritti*.

Ramashtaprasha is a hymn to Rama, comprising 116 verses in 'shardulavikridita' metre. *Ramachapastava* is a hymn to Rama's bow, comprising 111 verses in shardulavikridita metre. *Ramachapastava* is a hymn to Rama's arrow, comprising 108 verses in 'sragdhara' metre. *Varnamalastotra* is a hymn to Rama, comprising 51 verses arranged alphabetically.

Janakiparinaya, a seven-act play on the theme of *Ramayana*, is a popular Sanskrit 'comedy of errors', wherein two sets of characters, one genuine and the other disguised, are brought together into action causing confusion. The style of the book is learned, though amusing. The poetry is not intricate, and the whole story of the *Ramayana* moves with rapidity.

Shringaratilaka, also known as *Ayyabhana*, is a bhana (i.e. one-act erotic monologue) depicting the love of Bhujangashekhara, while *Patanjalicharita* is a verse biography of Patanjali, the illustrious commentator of Panini's aphorisms on Sanskrit grammar, which also presents narratives on the lives of the early exponents of Patanjali's *Mahabhasya*, such as Chandragupta, Vararuchi, Bhartrihari, etc.

Bik.B.

RAMABHADRAMBA (Sanskrit; 17th c.), was a queen of Raghunatha Nayaka, king of Tanjore, who ruled in the first quarter of the seventeenth century. She is a poetess of considerable merit. Her work, *Raghunathabhyudaya*, is an epic (Mahakavya) in twelve cantos, which compares well with *Madhura vijaya* of Gangadevi. This kavya *(Raghunathabhyudaya)* gains importance from the fact that the incidents narrated therein are historical and the exploits of Raghunatha Nayaka are its main subject. Ramabhadramba considers her husband Raghunatha Nayaka an incarnation of Lord Rama. So, she tries in her poem a comparison of his battles and deeds with those of Lord Rama.

From the colophons of *Raghunathabhyudaya*, it becomes evident that Ramabhadramba was proficient in eight languages. From a Telugu work called *Rajagopalavilasa* it is also known that this poetess could compose one hundred stanzas within a 'ghatika' (24 minutes). *Raghunathabhyudaya* was published by the University of Madras in 1934.

H.V.N.R.

RAMABIBHA (Oriya), a sixteenth century Oriya poem by Arjuna Dasa, has the distinction of being the first Oriya

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kavya (poetical work divided into cantos) discovered so far. It deals with that part of the *Ramayana* story which begins with Vishvamitra's invitation to Rama to protect the sages from the demons and ends with Rama's return to Ayodhya after his marriage with Sita. It also includes some episodes from the *Sarala Mahabharata*. *Ramabibha* (The marriage of Rama) is written in the usual puranic style of a dialogue between sage Markandeya and Yudhisthira as found in the *Sarala Mahabharata*. The poet shows remarkable skill in selecting from the extensive narratives of the two great epics such material as is relevant to the theme of his poem. The treatment is puranic and there is no conscious effort to produce any literary effect mentioned in Sanskrit poetics though he uses a few commonplace similes and metaphors.

Ramabibha stands out as the first work of its kind and lays down the standard structural pattern of Oriya kavya once and for all. The work is divided into twelve sections known as 'chhandas' (cantos) of varying length. Each chhanda consists of a number of 'padas' (verses) akin to the 'shlokas' in Sanskrit kavyas. Each pada contains two or more lines called 'charanas'. Thus, for example, in Canto I of *Ramabibha* there are 97 padas each having two charanas of 14 'aksharas' (syllables) each, but in Canto IX there are 32 padas, each pada containing four charanas of varying numbers of aksharas, i.e. 29, 29, 9, and 13 respectively. Further, for standard musical recitation the places of pause (yati) are also fixed differently for different syllabic arrangements in a particular pada. These prosodial details are indicated at the head of each chhanda by mentioning the technical name of the 'raga'. Besides, there is also a mention, more often than not, of a 'vani' (a popular earlier tune) as an illustration of the poet's idea regarding the exact musical note to be sung. These formal peculiarities initiated in *Ramabibha* were followed without exception in the Oriya kavyas throughout the medieval period.

In the first 21 padas of Canto I the poet depicts in detail the various rites in the daily worship of Lord Jagannath of Puri with great religious fervour. But in the process he integrates into *Ramabibha* the customary beginning known as Mangalacharana (divine invocation). At the close of each chhanda he mentions his name. Curiously enough, this became the pattern for all subsequent kavyas.

The popularity of this unique work and its influence over the succeeding generations are evident in the profuse references, by most later poets, to the first lines of *Ramabibha's* chhandas as their 'vanis'.

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G.C.U.

RAMACHANDRA (Sanskrit; 12th c.), pupil of Jaina Hemachandra and known as 'Prabandha shaakarta' (author of a hundred works), wrote many plays and devotional poems. Some of his plays are *Nala vilasa, Raghu vilasa, Yadu vilasa, Yadavabhyudaya, Raghavabhyudaya, Vana mala, Kaumudi mitrananda, Mallika makaranda, Rohini mriganka, Nirbhaya Bhima and Satya-Harishchandra*. He also wrote a nyasa work, *Haima brihad vritti nyasa*. With Gunachandra, one of his fellow-students, he wrote *Dravyalankara* and *Natyadarpana*. The first is a work on Jaina logic, dealing in three chapters with Dravya, Guna and Paryaya. Their *magnum opus* is, however, *Natyadarpana*, a treatise on dramaturgy in 207 'karikas' divided into four chapters, with their own commentary on it. *Natyadarpana* adds 'Natika' and 'Prakarani' to the usual ten varieties of 'Rupaka'. Ramachandra seems to belong to Bhatta Lollata's tradition, as he defines Rasa as the developed, permanent emotion, and 'sukha-duhkhatmaka', bearing both pleasure and pain. Among the works quoted in *Natyadarpana* and now lost, one *Devichandragupta* by Vishakhadatta is interesting for throwing light on a forgotten chapter in the life of the great Gupta king, Chandragupta Vikramaditya.

Natyadarpana closely follows *Abhinavabharati* as far as the treatment of the plot goes. His treatment of 'bhava' is comprehensive and convincing.

R.N.

RAMACHANDRA KAVI, MAREPALLI (Telugu; b.1874, d.1951) was a multi-faceted personality–poet, playwright, actor, drama producer, lexicographer, social reformer, freedom fighter and teacher. Popularly known as 'Kavigaru', he was held in great esteem.

Born in a family of noted Vedic scholars in Gannavaram taluk, Krishna district, he completed his studies in Kakinada and Visakhapatnam, where he settled for the rest of his life. He worked for a brief period of six months as a clerk in the Munsiff's court (1894), but later resigned and opted for a life dedicated to the service of his country and his language. Subsequently, he served as a Telugu pandit at the Hindu College and the mission school for over a decade, and was hailed as an ideal and uncompromising teacher. Later, he also started several schools for adults, backward classes and women.

Ramachandra developed into an accomplished poet even when he was a student at Kakinada, and was awarded the title of 'kavi' by the then Principal, P.T. Srinivasa Ayyangar. He composed sixteen poems in all—*Paschattapa mahattvamu* (an adaptation of *Paradise Lost*, 1892), *Rigveda samhita* (selected hymns from the *Rigveda* rendered into Telugu, 1909), *Rama shatakamu* (1925) and so on. He composed and produced twenty-seven plays, *Nalanatakamu* (1891), *Kiratarjuniyamu* (1895), *Parijatapaharanamu* (1902), *Sitasandeshamu* (1911), etc. He played the roles of Krishna, Arjuna, Dharmaraja, etc. with distinction, and was the leading light of several dramatic associations like Kalabhilashaka

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Nataka Samajamu (1895-1901) and Sangita Manini Samajamu (1902-1912).

His residence became the centre of all progressive activities. He was the founder-president of Kavita Samiti (1926), which later produced the greatest living Telugu poet Srirangam Srinivasaravu. The Haindava Hitasabha founded by him in 1913 functioned as a Hindu Mission, trying to stem the tide of westernisation by the spread of Upanishadic teachings.

As Vice-president and President of the Visakhapatnam District Congress Committee he spearheaded the nationalist movement in the district. A passionate lover of Telugu language, he believed that the native Telugu vocabulary, without the help of loan words from other languages including Sanskrit, was capable of expressing all the subtle nuances. He compiled an etymological lexicon of native Telugu words, entitled *Nudi kadali* (Ocean of words), which is yet to see the light of day.

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RAMACHANDRA, KOTTALGI (Kannada; b. 1918, d.1975) is a noted novelist who lived a life subjected to all sorts of worries and anxieties that afflict a middle-class Indian. He served for some time as a store-keeper in the Public Works Department.

He started his career as a short-story writer, writing stories which have an indefinable vividness of outline and details. Later, he took to writing novels and has written in all four novels of which only *Deepa hattitu* (The lamp was lighted, 1956) deserves critical attention. *Deepa hattitu* is an ambitious work which succeeds in depicting the life of three generations. It is interesting that each of the three heroes has a beloved other than the wife, and this rather morally dubious relationship represents the values of life, both personal and social. The story moves from village to town and back, until Vishwas, the hero, lights the lamp on the wall of his ancestral house, after wounding his father —a symbolic act of patricide that ends on a note of hope.

His other works include *Pipasa* (1951), *Geechu gere* (collection of short stories, 1953); *Deepa nirvana* (Novel, 1955); *Nanu Balya Joshi* (Novel); *Vilapika* (Novel).

K.D.K.

RAMACHANDRA SHARMA (Kannada; b. 1925) is a poet, short story writer and dramatist. A graduate of Mysore University and a Ph. D of London University in Psychology, he taught in Ethiopia and England, Subsequently, he was Head of Psychological Serivce in the Ministry of Education, Zambia, and UNESCO Advisor in Malavi, in Africa. He has now retired and settled in Bangalore.

Sharma entered literature as a poet with his *Hridaya gita* (1952), a collection of poems in the Romantic vein. Later, when Gopalakrishna Adiga pioneered the Navya movement, he became one of its prominent members. His later collections are *Elu suttina kote* (1953), *Buvi needida spoorthi* (1956), *Hesaragathe* (1969), *Brahmana huduga* (1978), *Matu-mata* (1984) and *Deehalige banda hosa varsha* (1988). In the early Navya poems Sharma's dominant concern was sex; later, psychological interest deepened. In more recent poems the themes of growing up and the process of poetic creation have engaged his attention. With T.S. Eliot he believes that poetry is a raid on the inarticulate; his composition is dense with imagery, and his more recent poems show a tendency to achieve the utmost in economy of expression. His latest collection shows that the creative power is still at work fruitfully. Sharma is also one of the important writers of the short story, and has written 38 stories. Here again the same interest in adolescence and the pain of digesting experience is in evidence. He creates symbols to reach out to embody complex exeperiences. Both in his poetry and in his stories Sharma (who was away from India for more than three decades) is also concerned with the experience of alienation. His collections are *Mandara kusuma* (1952), *Elaneya jeeva* (1956), *Bilgayithu* (1972) and *Kathagarana katha* (1985).

Sharma is also a dramatist. As far back as 1954 he won a prize for his radio play, *Seragina kenda*, a highly innovative work.

In 1982 Sharma published *Ee shatamanada nooru Engli kavanagalau*—a collection of adaptations of a hundred English poems of this century; the first poet is Thomas Hardy and the last, Louis Macniece. It contains some excellent adaptations. Sharma has also been keenly interested in issues connected with the translation and adaptation of poetry.

Among his publications are *Gestures* (1979), a collection of English poems, *Prelible sandarolane*, interviews with eminent writers, and *Karanji* (1986), a collection of articles.

Ramachandra Sharma has received the Karnataka Government Prize for his play *Neralu* and the Karnataka Sahitya Academy Award for his contribution to Kannada literature.

L.S.S.R.

RAMACHANDRA, TIRUMALA (Telugu; b. 1913), a versatile writer and scholar in Telugu, was born in an erudite Vaishnava family. He studied Sanskrit first under two eminent traditional scholars, Tirumala Narasimhacharyulu, his own grandfather, and Ambalam Vembaru Ramacharyulu, the court poet of Anegonde Samsthanam. He had his formal education at Venkateswara Sanskrit College, Tirupati, and at Mylapore Sanskrit College, Madras, and passed the Vidvan (Sanskrit and Telugu) examination. While studying for Sahitya Shiromani in Madras, he participated in the freedom struggle and was arrested and sent to Vellore jail (1932). Later, he

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got the degrees of Prabhakar (Punjab University) and Ayurvedabhushana (Ayurveda Vidyapith, Aligarh).

A linguist conversant in seven languages, Telugu, Sanskrit, Prakrit, Kannada, Hindi, Tamil and English, he is known for his research publications like *Manalipi puttu purvottaralu* (Our script and its development,1957), *Nudi -nannudi* (Word and idiom, a work on Dravidian philology,1959), *Sahiti sugatuni svagatam* (A collection of thirty critical essays, 1968), which won the State Sahitya Akademi Award for literary criticism (1970), and *Gatha saptashatilo Telugu padalu* (Telugu words in *Gatha saptashati*, 1978) which too received the State Sahitya Akademi Award (1980). He has to his credit sixteen original works and scores of translations from English, Hindi, Sanskrit, Kannada, Tamil and so on. He was one of the two founder-editors of *Parishodhana* (1950-54), a reputed bi-monthly research journal. The Varanasi Akhila Bharata Sanskrit Vidya Parishad conferred the degree of Mahamahopadhyaya (*honoris causa*) on him in 1978.

Ramachandra made a mark in the field of journalism as well. He worked on the editorial staff of Telugu dailies like *Telangana patrika*, *Mijan* (1944-47), *Andhra prabha* (1947-1959) and *Andhra patrika* (1960-1971). He also worked as a Hindi reporter to the Hindi News Agency *Hindustan samachar* (1978). The Calcutta Nagari Pracharini Sabha honoured him with the title Patrakara Shiromani (1971).

He worked as a member on several advisory bodies, promoted the cause of Prakrit Akademi in Hyderabad, and engaged himself in preparing an elaborate commentary in Telugu on *Gatha saptashati*.

B.V.S.

RAMACHANDRACHARITAPURANA (Kannada), also called *Pampa Ramayana*, is an important poetical work in Kannada composed in the champu form by Nagachandra, a Jaina poet of the early twelfth century. It is the story of the *Ramayana* retold in the strictly Jaina tradition, which stretches back to Vimalasuri's *Paumachariya* of the third century and Ravisena's *Padmapurana* of the seventh century. It comprises sixteen cantos and 3243 stanzas. *Pampa Ramayana* departs from the story of Valmiki's *Ramayana* in many respects. Here there is no mention of Dasharatha performing the 'putrakameshti yaga', and no mention of the rishis like Vishwamitra, Valmiki and Vashishta. Hanuman reaches Lanka in a 'vimana' and not by leaping over the ocean. It is not Rama but Laxmana who kills Ravana. Vali, the aggressive and cantakerous brother of Sugriva, renounces all earthly possessions and turns into an ascetic, and the episode of the rather unchivalrous killing of Vali by Rama is completely left out. But the most important departure in *Pampa Ramayana* is the transfiguration of the character of Ravana. He is virtuous, heroic and magnanimous. When Ravana captures the kingdom of Nalakoobara, the latter's queen who had been long languishing in love of Ravana, sends him her maid with a message of love. She even offers to help Ravana take the city surreptitiously. But Ravana refuses to fall in for her; he secretly summons her, admonishes her and counsels her to the path of virtue and righteous conduct. 'Thou art born of the worthy parentage of Kushadwaja and Madhukante. Remember thy true heritage, and treasure it unsullied. Besides, thou art my teacher, since I have learnt from thou the secrets of warcraft. Thou shalt not stray from the path of loyalty to thine lord, but live in fidelity to him.' He makes peace with the vanquished king and restores him the conquered kingdom. But this Ravana, the supreme master of passions and self-governance, loses his equanimity, when he beholds Sita, standing behind Balabhadra (Rama), like a zigzag fork of lightning closely following a dry thunderbolt. His self-control forsakes him and the bewitching beauty of Janaki disturbs Ravana and his mind is 'unsteadied, like a drop of water quivering on a lotus leaf.' He then becomes impervious to all reason and wise counsel, abducts Sita and imprisons her in Lanka. When his repeated advances to her are in vain and when his threats to kill Rama shock her into a swoon, he pities, relents and grows contrite. But these human stirrings in him are overwhelmed by his wounded pride and frustrated love. Undeterred, he moves on to his doom on the battlefield.

Thus we find that Nagachandra's Ravana rises to the heights of a tragic hero. And this warrior of many battles, the monarch of self-restraint, lapses into a pitiful victim of venal passions on seeing Sita. The poet seems to think that the fall of Ravana is due to the irony of fate. Even the mighty ocean might transgress its bounds when Time wills it, says the poet.

This 'tragic sense' of the Kannada poets like Pampa, Ranna, Nagachandra and Kumaravyasa has inspired the Western-oriented, modern writers in Kannada into refreshing revaluations and creative thinking.

H.K.R.M.

RAMACHANDRIKA (Hindi) was composed by Keshavdas in AD 1600. Though basically a devotional epic, *Ramachandrika* comprises topics related to Philosophy, Ayurveda (medicine), Astrology and Poetics. In addition, the description of nature reveals the poet's knowledge of the locale.

Ramachandrika contains as many as one hundred and sixteen varieties of verse compositions. Some of these verse structures are the original creations of Keshavdas. It is for this reason that the book has occasionally been described as a veritable museum of versification. These verses have been composed in praise of Rama. There are indeed one hundred and twenty-four verses based on a number of syllables as well as fifty-eight verses based on rhymes. Some of the verses, found only in poetics, may be

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seen mentioned in *Ramachandrika*, if not anywhere else. Still all these verses have a smooth flow. Besides, there is a close relationship between the language of the verses and the feelings expressed therein that makes *Ramchandrika* come alive as a vibrant poem. The influence of Sanskrit poets is obvious and the verses are in conformity with emotions and 'rasa'.

When Keshavdas was writing, the practice of creating rhyming couplets was prevalent in Hindi, Marathi, Gujarti, Punjabi, Bengali and Persian literatures. The one adverse result of the use of different kinds of verses in *Ramachandrika* is that while there is a continuing impression of novelty, there is also an intrusion of a sense of diffusion and a feeling that the poem lacks cohesiveness.

Ramachandrika has been composed in a highly intellectualised and sophisticated language. This use of a highly stylised and esoteric style makes *Ramachandrika* a memorable, though difficult, work. The poet has used a large number of literary images, sometimes as an end in itself. As a result there is an accentuation in the treatment of nature, character, sentiment and style. Indeed, Keshavdas's command of the nuances of language is unsurpassed.

The dialogues in *Ramachandrika* are attractive and express a wide range of feelings. The description of the beauty of human form is also one of its main subjects, and the portrayal of relationship between man and woman is often erotic and literary. It is not a chronological biography of Rama's life. The poem is actually a selective narration, containing those aspects and events of Rama's life which appeal to the poet's psyche.

The final impression on a perusal of the text of *Ramachandrika* is that the poet's intention is not as much the portrayal of Rama's life as the writing of a memorable book of verse. Indeed, the poetic craft appears to be an end in itself and the life of Rama has been used as a suitable infrastructure. A major achievement of the poem, nevertheless, lies in presenting the social, political and cultural life of the time.

The principles of poetics which were till then enumerated and observed in Sanskrit literature were ushered into the precincts of a language spoken by the common, people in *Ramachandrika*. It is, indeed, a confluence of poetics, philosophy and theology, and adds a new dimension to the already existing literature based on Rama's life.

M.Jy.

RAMACHARITAM (Malayalam) is a monumental example of pattu school in ancient Malayalam. The term 'pattu' is a synonym for song and once it had specific characteristics as a literary term. According to Gundert, *Ramacharitam* is the oldest specimen of Malayalam poetry in existence and exhibits the earliest phase of the language. However, *Ramacharitam* was a subject of much misunderstanding and controversy in the study of early Malayalam.

Ramacharitam strictly follows the pattu school in phonology, rhyme and prosody. Some scholars are of the view that it cannot be the earliest work in Malayalam for we have works like *Darukavadham* belonging to the pure Malayalam school, to which an earlier date can be assigned. K.M. George undoubtedly believes that *Ramacharitam* is written in a language which is mainly an artificial mixture of Malayalam and Tamil, but Ullur S. Parameshwara Iyer and some other prominent scholars argue that the poetic language used in *Ramacharitam* is written in pure Malayalam prevalent in that period.

Concrete evidence regarding the authorship and date of this work is yet to be discovered. Kovunni Nedungadi, the author of *Kerala kaumudi*, asserts that the author of *Ramacharitam* was a ruler of Travancore. Considering the internal evidence in this literary work we can believe that Chiraman was the name of the poet. (*Ramacharitam*, XIV II). Ulloor thinks that Chiraman is king Veera Rama Varma (1195-1208) who reigned Venad, as revealed by stone inscriptions. To him the name Chiraman is the 'tadbhava' form of Srirama. R. Narayana Panikker observed that Chiraman and Shivaraman refer to the same person. Hence he tries to confer the authorship of *Ramacharitam* on Shivaraman. According to P.V. Krishnan Nair, the poet Chiraman belongs to Maniyam Nair family in North Malabar. However, what one can say with some definiteness is that *Ramacharitam* was written by one Chiraman and the date of its composition must have been about the twelfth or thirteenth century.

Ramacharitam tells the *Ramayana* story in general and the 'Yuddha kanda' in particular, as narrated by Valmiki. The work is intended for the common people of the period. This is one of the reasons why the poet chose a simple language, which would appeal to everyone. The work consists of 164 'patalas' and 1814 'pattus'.

The Bhakti school in pattu literature was inaugurated by Chirama kavi. His poetic skill is equally commendable.

T.G.R.P.

RAMACHARITMANAS (Hindi). An author of more than a dozen poetic works, Tulsidas's popularity among the Indian masses and his reputation as a world poet rest on his magnum opus *Ramacharitmanas*. He commenced writing the epic on Tuesday, 9th Chaitra samvat 1631 (AD 1574-75) at Ayodhya and completed it at Varanasi in 1579. He made a definite departure from Valmiki and other poets who had narrated the story of Lord Rama earlier. The character of the *Manas* is multi-dimensional. The integration of its various components—narrative, religion, philosophy, morality, and art—has made it a work of great power.

Although well-versed in philosophy, Tulsi did not propound a system of philosophy in his epic. His main aim was to propagate the efficacy of devotion. The path of knowledge, he felt, was difficult to know and hard to

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practise. The two cardinal principles of the cult of devotion, equality and tolerance, alone can bring calm of mind to man, and cohesion and harmony to society. Tulsi showed reverence to both Rama and Shiva in his epic and tried to lift people from the esoteric practices of Tantra and the mystic experience of the yogis. His cult of devotion laid stress on righteous conduct as illustrated in Bharat's sense of duty, Lakshman's self-effacing love, Sita's faithful devotion, and Hanuman's complete dedication. Through its insistence on righteous action, the *Manas* projects ethical culture and impeccable social norms.

Basically an idealist, Tulsi had a keen perception of social reality as well. The disparities of life and its pain and suffering are well reflected in the *Manas*, e.g. in the description of Kaliyuga. Based on his own experience, his denunication of the curse of poverty has an immediacy of effect.

Tulsi's penetrating insight lays bare the dark and deep recesses of the psyche, yet he does not mock at man's weaknesses but tries to understand them with great compassion. His ideals helped man find succour and relief in a world of suffering and malaise. W.Doughlas P.Hill rightly pointed out: 'The poem not only presents the ideals of chivalry, tenderness and love; it also promises salvation to the humblest outcast.'

Tulsi always had a social order in mind. He tried to bring together the scattered energies of the community through a coordination of conflicting views and ways of life. Throughout *Ramacharitmanas* there is a synthesis of practical wisdom and scriptural mandate, domestic life and asceticism, devotion and knowledge, the Absolute Brahma and the personal Lord, emotion and detachment. By striving to harmonise the divergent facets of Hindu life, Tulsi wanted to revitalise every aspect of Hindu society and culture. Though he declares that he was writing the epic for self-gratification, he was, in fact, no self-centred poet.

Tulsidas has discussed all the important aspects of poetry and their theoretical implications. His views on poetic talent, creative process, freedom of the poet, relationship between word and meaning are not only in conformity with the tenets of Sanskrit poetics but also with those of modern Western poetics. He declares that a poem cannot be conceived through sensory organs; it requires a vision, an insight. When the poet dives deep, his mind becomes clear; his heart is filled with emotion, and the overflow of the creative mind acquires the form of poetry. He proclaims the freedom of the poet and censures those who barter their gift for mercenary gain. His organic theory of poetry accounts for his views on poetic language.

Tulsi is a poet of both the masses and the elite. He composed his epic in the common man's dialect, used a direct and colloquial language, exploited the folk-techniques of narration and artistic devices employed in popular ballads to communicate with the common people. At the same time he was a conscientious artist and a scholar-poet who knew his tools and their use. In his racy idiomatic language, popular maxims and phrases form an alchemy with polished compounds and figures of speech. Powerful plot, range of characters, sublimity of style, loftiness of ideals, profundity of philosophy, portrayal of life in its fullness, and aesthetic quality of a high order, all unite to make *Ramacharitmanas* a classical epic.

Tulsi covers in the *Manas* a vast canvas of human life in all its phases and portrays a wide spectrum of passions at different levels of intensity. Whether it is the delineation of love or valour, sorrow or indignation, humility or remorse, there is always a certain sophistication in his expression. The poet is nowhere crude or narrow or vulgar. He presents varied emotions, desires and thoughts not in the raw but in a sublimated form. He excels particularly when he depicts martial spirit in Lakshman, brute strength and vengeance in Ravana, passion in Kaikeyi and Parushuram, hatred in the Rakshasas, and indomitable self-will in Ravana and Meghnath. The poet has dwelt, with the sure touch of an artist, on the most heroic and the most touching incidents in Rama's life—all described with intensity of feeling and superb artistry.

We find all types of characters in the *Manas*. They come from all walks of life, belong to all age groups, and have varied temperaments. It is a protrait gallery of human life in all its phases. The poet has drawn his characters with a definite purpose: they serve a well-conceived design. They live and move with all the primeval passions or dignity of a heroic age. Owing to the lofty stature of the protagonist and the high ideals of the characters close to him, the epic offers a code of conduct to humanity.

Another special feature of Tulsi's characterisation is that no two characters are identical. They are all distinct from one another, with varying impulses, conflicts and motives of action.

High seriousness marks the epic. Tulsi has propounded lofty values of life in two ways—through portrayals of characters and through philosophical disquisitions. Usually, he blends the two which imparts a tone of high seriousness to the epic. His exposition of subtle philosophical and spiritual concepts in a language of the people is so masterly that the basic postulates can be comprehended even by the uneducated masses. The portrayal of an eternal, timeless war between the good and the evil—and the triumph of the former over the latter makes the *Manas* a work of universal appeal.

The artistic quality of the *Manas* has a universal appeal. Its aesthetic relevance transcends the bounds of time and space. While reading the epic a reader goes through a pattern of experiences—imaginative, emotional and intellectual. An epic makes a direct appeal by its verbal and rhythmic music in which an infinite variety of sound patterns are artistically woven together. Its imagery appeals to the imagination. Tulsi has culled his images

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from different sources of life—peasant life, court life, priestly environment, literary classics and folk-literature. Thus the book is a vast gallery of images, ranging from exquisite miniature paintings to large frescoes. Its emotive content evokes rich psychological responses and the thought element stimulates our intellect. Tulsi's style too has all the embellishments of a master craftsman. He excels in the use of onomatopoeia, sustained metaphors and similes which he took direct from the book of Nature and not from his predecessors.

Tulsi has displayed his skill in the weaving of plot, arrangement of incidents, presentation of dialogues, and delineation of thoughts and sentiments. The plot of the *Manas* is quite compact. The main plot and the sub-plots are closely knit together. The beginning, the middle and the end of the narrative are so devised as to produce an artistic synthesis of its various constituents. Except for the prologue, the epilogue, the invocations, and the didactic and reflective verses scattered in the work, there is a planned development of the narrative which gives an organic structure to the *Manas*.

The *Manas* is both a work of artistic excellence and an expression of persuasive sermon. Tulsi drew on the ballad form of the folk tradition meant for singing, and distilled his literary content in that format. His knowledge of the classics and scriptures refined the folk tradition. The ingenuity of Tulsi lies in bringing about a synthesis between the objective structure of the epic and the subjective pattern of devotional poetry. This synthesis is unprecedented in world literature. Another salient feature of the format of the *Manas* is the dexterity with which the poet has combined the narrative and dramatic styles and has re-structured the story of Rama in an organic whole. One is stuck by the skill with which he has woven the threads of the story narrated through the dialogues of four different pairs of narrators and listeners—Yajnavalkya and Bharadwaj, Shiva and Parvati, Kakabhushundi and Garuda, and Tulsi and the assembly of saints.

The *Manas* has two types of dialogue structures—that of the narrators and that of the characters. The former is the outer envelope that encapsulates the cognitive experience and describes events as occurrences from the point of view and judgment of the narrator, while the latter is the representation of an action in which the characters themselves participate. Tulsi had an eye on dramatic action too because he was the first to organise Ramlilas (open air dramatic performance of Rama's story before the masses) at Banaras. For this purpose he employed 'dramatic' events. Here the language used is suited best to drama, characters are motivated for the display of an action, and motifs are assimilated to drive the action forward. A few significant dramatic events are confrontations between pairs of characters: Lakshman-Parashuram, Kaikeyi-Manthara, Kaikeyi-Dashrath, Kevat-Rama, and Angad-Ravana. Their dialogues have potentiality for effective dramatic performance. Here the poet is not merely a narrator but a dramatist par excellence. Thus in its format the *Manas* is not merely a narrative epic which is read but one which is meant for recital and dramatic performance too.

The *Manas* is a monumental epic, a great work of devotional poetry and a moral guide to practical life. It attempts to lift life beyond the mundane. Its message goes deep down to the readers as it appeals to their heart and mind and affects their sensibility. Like the *Aeneid*, the *Manas* too has been a 'set book' for centuries of scholars, students and laymen. It evokes admiration and respect from all quarters. It occupies a pride of place in world literature since it transcends spatio-temporal dimensions in its power and influence.

S.S.G.

POETIC FORM: Opinions are divided on the exact nature of the poetic form of Tulsidas's *Ramacharitmanas*. It is not quite an epic (mahakavya) of the classical style, nor is it a purana. Again, it is entirely different in its pattern from the pseudo-Persian form of the allegorical narratives of the sufi mystics. It has, indeed, a close resemblance to the style of the Apabhramsha prabandha-kavyas, and Tulsidas seems to have deliberately followed the poetic pattern of the Apabhramsha 'chariu' or 'charita' kavyas (i.e. biographical poems) like the *Paumchariu*. Yet the difference between them is also not negligible. Actually, the poetic form of the *Manas*, like its subject matter and underlying philosophy, is so 'synthetic' in its composition that it is not possible to be categorical about it. Just as in its content, the Advaita, the Dvaita and the Visishtadvaita, Jnana and Bhakti, philosophy and mythology are all blended together, so, in its form also the mahakavya and the purana forms of Sanskrit and the poetic conventions and verse combinations of Apabhramsha narratives are cast in a composite pattern which in its totality does not agree with any one traditional form. Yet, broadly speaking the *Ramacharitmanas* is an epic, with all its essential elements, viz. great events, sublime personae, powerful style, universality of outlook and lofty ideals.

As a work of poetic craft, the *Manas* evinces a rare genius. The story flows from the lips of several narrators who besides describing the material events in Rama's life answer all religious queries that arise from time to time and thus keep the spiritual character of the story intact. This manifold narration makes the plot a little complicated but the poet has woven them so dexterously that the movement is not disturbed. The poet is so inspired by the divine frenzy that the tiny metre of 16 syllables flows on irresistibly with great tempo. His speech is not unadorned, but the ornaments form an integral part of the speech and nowhere divert the stream of poetry which moves on steady and serene.

It is difficult to compare the *Ramacharitmanas* with any classic of the West—there is hardly any work in

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Indian literature either of a similar character. The epics of Homer and Virgil are much too secular in their outlook, the *Divinia Comedia* is primarily an allegory over-emphasizing the inner aspect of life. Milton's *Paradise Lost* is an epic of great power but that power comes not from faith but from revolt. Similarly, Valmiki's *Ramayana* with its vaster canvas and more secular attitude is a different work—and the stark realism of the great *Mahabharata* could never find favour with the author of the *Manas*. The *Raghuvamsha* is the epic-composition of an aesthete with an emphasis on the lyrical side of life. In the modern age, the *Kamayani* of Prasad is again an epic of the psyche essentially. Thus, in this great galaxy of Indian and Western classics, the *Ramacharitmanas* shines all apart by virtue of its peculiar synthesis of the material and the spiritual, of knowledge and faith, of the internal and the external life, of the subjective and the objective attitudes, and, finally of the good and the beautiful.

N.

RAMADAS (Marathi; b.1608, d.1681), popularly known as Samartha Ramadas, was born at Jamb in district Jalna of Maharashtra. His real name was Narayan Thosar. The family had inherited the tradition of sun-worship, besides the office of Kulkarni (revenue clerkship) of the village. Deeply religious, the boy Narayan fled from home and lived an ascetic life at Takli, near Nasik, for twelve years, seeking spiritual illumination. He studied the Vedas, the Upanishads and Sanskrit and Prakrit books on religion and philosophy. He copied Valmiki's *Ramayana* in his own hand which is still preserved at the Samartha Vagdevata Mandir at Dhulia. The intense yearning and agony of his soul are reflected in his famous songs *Karunashtake*. He tells us that he experienced during his 'sadhana' the mystical vision of Lord Rama, and called himself Ramadas, a devotee of Rama.

In the year 1632, he began his pilgrimage, visiting the whole of India from the east to the west, and from the Himalayas to Kanyakumari. He was distressed to see the sufferings of the people, which found an expression in his famous poems, 'Asmani sultani' and 'Parachakranirupana'. He worked for the resurgence of the ancient Vedic ideals of life.

A crusader with the sensitivity of a poet, and a saint with the spirit of a solider, he inspired thousands of people from all walks of life, the most well-known among them being Kalyan, Uddhava, Diwakar, Venabai, Akkabai, and Ambikabai. The renowned group, known as 'Dasapanchayatan', included Jayaramswami Vadgaonkar, Ranganathswami Nigadikar, Keshavaswami Bhaganagarkar and Anandmurti Brahmanalkar. It must also be noted that Shivaji himself received the blessings of Ramadas. In 'Anandavana Bhuvan', one of his poems, Ramadas wrote about his concept of 'Ramarajya' which he thought Shivaji could make a reality. Swami Ramadas was proficient in several languages such as Sanskrit, Hindi, Urdu, and Marathi. He even used Persian and Arabic words, wherever necessary, in his poems. He modified the traditional forms and improvised new ones to suit his purpose.

Dasabodha, his famous composition, expresses his vision and philosophy of life. It consists of 20 'dashakas' (i.e. 200 'samasas') with 7751 stanzas. The work is philosophical in nature, but the style is conversational—the Guru and the disciple being in dialogue with each other.

Next to follow was *Atmaram* on the subject of 'Maya' and 'Atman' and their relationship. The language and the exposition of the subject prove it to be a later composition. It shows the saint-poet's deep experience and profound philosophical knowledge.

Ramadas believed that *Atmaram* and *Dasabodha* convey intensely the inner world of his personal experience.

Another highly popular composition by Ramadas is *Manache shloka* or *Manobodhana* addressed to the mind. It has 205 shlokas in 'bhujangaprayat' metre which is easy for recitation. Belsare calls it 'an Upanishad in Marathi philosophical literature'. *Karunashtake* is another sensitive composition by him, which expresses his yearning for divine compassion. The various phases of a sadhaka seeking union with the Supreme self are expressed here with intense poetic fervour. In addition, Ramadas has written two cantos of the *Ramayana*, namely 'Sunderkand' and 'Yuddhakand'.

Ramadas composed padas also which are literally innumerable. More than seven hundred of these lyrics are included in the *Shri Samarthanchigatha*, edited by Anantdas Ramadasi. Some others are in *Dasavishramadhama*. Besides, there are hundreds of padas, unpublished but preserved at Dhulia. Because of their lyrical quality, emotional fervour and music, Ramadas used them for 'kirtana'. They are also distinguished for their picturesqueness and dramatic quality.

Ramadas composed padas in Hindi also. They appear to be a natural expression of his dynamic personality and played an important role in the national and cultural life of India.

Ramadas had a passionate love of music. He composed all his padas in various ragas, prevalent in his time. He used more than fifty ragas, the important ones being Asavari, Kalyan, Kafee, Jog and Pahadi.

Besides these, Ramadas composed thousands of abhangas which have been edited by Anantdas Ramadasi. He also wrote more than a hundred 'bharuds', a kind of Marathi folk song, a form rarely handled by the poets. His 'artees' (songs of worship) are sung even today on various religious occasions.

Ramadas was, indeed, a revered philosopher and poet. The movement he initiated came to be known as 'Samartha sampradaya' which spread far and wide in

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India. He emphasized the creed of dnyan (knowledge) and its strict observance in everyday life, and left a deep and lasting impact on the culture and literature of Maharashtra in particular and of India in general.

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RAMADAS (Rajasthani; b. 1726, d. 1798) came of a farmer's family of Bikamkor village. His father's name was Shardul and his mother's Anabhidevi. He was initiated by Hariramdas who belonged to the Ramasnehi sect of Sinthala and propagated the cult of Rama worship by travelling far and wide in Mewad, Malwa and Marwad. In 1763 he established his seat at Khedapa (Jodhpur). Although this seat is considered to be a branch of the Sinthal peeth, its tradition is different from that of the peeth. Ramadasji was a householder. After his death his son and disciple Dayaludas led the sect. Fifty-two distinguished disciples of Ramadasji set up 'Ramdvaras' (centres for the worship of Rama) at various sites.

Ramadasji's preachings include over 1,700 sakhis in the doha style, 72 harjas (songs in praise of God) and 24 granths on religious subjects. The subjects of his preachings are moral principles, worship of the 'formless' God and related subjects, while in pursuit of the divine goal, devotion to Rama and Sabadyog are emphasised. Recitation of the name of Rama is considered the best means of attaining 'mukti' (salvation) from the cycle of birth and death. Avoiding the extreme paths of worldliness and abstinence, Ramadasji chose the middle path. He attacked blind faith, religious orthodoxy and show of pomp, and taught observance of virtue. Besides the doha, he has employed other metres like soratha, kavitt, chaupai, nisani, jhulana, chandrayana, chhapaya, udhor, ardhnabhujangi and kundalyan. His preachings have been published. One may infer about his life from the work, entitled *Parchi*, by his disciple and from the other works in his tradition.

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RAMADAS, BELLAMKONDA (Telugu; b.1923, d.1971), poet and playwright, was born at Narasaraopet. His father, Bellamkonda Raghava Rao, was a famous Sanskrit scholar who introduced his son to Telugu and Sanskrit classics. A keen student, Ramadas studied the Western classics by himself. The family, having lost the ancestral property, had to suffer a great deal and Ramadas had to struggle for livelihood.

Ramadas joined the Progressive Writer's Movement when it was in full swing. He was one of the three poets who wrote *Nayagara*, the first anthology of progressive poetry, the other two poets being Kundurthi Anjaneyulu and Yelchuri Subrahmanyam. They were also inspired by the Indian freedom movement and wrote poems in memory of Alluri Sitarama Raju, Bhagat Singh and Thakur Chandra Singh, the heroes who fought against the British and lost their lives during the struggle. The 'Nayagara' poets believed that the Communist Manifesto was the greatest literature in the world. Their own book, *Nayagara*, was first published in 1934 and created a stir in the Telugu world.

Ramadas also wrote a revolutionary play entitled *Punarjanma* (Rebirth) in which he took the cause of a callgirl, who was forced into debauchery when betrayed by her cunning lover. The playwright deals with her problem with great sensitivity, and the play can be considered one of the most significant plays in Telugu literature. Ramadas wrote another play, *Masterjee*, which was adapted from Gogol's famous play *Inspector General*. It was put up on the stage hundreds of times and is still a popular play. In his another *Akasa Ramanna*, he highlighted the social evils of the present-day society and introduced the character of a C.I.D. officer who terrorised the evildoers. This play was also a great success and drew packed houses.

Ramadas's poems *Na gitam* (My poem), *Cherasala* (Prison), *Asoka vriksham* (Ashoka tree) and *Nishkramanam* (Exit) are also praiseworthy from any literary standard. He believed that 'Life is a cross and every man a Christ'.

Ramadas had worked as a sub-editor in *Andhra prabha*, a Telugu daily. He also translated Tagore and many classics from Russian literature. His translation of *Gitanjali* was highly acclaimed in literary circles.

K.R.R.

RAMADASA AYYANGAR, NELATURU (Telugu; b.1891, d.1973) did his M.A. in both Sanskrit and History from Madras University, and taught the two subjects at V.R. College, Nellore. He was a well-known critic and commentator. He was a close disciple of Sri Vedam Venkataraya Sastry, the doyen of critics and commentators in the last quarter of the nineteenth and the first quarter of the twentieth century. In the literary polemics of his times, he championed the views of his preceptor on various aspects of Telugu literature and language. His critical articles, such as 'Kalagati talapotalu', 'Telugu-juttina-togudu', 'Bhishma brahmacharyamu', 'Ratnavali vyasamulu', etc. were published in the leading literary journals of the day.

Ramadasa Ayyangar's glosses and commentaries in Telugu on the *Abhijnana Shakuntala* of Kalidasa, *Uttaramacharita* of Bhavabhuti, and *Mudrarakshasa* of

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Vishakhadatta are widely known, and won him great acclaim. For the Andhra Pradesh Sahitya Akademi, he edited the Telugu classic, *Amukta malyada* by Srikrishnadevaraya, with a critical introduction.

Ramadasa Ayyangar was also a talented actor. He played very ably many a role in the plays of his teacher, Vedam Venkataraya Sastry, and was particularly praised for playing the roles of Bussy in *Bobbili yuddhamu* and Chekumuki in *Prataparudriyamu.*

C.V.R.R.

RAMADASI SAHITYA (Marathi) denotes the writings of the followers of Samartha Ramadas. The term 'followers' however, includes not only the direct disciples of Ramadas such as Kalyana and Uddhava but all those writers who belong to the cult of Ramadas. Interpreted thus, even modern scholars like V.K. Rajawade and Shankararav Deva have contributed to this literature. The latter was a devotee of Ramadas, while the former was responsible for giving a systematic interpretation to the life and writings of Ramadas.

Ramadasi Sahitya is vast in its expanse and it is only through the scholarly efforts of such persons as Shankararav Dev that a large number of Ramadasi writings have seen the light of the day, and a huge collection of manuscripts is available for study.

Notwithstanding its bulk, much of Ramadasi literature, with the exception the profound works of the Guru himself, lacks depth and emotional appeal. Another exception is Devadas of Dadegaon. Lacking the social and political awareness of Ramadas, these works lapsed into traditional spiritual-devotional poetry, often of a mediocre kind. As S.M. Mate has remarked, Ramadas was defeated by his own followers: such is the disparity between the literature of Ramadas and that of his followers.

The phenomenon of lapse, interestingly enough, began in the hands of the direct disciples of Ramadas himself. Uddhava, Kalyana and Annappa can be looked upon as test cases. They did write on Vedanta, bhakti and some episodes from the puranas and the *Ramayana,* but hardly made any significant contribution to Bhakti literature.

One of the important features of Ramadasi writings is biographical literature on Ramadas. This literature begins with Bhimaswami of Tanjavar (1642-1742), whose *Laghucharitra* was written soon after the demise of the master. Another biography of Ramadas comes from Giridhar (1653-1729), the author of *Samarthapratapa* who gives a fairly detailed description of the Guru and his times. There are forty works to Giridhar's credit, including four that try to explain and interpret *Dasabodha.* Giridhar also wrote seven different *Ramayanas* out of which five are available. The deeds of Lord Krishna were also described by him in his *Harilila* and *Krishnakathatarang*a.

Uddhvasuta (later 18th c.) wrote *Samarthacharitra* in Ovi form, whereas Bhimaswami had written his in 'abhanga' form. His *Bhaktalilamrita* begins with the life of Ramadas and describes it in 121 abhangas. In addition, he gives an account of thirty-seven other saints also in this book. Meruswami too includes Ramadas's life in his *Ramaschala* which shows the influence of Jnaneshwara as well. Then we have *Hanumantaswamichi bakhar,* said to have been written by Hanumant though some critics maintain that it was prepared for him by one Rango Medhe.

Atmaram Ekkehalikar's *Dasavishramadhama* is a class in itself, an 'Encyclopaedia Ramadasica' consisting of 121 chapters and more than sixteen thousand ovis, written during 1903-1908. The work is however prosaic, though it contains a good deal of information.

There are some philosophical-cum devotional works also written by the Ramadasis. One such work is *Svanubhava Dinakar* by Dinakar Gosavi (1628-1703). This work in 6750 ovis is divided into sixteen 'kalapas', further divided into eighty-one 'kiranas', and presents a good synthesis of Vedanta and devotion to Rama.

Haribhau Bhondave (1708-1777) is a rare combination of two different streams, Varakari and Ramadasi. His abhangas betray the influence of Tukaram. His *Haribodha*, consisting of two thousand ovis, is a dialogue between a teacher and a disciple. *Dnyansagar* is his another important work consisting of eighteen thousand ovis. However, the most astonishing aspect of Bhondave is his rational approach which is quite remarkable in eighteenth century India.

The Ramadasi tradition continued even during the nineteenth century, with Naraharidas writing his *Abhanga Ramayana* and Narasoba some captivating abhangas.

One may recall that even women were admitted to the fold of Ramadás, some of whom wrote good poems. One Venabai wrote *Sitasvayamvara* and the *Ramayana* in five kandas, while Ambabai and Bayabai wrote some touching poems.

Further, there is a group called 'Ramadasa Panchayatan' including the Guru and four of his contemporaries who are said to have been his followers. They are Jayaramaswami Vadagavkar, Ranganathaswami Nigadikar, Anandamurti Brahmanalkar and Keshavasvami Bhaganagarakar. These five are collectively known as Dasa-Panchayatan. If this group is accepted, one may include even their works in Ramadasi Sahitya.

In our times scholars like Rajawade, Dev, Bhat and Alatekar have made significant contribution to the study of Ramadasi literature.

Sa. Mo.

RAMAIYA, B.S. (Tamil; b. 1905) joined *Manikkodi,* a Tamil journal, founded by K. Srinivasan and popularized by Va. Rajagopalan (Va. Ra). Under his editorship,

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Manikkodi served as an excellent forum for Pudumaippittan, Ku. Pa. Rajagopalan, N. Pichamurtti, Mauni, C.S. Chellappa, Chidambara Subramanyan and P.G. Sundararajan who explored the range and power of the new literary form of the short story. Ramaiya is a prolific writer with a wide range and outstanding narrative skills. He is a humanist, not overtly bothered with techniques. The folk story form is supple enough for him as seen in 'Sivasakti nirutyam', 'Edirkkatchi', and 'Kanchikkalaiyam'. All his writings are sculpted around well-chosen plots and exude social sensibility. 'Malarum manamum', with which Ramaiya made his debut, deals with the problems of widow remarriage, a subject which Va. Ra. had taken up in most of his writings.

Pirema haram, a novel, pleads for the creation of a society in which women and men, of all castes and religions, are equal and in which reason reigns supreme.

Polygamy, another social evil, is the theme in 'Ennotu majik kanavan' (My former husband). His 'Nakshattirakkulandai' (The child of star) is an artistic exploration of a child's mind.

The theatre cast its spell on Ramaiya. He started with a puranic play, *Terottiyin makan* (The charioteer's son, 1957). This won him a prize from the government of Tamil Nadu. The prestigious S.V. Sahasranamam's Seva Stage performed it as well as his later plays, *Panchali shapatam* (The vow of Panchali, adaptation of C. Subrahmania Bharati's minor epic with the same title, 1961), *Malliyam mangalam* (1950), *Poliskaran magal* (Policeman's daughter, 1962), *Pu vilangu* (Shackles made of flowers, 1963), *President Panjaksharam*, a play based on Gogol's *Inspector General*, 1957). *President Panjaksharam* deals with the shady transactions rampant in contemporary personal and public lives, with special reference to local government administration. In 1980, he published his *Manikkodi kalam*, reminiscences of his association with *Manikkodi*, invaluable for the students of Tamil literary history, criticism and journalism. His works include *Cinema* (On the production and direction of films, 1943), *Nada vilakku* (The eternal lamp, novel, 1955), *Radionatakam elutuvadu eppadi?* (How to write a radio play, 1955), *Tinai vidaittavan* (The one who has performed a good deed, novel, 1961), *Kungumappottu Kumarasami* (Kumarasami with 'tilak' on his forehead, short stories, 1963), *Puvum ponnum* (Auspicious and opulent, short stories, 2nd ed. 1963).

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K. Su.

RAMAKRISHNA KAVI, MANAVALLI (Telugu; b.1866, d.1957) was born in Numgambakkam, Madras. He studied B.A. with History as his main subject and did his M.A. in Sanskrit later. When he was twenty, he was already proficient in five languages, namely Sanskrit, Telugu, English, Tamil and Kannada. Later, he became acquainted with eighteen languages.

Ramakrishna Kavi was interested in research even from his early age and collected several oriental manuscripts. He became private secretary to Vanaparthi Samsthanadhishwara in 1904, and found many ancient manuscripts in the library of the Samsthanam. He brought out a publication called *Vismruta kavulu* (Forgotten poets), thus bringing many ancient works to light. Several books like *Sriranga mahatmyamu* by Bhairavakavi, *Kridabhiramamu* by Srinatha, *Kumarasambhavam* by Nannechoda, *Nitishastra muktavali* by Bhadra Bhupala, *Paratattva rasayanamu* by Phani Bhatt, *Tripurantakodaharanamu* by Tipparaju, *Anargha Raghavamu* by Thimma Bhupala, besides *Prabandha manibhushanam*, *Udayanodayam*, *Iravatacharitram*, *Dimdima prahasanam*, *Raghunatha-Ramayanam*, *Sambopakhyanam*, *Mudramatyam* and *Sakala niti sammatam* were edited and published by him. He supplied some manuscripts like *Varahapuranam* to Sri Kandukuri Veeresalingam Pantulu and got them published by him.

While at Vanaparthi, he collected some Kakatiya inscriptions. He also published *The Lithic Records of Hyderabad*.

After working at Vanaparthi for ten years, he was appointed at the Oriental Manuscripts Library in Madras. He toured Andhra along with Veturi Prabhakara Sastri for collecting Sanskrit and Telugu palm leaf manuscripts. He also toured Kerala to collect Sanskrit manuscripts, and published in the 'Dakshina Bharata' series, *Chaturbhani*, *Tapasavatsa Rajam*, *Kundamala* and plays like *Kaumudi mahotsavam*. He could get hold of Bharata's *Natyashastra* and *Abhinava Bharati* in his tours. Three volumes of his work came out during his life time through the Baroda Oriental Research Institute. The fourth volume was published after his death. His commentary on *Natyashastra* brought him worldwide reputation. Further, he got the rare manuscripts in Tanjavur library separated from the rest of books. He also toured Rayalaseema districts and Northern Circars for collection of manuscripts.

He wrote articles in English as well, published under the title, *Literary Gleanings on Sanskrit Literature*. He was also commissioned by Madras University to render the Mackenzie Volumes (in Telugu) into English. Later, he was appointed Education Officer under the Tirumala Tirupati Devasthanam. He set up a journal for Oriental research and published a number of articles in it. In 1940 he was appointed Head of the Sanskrit section at Sri Venkateswara Oriental Research Institute, and worked there for about fourteen years.

He was given the title of 'Kavi' at an early age. He wrote *Mrigavati* and *Vasantavilasam* in the classic prabhandha style. He also used a pseudonym, Kalankaka-

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vi. He wrote a novel, *Samtapa savatsanjam*, for the benefit of students, and rendered into Telugu thirteen plays of Bhasa. Two of them, including *Karnabhara*, were printed. His own play *Kalingasena* is available up to three acts. At the age of sixty-nine he published his most important work on Sanskrit *Natyashastra* under the title *Bharata kalasam*. He published many essays on literature in Sanskrit, Telugu and English.

J.V.S.

RAMAKRISHNA PILLAI, K. (Malayalam; b. 1879, d. 1916) is an unforgettable name in the field of journalism in Malayalam. Better known as 'Swadeshabhimani', which in fact was the name of the paper he edited, he set an example of devotion, sacrifice and fearless editing in the field of Malayalam journalism.

Even during his student days, the rebel in Ramakrishna Pillai revolted against corruption in administration and injustice and inequity in society. He developed early interest in journalism, and started writing a column, 'Letters from Neyyattinkara' in some of the papers of the day. Strength of conviction, idealism and uprightness were the main qualities of his mind reflected in these columns.

He took up the editorship of the journal *Kerala darpanam* in his student days (1900) and for that venture he was thrown out of his house by his uncle. However, he opened a new vista in the profession through his editorship. Later, he accepted the editorship of *Malayali* also. The next year he was requested to take charge of a new magazine called *Keralapanchika* which he edited till 1903.

Ramakrishna Pillai started his career as a journalist at a time when the Indian press, as a whole, was at the threshold of a change. Because of the growing influence of the national liberation movement, the Indian press was becoming more and more aggressive and dynamic. There was widespread opposition to the stringent press laws, and Ramakrishna Pillai took up the leadership of such patriots in Travancore. He started a publication of his own, namely *Keralam*, which laid equal stress on social reformation and administrative reforms.

In 1905 the famous *Swadeshabhimani* came into existence. First published from Vakkom, it was shifted to Trivandrum later. It was one of the foremost publications in the State which raised effective resistance against the notorious press laws. Through his writings Ramakrishna Pillai exposed the true nature of palace politics and corruption and favouritism rampant in the corridors of power.

During this period he found time enough to continue his legal studies and also edit two other periodicals namely *Vidyarthi* and *Sarada* (the only women's magazine of the time). He used the columns of his paper to launch an attack on authorities who indulged in anti-social activities.

"Very intelligent people like Achary dwindle like blades of grass in breeze. In such circumstances they depend on legislations which are framed with the intention of strangling people's liberty. But such excesses of administrators could be countered by the opposition of the people."—so ran an editorial in *Swadeshabhimani* on the then Dewan of the state, P.Rajagopalachary. As a reaction to this, a royal proclamation was issued on 26 September 1910 deporting Ramakrishna Pillai from Travancore and confiscating his press and paper—a martyrdom for a righteous journalist in the service of his countrymen.

The action of the government was severely criticised by national papers, and the Malayali Association of Malaysia presented Ramakrishna Pillai a gold medal with the word 'Swadeshabhimani' inscribed on it.

Ramakrishna Pillai is also remembered as a writer, critic and social reformer. He enriched the Malayalam language with varied contributions to biography, history, literary criticism, etc. He spoke out, loud and clear and at times with virulence, on the authors he criticised. His criticism of the novels of C.V. Raman Pillai and Balakalesavadam are examples. The short biography of Karl Marx written by him is the first Marxist document in Malayalam. He also wrote books on Socrates, Columbus, Franklin and Mahatma Gandhi. His book on Gandhi is the first biography of the great national leader in any Indian language. Perhaps his most important work is *Vrittantapatra pravartanam* (1912), a dissertation which elucidates the functions and techniques of journalism.

T.R.R.N.

RAMAKRISHNA RAO, ABBURI (Telugu; b. 1896, d.1979) was born in Krishna district and became a poet early in his life. He wrote his first poem 'Jalanjali' in 1909, which was published in 1914 when he was still a student. He studied Sanskrit at Maharaja's College, Mysore. Early in his life he came into contact with the great freedom fighter Pattabhi Sitaramaiah and an eminent poet Challapilla Venkata Sastri who left his impression on his thought.

One of his early works is 'Mallikamba', a tragic love story in verse. During 1917-1919 he lived at Santiniketan and was inspired by Rabindranath Tagore. He learned Bengali and studied the political and philosophical writings of Sri Aurobindo. He wrote 'Oohaganamu', a poem that reveals his imagination and fine poetic technique. On his return from Santiniketan, he contributed his essay 'Abhinava kavita prasamsa' to the first literary supplement of *Andhra patrika*. Coming under the impact of the Indian freedom struggle he wrote a *Burra katha* (a ballad) on the tragedy of Jalianwala Bagh which was immediately banned by the British government. Another poem by him, 'Suryaraju kathalu', published in the cultural weekly

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Krishna patrika, became equally popular. He also wrote 'Nadisundari' during this phase, and it is acclaimed as one of his best poems. And, for a change, he wrote a detective novel *Mangalasutram*.

Ramakrishna Rao was appointed the first Telugu lecturer at the newly established Andhra University in 1926. Later, he became the University librarian. He now read many classics of world literature and sensitively grasped the literary trends in several languages. He was the first Andhra poet who read the Manifesto of the Progressive Writers Association based in London, and encouraged Sri Sri to study it himself. He was one of the founders of the Indian Progressive Writers' Association. He studied Marxism and was attracted towards it. He also read the books and articles of M.N.Roy and was thoroughly impressed with his ideas. In 1939 he founded the 'Indian Renaissance Association' along with M.N.Roy, Tarkatirtha Lakshmana Sastri Joshi and Agyeya, the Hindi writer. His connection with the doctrinaire communism was, however, short-lived.

Ramakrishna Rao was a guiding spirit for many modern poets. He was equally a good actor and producer of plays, introducing many modern techniques in dramatic production. His poetic output is meagre but rich in content. He was a fine craftsman and master technician, besides being an intellectual who tried to enrich human values through his writings. His other well-known poems are 'Thetagiti', 'Dwipada' and 'Mutyalasaram'.

K.R.R.

RAMAKRISHNA SASTRY, MALLADI (Telugu; b. 1905, d. 1965) was a short story writer. Graduating from Machilipatnam, he proceeded to Madras to take his M.A. degree and later settled there. His interests were wide and varied, from the Vedas and puranas down to folklore and western cinema. He was proficient in a number of languages—English, Telugu, Sanskrit, Hindi, Gujarati, Kannada, Urdu, Pali, Marathi and Bengali. He was one of those who defended the Devadasi system when others condemned the institution and sought to abolish it altogether. He held that the devadasis were not just fallen women but preservers and promoters of fine arts who had dedicated their lives to bhakti and shringara. To him art was not merely enjoyment, but also creation. And enjoyment did not have to be defilement, it was aesthetic pleasure. He was an exponent of 'Amalina shringara' (Platonic love). He went to Tanjore to transcribe the works of Muddupalani *et al*, and was instrumental in bringing out critical editions of such books as *Hamsavimshati* through the Sringar Kavya-grantha Mandali of Machilipatnam. He wrote for films too, though he devoted a lot of time to writing stories, poems and literary essays.

Ramakrishna Sastry has some two hundred stories and an equal number of literary essays to his credit. Some of his short stories are collected and published in ten volumes: *Alloneredu* (1957), *Muni goranta* (1957), *Rasamanjari* (1957), *Mattakokila* (1960), *Kamunipurnami* (1960), *Chengalva* (1960), *Chitrashala* (1960), *Rangavalli*, *Dodammi* and *Swara mela*. There are others yet to be collected. His stories stand apart as masterpieces of literary art. They are full of variety. Sastry evokes a fairy tale atmosphere with his flowery classical style as in 'Kamunipurnami' and a 'Chengalva'. He can be sarcastic and sardonic as in *Ardha nari*. In *Tatayya kathalu* (Grandfather's tales), he creates a character called Tatayya (grandfather) in his own image to represent what is best in our tradition. He can humanise a dumb animal as in 'Kanukali' and evoke pathos. As a writer of prose, he ranks very high. His style is subtle, sonorous and allusive. Sastry wrote some beautiful lyrics too. Had he confined himself only to lyrical poetry, he would have been an excellent romantic poet.

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G. Sr.

RAMAKRISHNA, TENALI (Telugu; *c.* 1485-1575). The first efflorescence of Romanticism in Telugu literature took place in the 16th century, and Tenali Ramakrishna occupies a high position among the poets who vied with one another in enriching literature in that age. His original surname was 'Garlapati', but he acquired the new surname because of his association with the town of Tenali. He is believed to have been one of the eight great poets—Ashtadiggajas—who adorned the court of the Vijayanagara emperor Krishnadevaraya. His gift of repartee and love of fun and pranks made him some kind of a folk hero in South India, with the result that the power and originality of his poetical works and the rare felicity of his phrasing remained largely unknown to the general public even among the Telugu people.

Three of his narrative poems have survived, and his *Panduranga-mahatmyamu* is rightly regarded as one of the pancha-kavyas in Telugu, whose study is a must for those who aspire to be sound scholars in the language. He was intially a Shaivite, and his name appears as Tenali Ramalinga Kavi in his first poem *Udbhataradhyacharitramu*. He appears to have embraced Vaishnavism subsequently, perhaps because of his association with the Vijayanagara court. He extols Bhattaru Chikkacharya as his guru in *Panduranga-mahatmyamu*, a work intended to

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glorify a Vaishnavite place of pilgrimage. The last poem *Ghatikachala-mahatmyamu* also deals with the sanctity of another Vaishnavite pilgrimage centre.

Udbhataradhya-charitramu, a poem in three cantos, is based on an episode in Palakuriki Somanatha's *Basava-puranamu*, and deals with the Shaivite preceptor Udbhata, and incidentally with the sanctifying quality of the holy city of Kashi (Varanasi). A laudatory verse on Vishnu in the invocation to the gods at the beginning of the work shows that the poet was free from religious bigotry.

Panduranga-mahatmyamu, a poem in five cantos, reveals the flowering of Ramakrishna's poetic genius, and belongs to the class of poems known as kshetra-mahatmya-kavyas which are intended to describe the glory of some place of pilgrimage. These poems narrate the story of despicable sinners who are freed at once from the taint of sin by merely visiting a place of pilgrimage. The greatness of Panduranga and his kshetra is brought out through nine stories in the poem, but easily the most notable among them is the account of the rake Nigama Sarma who is redeemed by a visit to the holy place. The poet's presentation of a middle class household and his portrayal of Nigama Sarma's sister, who is fond of her wayward brother and tries to persuade him to mend his ways and give up his profligacy, are memorable. The felicity of the poet's narration and his deft phrasing have added to the beauty of the work.

Ghatikachala-mahatmyamu, a poem in three cantos, is also a Vaishnavite work, intended to sing the praise of Yoga-Lakshmi-nrisimha, and His shrine on Ghatikachala. Ramakrishna wrote the narrative part of the poem, but the exordium appears to have remained unfinished when he passed away, and the poem was subsequently dedicated by his grandson to the Maharashtrian ruler Khandoji.

A.R.R.

RAMAKRISHNAIAH, KORADA (Telugu; b. 1891, d. 1961) was a scholar of Sanskrit, Telugu and English. In his early years he composed short poems on patriotic themes but his main talent found expression in the field of Telugu linguistic studies, poetics and literary criticism. He was the author of *Andhrabharata kavitavimarashanamu, Kalidasuni kavita pratibhalu* and other literary essays. He read several scholarly papers at the sessions of All India Oriental Conferences. *Sandhi, Dravidian Philology, Dravidian Cognates* are among his works of importance.

He worked as lecturer at Maharaja's College, Vijayanagaram, and as Head of the Department of Telugu in Madras University. At the Madras University he infused a new critical outlook in the study of Telugu language and literature. His first publication was a critique on the *Andhra Mahabharata (Andhrabharata kavitavimarshanamu)*, the earliest extant work in Telugu. It was a new approach to the study and appreciation of literature. He also published numerous literary essays and works like *Kalidasuni kalapratibhalu* (Mind and art of Kalidasa), expounding the substance and technique of literary criticism. After the publication of the critique on Bharata, Ramakrishnaiah was drawn more to comparative Dravidian philology to which he made some important contributions. He published *Studies in Dravidian Philology* (1935) explaining the agglutinative character of the Dravidian languages, and *Dravidian Cognates* (1945), a collection of cognate vocabulary in the major Dravidian languages with linguistic notes and a valuable introduction. In the numerous research articles which he published, he brought out a wealth of material on comparative Dravidian Philology and the development of the Telugu language. Some of them are 'Dravidian Languages and Prakrits', 'Dravidian Phonetics' (I to III), 'Antasthas in Dravidian' Languages'; 'Dravidian Inflexion', etc.

The book *Sandhi* (1935) deals with the principles of euphonic combination in Telugu from a historical point of view. Here Ramakrishnaiah says, "Most of the grammars of the Telugu Language are merely of prescriptive nature. The Telugu grammarians, and for the matter of that, all Indian grammarians, have in the analysis of their vernaculars followed the principles which the grammarian Panini has adopted in his analysis of the Sanskrit language. He mentioned the differences between the old Vedic and later Sanskrit by drawing a distinction between them as 'chhandas' and 'bhasha'. But the Telugu grammarians were generally very conservative in recognising the changes due to the growth of language."

Ramakrishnaiah felt that a complete study of the grammar of a language requires an intercomparison of the grammatical facts of closely allied languages and hence he made an attempt to introduce the historical method into the field of Telugu grammatical studies. Sandhi proved to be a stepping stone for tracing further the history and development of the Telugu language.

Another scholarly book, *Dakshina desha bhasha saraswatamulu*, was published in the year 1949. In this book he made an attempt to deal with the various aspects of 'deshi' language with a view to getting at the common literary and prosodial tradition, underlying the development of the indigenous forms of literature in South India. The object of this work was to rouse the interest of the students in a comparative study of a Dravidian prosody and of forms of indigenous literature of South India. While Korada Ramakrishnaiah was working as lecturer at Maharaja's College, Vijayanagaram, he gave lectures on the history of Telugu literature and its growth, and later

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published *Bhashotpatti kramamu bhasha charitamu*. The books *Bhasha charitra vyasamulu* and *Andhra bharata kavita vimarshanamu* show the depth of his scholarship and his keen analysing faculty.

Besides original works, he edited a number of classical Telugu works for the Madras University, namely *Vishnupuranamu*, *Vishnumayanatakamu*, *Navanatha charitramu*, *Paratattvarasayanamu*, *Vallabhabhyudayamu*, and *Kumarasambhavamu*.

He presided over the Telugu section of the All India Oriental Conference at Tirupati in 1944 and over the Dravidian Culture section at Dharbhanga in 1947. He was the recipient of a State Award in 1949-50 for his *Telugu Language : Its Origin and History*.

K.M. Sa.
Sh. M.A.

RAMAKRISHNAMACHARYULU, DHARMAVARAM (Telugu; b.1853, d.1912), one of the most well-known modern dramatists of Andhra, was born at Dharmavaram, a town in Anantapur district. His father settled down at Bellary as a Telugu Pandit in a local college.

A prodigy who could recite and reproduce *Amarakosha* at the age of three, Ramakrishnamacharyulu became proficient in Sanskrit, Telugu and English at a very early age. After passing the Pleader's examination, he settled down as a lawyer at Bellary. The Kannada Yakshagana performances in the town inspired him to playwriting. He wrote *Swapnaniruddham* (1886) in Kannada which was a great success on the stage when performed by his own troupe, Sarasa Vinodini Sabha.

Dharmavaram then ventured to write a play *Chitra naleeyam* (1887) in Telugu, which brought fame both to the Sabha that performed it and to the director-cum-actor-writer. Following the success of this venture, Dharmavaram wrote twenty-nine plays, out of which fourteen were published. Two of his Kannada plays *Swapna Aniruddha natakamu* and *Upendravijaya*, and thirteen Telugu plays still remain unpublished. Among the thirteen plays in Telugu, manuscripts of only five plays are available with his sons at Bellary.

Among the published plays, *Chitranaleeyamu* (1887) was the first. Then followed *Savitri chitraswamu* (1889), *Vishada sarangadharamu* (1889), *Chirakari* (1891), *Brihannala* (1896), *Varudhini* (1896), *Paduka pattabhishekamu* (1905), *Prameelarjuneeyamu* (1905), *Prahalada muktavali* (1915), *Abhignana manimanta natakamu* (1916), *Panchali swayamvaramu* (1918), *Mohini Rukmangada* (1920) and *Roshanara Sivaji* (1922).

In all these plays, Dharmavaram blended the Indian and Western modes of dramatic writing. He divided the plays into acts and scenes and retained the convention of Nandi Prastavana. In some he included even a Purvaranga (prologue) and an Uttara ranga (epilogue). His *Vishada sarangadharamu* is the first tragic play in Telugu and he continued the genre in *Ajamila* (an unpublished play) and *Paduka pattabhishekamu*, in which the tragic flaw in the protagonist led to his fall. All his plays, except *Varudhini*, are five-act plays.

As the director of all his productions, Dharmavaram introduced a new trend in Telugu theatrical presentations by making his actors 'sing' both the poems and the songs. Thus he became the originator of a strong Telugu theatrical tradition - the musical drama.

His *Vishada sarangadharamu* is the first Telugu tragedy. In an extensive introduction to the play, Dharmavaram maintains that Rajanarendra, father of Sarangadhara (in this partly mythical, partly imaginative play), is the protagonist of the play. Due to an overbearing 'kama' (desire), the king succumbs, and hence the tragic end.

Dharmavaram also constructed a theatre exclusively for his own dramatic troupe. He performed his plays not only in the major towns of Andhra, but also in Madras, Mysore and Hyderabad. His influence on Telugu drama was so marked that he was given the title 'Andhra nataka pitamaha'.

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M.N.S.

RAMAKRISHNAN, KATAMMANITTA (Malayalam; b. 1935) was born in the village Katammanitta near Pathanamthitta. He took his degree in 1957 and was in Calcutta in search of a job in the following year. In 1959 he left for Madras where he became an employee of the Postal Department. Eight years later he was transferred to Trivandrum which has been his home since.

Ramakrishnan's poetic personality is the complex product of the influence of his devout maternal grandfather, Marxian thought, Gandhian philosophy and the diverse life-styles he saw in different parts of Calcutta. He is a modern poet in the sense that he has broken away from the traditional metrical composition and romantic sensibility. But metrical verse is not alien to him. His poems have the musical quality of Changampuzha Krishna Pillai. Like many others of the times he is a rebel advocating new values of life and a new sensibility in art. His poems abound in social sarcasm and irony. 'Purushasuktam', 'Kiratavrittam', 'Manavajivitam', 'Dasaparinamam', etc. are some of his better known poems. These

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have been collected and published. He was awarded the Kayikkara Kumaran Asan Prize in 1984.

P.V.V.P.

RAMAKRISHNAN, MALAYATTOR (Malayalam; b. 1927). K.V. Ramakrishna Iyer, popularly known as Malayattoor Ramakrishnan, is a native of Kalpathi, a town situated in the district of Palghat. He had his schooling at different places in the erstwhile state of Travancore. He graduated in 1946 and took his law degree three years later. Until 1955 when he was appointed a Magistrate, he had worked as tutor, cartoonist, lawyer and sub-editor for short periods. In 1956 he joined the Indian Administrative Service from which he resigned in 1981. After this he was chairman of the State Lalit Kala Akademi for a few years. Now he is a freelance writer.

A prolific writer, Ramakrishnan has to his credit sixteen works of fiction including three detective novels, eleven collections of short stories, a book of memoirs and another one dealing with the Indian Penal Code. He is remarkable for his capacity to identify the problems confronting himself and his contemporaries and for the sense of humour and realism that characterise his writings. The novel *Verukal* (The roots), which is full of intimate autobiographical touches, won him the Kerala Sahitya Akademi Award in 1966. *Yantram* is a voluminous novel for which he was presented with the prestigious Vayalar Award in 1979. It graphically describes the life of the I.A.S. fraternity with all its intricacies. The theme of *Amritam tedi* (In search of ambrosia) is the freedom struggle of 1857.

P.V.V.P.

RAMAKRISHNAYYA, MOCHERLA (Telugu;b.1904, d.1983) took his B.A. and LL.B. degrees from Madras University, and practised law at Nellore. A descendant of Mocherla Dattappa, a Telugu poet of the eighteenth century, known for his satirical and impromptu verses, Ramakrishnayya too was a gifted poet. He learnt the poetic art as a disciple of Durbha Subrahmanya Sarma of Nellore. His poetry is characterised by verve and vivacity and is couched in elegant diction. He has more than twenty poetical works to his credit, besides one or two works in prose. His works are *Maruti shatakamu*, *Ramanandalahari*, *Girija kalyanamu* (in prose, adapted from Kalidasa's *Kumarasambhava*), *Ganga lahari*, *Atmabodhamu*, *Prachanda bhargavamu* (a drama with Parashurama as hero), *Tyagamahima*, *Amritakalashamu*, *Premalila*, *Chhatrapati Shivaji*, *Sharada prasadamu*, *Telugu rachayitrulu* (in prose), *Abhijnana Shakuntalamu* (a Telugu rendering, adapted for the the stage), *Anargha bhargavamu*, *Dhruva rupakamu*, *Guru shishyulu*, *Svatmarpanam*, *Ratnaharamu*, *Gurudeva*, *Premachihnamu*, *Hamsasandeshamu* and *Amaragauravamu*.

Of these works, *Amritakalashamu* is considered the best for poetic excellence. The mellifluous quality of his poetry earned him the title of 'Sarasakavi'. There is a lone poetical work by him called *Sharadaprasadam* which proves his mettle as a poet in Sanskrit also.

C.V.V.R.

RAMAKRISHNAYYA, POLUGUNDLA (Telugu; b. 1911) was born at Darbhalamitla Khandriga in Nellore district in a family of agriculturists and Sanskrit scholars. He had his early education in Sanskrit and later studied at Nellore.

Ramakrishnayya is a playwright, well-known for his popular one-act play, *Tupanu* (Storm; actually a storm in a tea-cup). *Tupanu* is a humorous play with a theme that revolves around adolescent love between a boy and a girl of two Reddi families, which is unknowingly approved by the boy's domineering father. The sustained humour of the play, which regales the audience with laughter, is inherent in its dialogues, spoken with an accent peculiar to a Telugu dialect. In 1948, the play was awarded the best script prize by the Nataka Kala Parishad, Vijayawada. In 1953, the Andhra Vaijnanika Mahasabha, Vijayawada, awarded it a prize for the best drama.

Besides being a playwright, Ramakrishnayya is an actor of considerable histrionic talents. Though the play *Tupanu* brought him into the lime-light, it was not his first play; earlier, he had written *Talavani talampu* (A thought unintended). His other dramatic compositions are *Indira*, *Vapas* (Refund), *Vimukti* (Emancipation) and *Gandhi balyamu* (The childhood of Gandhi). The theme of *Vimukti* is Harijan uplift, and the play was enacted several times.

A playwright and actor, Ramakrishnayya was also a writer of short stories and songs, which have for their theme the social problems of the day. His latest work is a Telugu version of Kalidasa's *Abhijnanashakuntala*.

C.V.R.R.

RAMAKRISHNAYYA, PUNDLA (Telugu; b. 1860, d. 1904) was a Telugu critic and founder and editor of an important Telugu literary journal, *Amudritagrantha chintamani*, devoted to the collection and critical study of the ancient works, besides criticism of modern works, in Telugu. A self-educated man, without formal schooling, he rose steadily to a literary career. He founded 'Ananda-

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dayini', a theatre group which staged *Madalasa* and *Satyaharishchandra*. He published *Prabandharaja Venkateshvara vilasamu* (by Gannavarapu Venkatakavi), *Harishchandra-Nalopakhyayanamu* (by Ramaraja Bhushana), *Mitravindaparinayamu* (by Kundurti Venkatachalakavi), *Chandrangada charitramu* (by Paidimarri Venkatapati), *Yadava Raghavapandaviyamu* (by Nellur Viraraghavakavi), *Vaijayantivilasamu* (by Sarangu Tammayya) in *Amudritagrantha chintamani*. 'Mayukhamu', 'Syamantaka', 'Shabdavicharamu', 'Vatu shabdaprayogamu', 'Parikha, parigha shabdaprayogamu', 'Bilveshvariyakriti' are some of his well-known essays. *Mandapaka Parvatishvarashastrigari jivitasangrahamu* is a biography.

Regarded as the father of Telugu literary journalism, Ramakrishnayya enjoyed the respect of many literary giants of his time.

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RAMALINGA REDDI, KATTAMANCHI (Telugu; b. 1880, d. 1951) was a multi-faceted personality—a poet, critic, epigrammatist, orator, patriot, parliamentarian, educationist, economist, philosopher and philanthropist. Above all, he was an independent thinker, unfettered by narrow considerations of any political party, caste or creed. He lives in the memory of the people as the architect of Andhra University and as the author of *Kavitvatatva vicharam*, his most significant work.

Ramalinga Reddi was born in a learned family in Kattamanchi, a village near Chittoor. He had a brilliant career at Christian College (Madras) and at St. John's College (Cambridge) where he had studied on a government scholarship, winning several distinctions.

Ramalinga Reddi started his career as a poet with the Telugu poem, 'Musalamma maranam', based on an incident of self-sacrifice by a Muslim young lady in order to save the village from the ravages of a flooded tank. This poem won him recognition and a prize.

After completing his studies, he returned to India, where he succeeded the great Sri Aurobindo as Vice-Principal of the Baroda College. He travelled widely, and his experiences helped him lay down broad educational policies. As Principal of Maharaja's College, Mysore, and as Inspector-General of Education in Mysore, Reddi established new records. He also served as founder Vice-Chancellor of Andhra University (1926-1931) and Pro-Chancellor of Mysore University (1949-1951). He was also Chairman of the Inter-University Board for some time.

Reddi is considered as much an authority in Economics as in literature. The University of Madras honoured him for his *Arthashastra* published in two volumes in Telugu. The Andhra University published his *Essays and Addresses* (1966) in English and Telugu as well as his critical and evaluative forewords to various Telugu works (e.g. *Vyasa manjari* and *Panchami*). It also published a commemoration volume on him on the completion of his sixtieth birthday.

B.P.

RAMALINGA SWAMI (Tamil; b. 1823, d. 1874) was an illustrious Tamil saint. At a comparatively young age, he developed a keen interest in the hymns of Samayacharyas and in their way of life. He seems to have had a vision of Muruga at Tiruttani and subsequently of the deities at Kandakkottam and Tiruvottiyur which prompted him to follow the path of spiritual devotion. Before he was ten Ramalinga was seen lecturing to people on spiritual and religious matters. He also composed his earlier verses *Teivamanimalai* and *Charanampattu* at a very young age.

From 1825 to 1858 Ramalinga lived in Madras, reading and writing, teaching and lecturing. He studied Sanskrit and probed the meaning of words. He led a life of austerity. The poems he wrote comprised the first four *Tirumurais*. He also edited three books, *Olivil odukkam*, *Tondamandalachathakam*, and *Chinmaya teepikai* between 1851 and 1857. His important prose work on *Manumuraikantavachakam* was also published during this phase of his life.

The next period in his life commenced in 1858, when he moved to Karunkuli and lived there till 1867, making pilgrimages to Shaivite temples, delivering discourses to crowded audience wherever he went. In 1864 Ramalinga shifted to Vadaloor, a dreary uninhabited place nearby but surrounded by Shaiva shrines and rivers. Later, he went to his solitary abode at Siddivilakam and probably died there. Varalaru, as he was affectionately called, was essentially a saint, seeking spiritual illumination, and what he wrote was guided by the light of the soul.

R.B.

RAMALINGAM PILLAI, NAMAKKAL V. (Tamil; b. 1888, d. 1944), the famous poet of Tamilnadu, was a man of many parts —a freedom fighter, a composer of songs, a portrait-painter and a biographer.

He had great love for theatre and never missed any show of the roving theatre companies that camped in and

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around his native town. The plays were operatic in form those days and he knew by heart all songs in vogue then. Soon he became a familiar figure in the theatre circles and was called upon to compose songs for them. Those who contracted him to write songs for their plays included the troupe of the legendary S.G. Kittappa and brothers. The songs he composed ran into several hundreds. He did not know then, in those early days, much of the grammar of music and structure of the ragas, but he composed his songs, closely following the pattern already popular on the stage.

The partition of Bengal by Lord Curzon in 1915 that fired the national sentiments throughout the country turned Ramalingam Pillai, then a college student, into a freedom fighter.

The song he composed for the marchers to Vedaranyam in the Salt Satyagraha, led by C. Rajagopalachari at the time Gandhi led his march to Dandi, made Ramalingam Pillai famous throughout Tamilnadu. The song 'Kathi inri ratham inri yuddham onru varuhudu...' (here comes a war, without sword, without bloodshed) was a clarion call for the battle of non-violence, which kept beat to the rhythm of marchers' foot stumping.

Ramalingam Pillai has a large output of nationalist songs, simple in diction. The passing decades have robbed the fervour and appeal of his poetry somewhat. Besides these songs he has a long work, *Avalum avanum* (He and she) to his credit. At Rajaji's bidding, he translated Adi Sankara's 'Bhaja Govindam' in Tamil. He also wrote a novel *Malai kallan*, which was later made into a popular film; of this a Hindi version also appeared later. He has to his credit a commentary in easy contemporary Tamil of the classic , *Thirukkural*, which is reputed to be the most authentic, though terse and difficult, requiring another commentary to understand.

Of all Ramalingam Pillai's works, the most significant seems to be his *En kathai* (My story), an autobiography of sorts, an episodic stringing together of incidents and remembrances. It is neither chronological nor complete. He chose, according to his own admission, only those incidents which would be of absorbing interest. In this work, he has, to the extent he chose to cover, brought to life certain vignettes of the life and times of his generation, and some very remarkable and moving characters, whom we would not have known as they ware ordinary men and women who existed only in his memory. It is remarkable that Ramalingam Pillai chose to be frank and uninhibited about certain personal traits and incidents in his life which were a matter of shame and unending embarrassment, not bothering what they would do to his public image. It is in this work that Ramalingam Pillai is seen to have given his creative best.

Ve.S.

RAMALINGAM PILLAI, T. (Malayalam; b.1880, d. 1968), the noted lexicographer and linguist, belonged to Trivandrum. He took his M.A. degree and then joined service as a clerk in the High Court of Travancore. Gradually, by his distinguished work and eminence he rose to the position of Head Translator to the Government. Pillai's interest in language and literature was very keen. He received prizes in some all India competitions. He wrote six books in English, four in Tamil and eight in Malayalam. His best work is the *English-English-Malayalam Dictionary* (2 vols) which is considered to be the most authoritative work of its kind. His works in Malayalam are : *Malayalam sait nighantu, Lekhana manjari, Pantrantu striratnangal, Chintashakalangal, Aryabhattante ganitam*, etc. Pillai's dévoted work, deep interests, scientific outlook and unmistakable presentation made him unforgettable in the field of the language and literature of Kerala.

V.S.S.

RAMAMRITHAM, L.S. (Tamil; b.1916) is an eminent novelist and short story writer. He was influenced by Tolstoy, Hemingway, Saroyan and Ramakrishna Paramahansa. He commenced writing in the 1940's and carved a niche for himself among the Tamil stalwarts of the stream of consciousness technique such as Ka.Naa. Subramanyan and C.S. Chellappa. He uses symbols to probe the depths of human behaviour in a style which is unique and which changes in consonance with the mood and theme. Verily, he is a wizard with words, able to arrest the flow of events and present to the readers any desired instant. His novels *Putra* and *Apita* are fine examples of the use of the psychological technique, with unique, occasionally bizarre, symbolism.

R.Chaudamani, in her evaluation of the outstanding Tamil short story of 1977 included as preface to *Tirvu*, cites Ramamritham's *Darishanam* for its incomparable portrayal of an unusual state of mind of an elderly man, who as a youth had fallen in love with Kanyakumari without even seeing her. The sixteen-year old Kanyakumari, with small budding breasts, suddenly turns into a stern, distant Tapasvini Kashayini during an anointing ceremony. The grandeur and continuous flashes of lightning in the style defy any comparison. Ramamritham, along with N.Pichamurti, has been a vigorous advocate of the use of colloquial language in *belles lettres* for its spontaneity, power and natural grace.

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K.Su.

RAMAN MENON, PUTHEZHATH (Malayalam; b. 1889, d. 1973), popularly known as 'Puttezham', was born at Trichur in Kerala. After an educational career he joined the court as a government lawyer. In 1940 he was appointed by the king of the erstwhile Cochin State as Sarvadhikaryakar (Palace Governor). In 1942 he was raised to the post of district Judge; he also acted as a representative of tenants in the Cochin Legislative Assembly for some time.

After retirement from Government Service, Raman Menon activated his literary career. He was associated with various cultural organizations in different capacities and wrote a number of books on different subjects. In recognition of his contribution he was nominated as the first Director of a literary camp organised by the State Government. He was also the third President of the Kerala Sahitya Akademi.

There are eighty odd publications to Puttezham's credit. He also wrote hundreds of articles including book-reviews and humorous essays. Menon translated some writings of Rabindranath Tagore also. He wrote a monumental biography of the late Shaktan Tampuran of the Cochin royal family. He had varied literary interests and contributed widely to the field of literary studies. Though the best among his works is *Shaktan Tampuran*, his translations from Tagore and his humorous essays are also commendable. His light essays remind one of Western writers like Charles Lamb. As a mark of respect to his literary calibre and noted contribution to the literary and cultural life of the state, the Maharaja of Cochin honoured him with the titles of Sahitya Nipunan and Sahitya Kusalan. His major works include: *Shaktan Tampuran, Tagore kathakal, Tagore kanta India, Neram pokku, Sahitya abhiruchi, Hasa sahityam, Swarna haram, Kalavilasam, Manushyane ariyuka, Veekshanavilasam.*

V.S.S.

RAMAN NAIR, VETTOOR (Malayalam; b. 1919). A member of the Vettoor family near Palai in Kottayam district, Raman Nair had his entire formal education at a few local schools. He was an active participant in the political agitation in 1938 as part of the national struggle for India's independence. Later, he quit politics and determined to devote himself fully to educational and social activities. He is one of the few who were closely connected with the inception of the Granthasala Sangham and the Sahitya Pravartaka Co-operative Society, and in both he held several important positions. He had a three-year stint as a journalist also. At present he is working as editor of a humorous journal, *Pakkanar*.

It was as a poet that Raman Nair started his literary career but he soon switched over to the short story and established himself in this genre. While almost all the other short story writers of the time exposed the brutality of the capitalist and highlighted the agony of the labourer, Vettoor championed the cause of the mute middle-class in his stories by depicting the suffering of the average man from a psychological point of view. Again, it was he who first wrote stories on military life.

Ragarashmi and *Ulsavam* are collections of poems written by him; there are a dozen-odd collections of short stories, notably *Tazhvarakal* (Valleys), *Vishappum dahavum* (Hunger and thirst) and *Terenjedutha kathakal* (40 selected stories).

Jivikkan marannupoya stree (A woman who forgot to live) is a well-known novel, which has been filmed. The other novel is *Oru verum premakatha* (A mere love-story) which reveals some significant autobiographical glimpses of the author. There is also a travelogue to his credit. It recounts the experiences he had during his all-India tour in 1955 and is acclaimed as one of the best books of the kind in Malayalam.

Vettoor's technique is essentially narrative. Some of his writings are flavoured with light humour. He has won several prizes including the Kerala Sahitya Akademi' Award for short stories in 1987.

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P.V.V.P.

RAMAN, PALLATHU (Malayalam; b. 1892, d. 1950), a member of Pallathu House, was born in Trichur. Though he could not proceed beyond the secondary level in his studies, he was appointed first as a primary school teacher and later as a lecturer in Malayalam in a college outside Kerala in recognition of the position he had secured by then as a creative writer and poet. He retired from Victoria College, Palghat. He also served as a member of some academic committees and boards.

Pallathu Raman is remembered today chiefly as a poet with over a dozen poems to his credit. *Udayarashmi, Kaithiri, Kattupookkal* and *Satyakanti* are four of his significant poetic contributions. He was a strong champion of the poor and the downtrodden and the backward

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classes in particular, and some of his poems are characterized by his sympathy for such people. He also propagated the message of Narayana Guru through some of his poems and writings.

Raman was a noted novelist and playwright too. Of his two novels, *Amritapulinam* and *Rajasthan pushpam*, the former is popular. *Chitra Asokan* and *Ravanaputran* are two of his plays, which show the author's progressive ideas and outlook.

He received the title 'Kavithilaka' and a gold medal from the Maharaja of Cochin in 1946 besides some awards from different organizations.

K.S.N.

RAMAN PILLAI, C.V. (Malayalam; b. 1858, d. 1922), a native of Trivandrum, grew up under the care of his uncle, who encouraged him to study English. He graduated in 1881 from the University of Madras. Even in his school days, C.V., as he was more popularly known, was immensely interested in reading English novels, especially those by Walter Scott, and in watching Kathakali performances. This two-fold interest, combined with an exposure to Tamil-dominated southern parts of Kerala and travels all over South India, stood him in good stead from the beginning of his literary career, which started soon after his graduation. He was associated with *Malayali* as its founder-editor and with a few other Malayalam and English dailies or periodicals as a contributor. His first play, *Chandramukhivilasam* (published posthumously in 1984), was a great success on the stage. This was followed by another work of the same kind, *Mattavilasa*. He also established a new school of dramatic literature known as 'prahasana'. In 1890 his first historical novel, *Marthanda Varma*, was published by Edison Company, Madras. This, according to a review in the *Hindu*, 'is a book written by a graduate of our University after the manner of the historical romance. The author is careful to keep the reader in suspense making incidents lead to unexpected intricacies and complications with a veil of mystery thrown over them.' As a matter of fact, the book is regarded not only as the first original historical novel in Malayalam but also as one of the best of C.V.'s three works of the same kind.

C.V's *Marthanda Varma* is the first of the three historical novels he wrote, glorifying the memorable yet critical period in the history of Travancore, the region of Anizham Thirunal Marthanda Varma, the founder of the State, and his successor Dharma Raja. The novel relates the story of Marthanda Varma's victory over his enemies with the help of his loyal followers and the territorial expansion and consolidation of the state. Woven round it and forming an integral part of it is the story of love between the hero Anantapadmanabhan and the heroine Parukutty, two unforgettable characters created by the novelist.

Dharma Raja, the novel in the triology, appeared only in 1913, that is, after about twenty-two years. Its background is the biography of the illustrious Dewan of Travancore, Raja Kesava Das, a great grandfather of his uncle. *Ramarajabahadur*, the next and last, was published in 1920. This was widely appreciated by the reading public and is still regarded as C.V's best novel. The biography of the Dewan continues in this novel too. It deals mainly with the invasion of the State by Tipu Sultan and his expulsion. The novel is full of varied events, like the despatch of spies by the Sultan and their confrontation with the royalists headed by the Dewan, and a love story involving two generations. The novelist has handled the different strands so deftly that they form a unified piece in the novel's fabric.

C.V's fourth work is *Premamritham* (1916), a social novel. He is, however, chiefly remembered as the author of the other three novels and because of their historical character has been called the Walter Scott of Kerala. It is also noteworthy that he has created about a hundred unforgettable characters ranging from rulers to beggars, some speaking even Tamil. The majority of them are drawn from the elite patriotic Nair families.

C.V's style is an expression of his capacious mind. Sometimes it is simple and straightforward, using only ordinary words and short sentences; sometimes it is complex, with long sentences and highly Sanskritised diction, picturesque descriptions, evocative epithets, apt quotations and suggestive allusions. His dialogues are particularly remarkable and suited to the characters he depicts. The Maharaja of Cochin conferred on him the title, 'Sahitya kusalan'.

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M.A.

RAMANA REDDI, K.V. (Telugu ; b.1928) was born at Rebala in Nellore district, and did his B.A (Hons) in History from Andhra University and M.A. in Political Science from Banaras Hindu University. He worked as Lecturer at Jawahar Bharati (Kavali) and was also a member of the Progressive Writers' Association and the Revolutionary Writers' Association. He has been the editor of *Aruna tara* (Red star) from 1978 and a frequent contributor to *Andhra jyoti* and *Andhra prabha* (Telugu dailies), and *Frontier* (English weekly, Calcutta).

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Ramanna Reddi's collections of Telugu poems are *Adavi* (1951), *Bhuvana ghosha* (1955), *Angara vallari* (1959), *Erra pidikili* (1972) and *Jallu kokila* (1977), which express the poet's revolutionary zeal.

He has also written playlets *Rajeevam* (1960), *Padma vyuham* (1960) and *Enda mavulu* (1960), and a play *Annapurna* (1961), dealing with social problems.

His political tracts are *Hungary poorva prastutalu* (Hungary: past and present,1956), *Kampuchea* (1980), *Vietnam vyavaharam* (Story of Vietnam,1980), *Russia bhallookapu pattulo Afghanistan* (Afghanistan in Russia's stranglehold, 1980). His other works are *Bhava viplavam* (Revolution in thought,1972), *Bharata swatantrya poratalu* (India's freedom struggle, 1975), *Detenu diary* (1978) and *Gudi dopidi* (Exploitation of temples,1981).

He also wrote biography-cum-literary criticism, namely *Gurazada velugu jada* (1963) and *Mahodayam*, both on Gurazada Appa Rao, *Kavi kokila Duvvuri Rami Reddi* (1965) and *Sarat Babu* (1968). Besides, his songs and poems for children are compiled in *Gajjelu gantalu* (Anklets and bells,1956). His translations include *Mana dhanulu* (Howard Fast's *Unvanquished*,1956) and *Karmika swargamulo katha priyudu* (Tagore's stories,1967).

R.M.C.

RAMANAGARI (Marathi) is the autobiography of Ram Nagarkar, an artist and active worker of the theatre wing of Rashtra Seva Dal, a socialist youth organisation. His political inclinations and his barber caste provide clues for an understanding of his creative impulses. Nagarkar is a 'Songadya' actor, an improviser of the Marathi folk theatre 'tamasha'. Like all folk arts, the tamasha draws on the community's sense of harmony. The Songadya, like the Shakespearean all-licensed fool, offers choral comments on the dramatic action, which thrives on his humour, which is ribald and often lewd because it is primal. Nagarkar's autobiography has all the qualities of a Songadya performance in real life, including colloquialism of its verbal structure, which is a deviation from the accepted literary Marathi of the day. The book is a significant achievement in Marathi autobiography in that it aims at the almost Brechtian detachment of the reader's identification with the narrative. Whatever the author narrates has a local habitation and name, framed within the structure of a social system based on caste distinctions.

In the caste hierarchy the barber, though not an untouchable, is rated fairly low, and many a discomfiture of the clown-hero arise from people mistaking him for a brahmin. To Nagarkar, the human scene appears as burlesque, parody and caricature. No character, neither his father, mother, wife or friend escapes his caustic comments. He shows an ever-ready, irrepressible and ebullient sense of humour which is often broad , ribald and coarse. The spontaneity and the zest of life that it betrays save it from being vulgar or smutty.

As a raconteur, Nagarkar spins his yarn, spicing it with all the varieties of the comic. He begins in a mock-heroic fashion with a myth, narrated by his grandfather to show how the barber caste is superior to the brahmin. Where the latter professes dependence on god Vishnu for his livelihood, the barber, borrowing the Lord's 'Sudarshan chakra', gives him a clean shave. Unlike the brahmin, he refuses to beg and so earns the caste name Nabhik.

A hilarious description of events before his birth follows.As it was his mother's fourth pregnancy, the grandfather insisted on her being sent to her parents. The father objects, words lead to a resounding blow by the grandfather, and precisely at this 'stroke', from inside the house the birth of a son is announced. A fire too breaks out in the neighbourhood and thus the new born is considered ill-fated.

Farcical scenes about the staging of a drama by the father's troupe follow, interspersed occasionally by pathetic scenes also. The narrator's elder sister, who has fever, was suspected to be 'possessed' by a ghost and is mercilessly beaten by the witch-hunter until she dies.

The narrator begins his schooling and a burlesque scene of an amateur dramatic performance follows. The chief actor, who plays Shivaji, refuses to get up from his throne, because it turns out that he has out of a stage fright spoilt his pyjamas by a sudden defecation. The performance ends in a fiasco.

Throughout the book, the narrator does not fight shy of making use of some of these natural, bodily functions nor does he shirk from using abusive words. The height of comic self-laugh is reached during the first railway journey of Nagarkar and his wife from Pune to Bombay by the prestigious Deccan Queen. Caste distinctions are levelled by a train journey and yet cultural traits cannot be hidden. The wife gets up and announces loudly for the hearing of the entire compartment that she was going to ease herself. Earlier, during their wedding, an elaborate ceremonial ritual is described when the bridegroom, along with the bride, goes to answer the call of nature accompanied by the music of the band. In another scene, the author is truly grieved by his mother's death, but has the practical sense of having a full meal in the nearest restaurant before he gives vent to his grief.

The author has many a weapon in his repertory. He rises to be a postman but being an expert drum (dholaki) player, a singer and quick at repartee, he begins acting in tamashas with a political slant. He achieves social prestige,

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performs before Prime Minister Nehru and earns his praise.

And yet caste distinctions dog his footsteps. In a Bombay tenement, the family is looked down upon and ostracized for their caste, but later the 'highbrows' cultivate him as he becomes a celebrity. In Pune, he finds it difficult to get a rented house in a brahmin locality. In his own flat the maid servants, who belong to a superior caste, refuse to serve him.

The serious, thoughtful vein of the narrator's character is often blurred by his professional wit as a Songadya and also by his inability to rise above the commonplace norms of being accepted by the upper caste. These appear to be the only flaws of an otherwise engaging autobiography.

A.K.B.

RAMANAN (Malayalam) is a dramatic pastoral elegy in verse by Changampuzha Krishna Pillai on the premature death of his friend and fellow-poet, Edapplly Raghavan Pillai, under tragic circumstances. The book, published in 1936, became the most popular poem in Malayalam. Seven years after its publication, its sales suddenly picked up. In 1944, five impressions were brought out; in the next year six impressions came out, totalling 13,000 copies. Barely twenty-three years old, the poet was still in the formative period of his poetic life when he wrote *Ramanan*. One of the reasons for the unusual popularity of the work was that it was based on a real tragedy—the tragedy of love which led the poet's close friend to an act of suicide. Both the deceased and the mourner were the most colourful personalities in Malayalam literature. Their lives, like their poetry, were full of romantic adventures, and their deaths, dramatic and premature, remind one of the nineteenth century English poets, Keats and Shelley.

The hero of the poem is Ramanan, a shepherd who wanders with his friend Madanan (here, the author himself) in the picturesque countryside of Kerala. He accidentally comes into contact with a city-bred, smart girl, Chandrika, from a rich family. The contact soon blossoms into love. The hero at first tries to dissuade her on the basis of their social disparity, but she vows to honour her commitment at any cost and garlands him at a lovely place on a moon-lit night. Her father, unmindful of his daughter's wishes, fixes her marriage to a youth who is her equal in status. On the day of the marriage, Ramanan commits suicide.

The story was made into a poetic drama, a tragedy and an elegy combined. Changampuzha does not seem to have entirely copied this form from any western source, though he was influenced by Spenser's *Shepherd's Calender*, Milton's *Lycidas* and Shelley's *Adonais*. One feature which marks out *Ramanan* from their western models is that it involves a social problem—the wide gulf that separated the lovers in respect of their wealth and social status.

In presenting the hero as a shepherd, the poet has obviously borrowed from the Greek pastoral poetry, but he has also blended with it the concept of the romantic cow-herd, Krishna, who plays his enchanting flute. He introduces the chorus (gayakasangham), appearing in the prologues of the first two parts. The pastoral background in the play is derived from the beautiful Kerala village with its rivers, fields and hills. Some of the lines describing the beauty of nature are the most musical in Malayalam poetry.

There are picturesque descriptions of the village scene in the poem: 'Tender leaves, flowers, plants, shades and meadows cool/Birds which fly in groups hither and thither/Streams which play veena on the strings of silver waves/Hills standing in rows, still as in a picture/Valleys thick with vegetation/paddy fields with stalks wearing ears of pearls/Streams flowing to the tune of shepherd's notes/And lotus ponds.'

Ramanan is divided into three parts: the first two are divided into five scenes and a prologue. The first part portrays the development of love between the hero and the heroine; the second ends with the betrayal of the heroine; the last consisting of four scenes portrays the suicide of the hero and the emotional outburst of his companion.

Ramanan represents the best aspects of Changampuzha's poetry. His verse is sheer melody; the words are the simplest; the metres the most musical, used with a rare sense of rhythm. His diction shows immense flexibility. At a time when poet Vallattol and his younger contemporary, Sankara Kurup held undisputed sway over Malayalam poetry, Changampuzha's poem gained wide popularity and recognition. There was not a single young poet in the thirties and forties who was not influenced by him. There was not even an illiterate Malayalee who could not recite a couplet or two from *Ramanan*. The popularity of *Ramanan* was, however, short-lived. There was a sudden decline in the popularity of romantic sensibility in the fifties, but the influence which Changampuzha and his master-piece *Ramanan* had exercised for a short spell is unparalleled in the history of Malayalam literature.

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O.M.A.

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RAMANAND (Hindi; b. 1299, d. 1410). There is a lot of controversy about Ramanand's dates of birth and death and place of birth. Acharya Ramchandra Shukla places him in the 15th/16th century. Farquhar puts him between 1400 and 1470, whereas the religious texts of the Ramanand sect and *Agastya samhita* assert that he was born in 1299 and died in 1410. Some scholars hold the view that he was born at Malkota (Mysore), but the more acceptable view is that he was born at Prayag and died at Varanasi. As per *Agastya samhita* his father's name was Punya Sadan and mother's Sushila, and Swami Raghavanand was his Guru.

Ramanand was the foremost leader of the bhakti movement in north India. He established an independent Sampradaya akin to that of Ramanuj, with headquarters at Kashi. His 'mutt' (monastery) was situated at Panch Gangaghat. He travelled far and wide covering all the holy shrines and places of pilgrimage and spread the message of devotion to Rama and Sita among the masses. Disciples of Ramanand include Kabir, Sursuranand, Sukhanand, Anantanang Padmavati, Bhavanand and Raidas.

Ramanand and his sect were largely responsible for inspiring the production of bhakti literature on Rama. Kabir and Tulsi both owed to him initial motivation for their literary activities. He was also the precursor of that forceful movement which gave a new direction to Indian religious thinking of the middle ages characterised by humanism and universalism. Thus the doors of religious worship were flung open by him for women and 'shudras' also. Most of the liberal undercurrent running through the saint literature in Hindi was due to his influence.

Also, the impact of his thinking brought the Hindu and Muslim saint-poets nearer to each other. Books attributed to him are *Shri Vaishnav mataliya bhaskar, Shri Ramarachan paddhati, Geeta bhashya, Upanishad-bhashya, Anand bhashya, Siddhanta patal, Yog chintamani, Vedanta vichar, Ramanand adesh, Gyan lila, Adhyatma Ramayana,* and some 'padas'. Only two of his works are considered authentic. They are *Shri Vaishnav mataliya bhaskar* and *Shri Ramarachan paddhati.* Both these were edited by Ram Tahal Das and published in 1927 by Vasudev Das of Ayodhya. Ramanand is also credited with composing a few Hindi padas (devotional lyrics). He is certainly the first great preceptor to whom must go the credit of carrying the message of devotion to the masses through a host of Hindi poets who were inspired by him.

Sur.G.

RAMANATAKA KIRTANAIGAL (Tamil) is a unique and pioneering work in Tamil in many respects. It is the first operatic work on a vast scale, rendering the whole epic of the *Ramayana* in the form of musical compositions. Its author, Arunachala Kavirayar (1711-1779), born in Tillayadi (a village in Thanjavur district), was a scholar of Tamil and his earlier works were more to do with Tamil prosody of minor or no significance rather than with music.

He had studied Tamil classics and also Sanskrit in Grantha script in a Shaivite Mutt, the Dharmapura Adheenam, where he joined at the age of seven, as he lost his parents at that young age. He completed his studies and later taught Tamil classics to students, among whom were Kodandarama Iyer and Venkatarama Iyer.

Under the Marathas, the Thanjavur region was at the peak of its glory and creative endeavour in music and dance, and Thanjavur became the seat of culture not only for Tamilnadu but for the whole of the Southern peninsula. But it also led to the neglect of Tamil language. Telugu was the court language ever since the rise of the Vijayanagar empire and later under the rule of the Naiks, and hence it gained dominance in all fields including the cultural spheres, more so in music, dance and theatre.

Arunachala Kavirayar's *Ramanataka kirtanaigal* was a major breakthrough in Tamil and a massive one in this respect. The contribution was significant, because his was the first attempt to adapt Tamil to Carnatic music. His massive operatic work had all the structural requirements of an opera though it was not completed as such. It was meant to be a text composed as an aid to musico-religious discourses.

Traditional accounts say that Arunachala Kavirayar was a mere Tamil scholar and versifier and that he was not a man given to music and that his kirtanas were set to music by his students, Kodandarama Iyer and Venkatarama Iyer whose vocation was musico-religious discourses on mythological stories and epics. But then this traditional account does not seem to stand a close scrutiny. Composing a kirtana is possible only with a thorough knowledge of music. Kirtanas in Tamil were just non-existent in his time, and even a first glance at the bulk of his work would reveal the large number of ragas he has handled and the deftness with which he has composed the kirtanas to give expression to the ragas. All these factors presuppose the proficiency of his knowledge of music.

Arunachala Kavirayar's *Ramanataka kirtanaigal* gained immense popularity. His two disciples took turns as characters as if they were in a theatre, and gave their musical discourses a dramatic form and power. Arunachala Kavirayar was honoured by rich patrons in his time, one of whom was Ananda Rangam Pillai, whose *Diaries* are a unique historical document, a history of his time and a peep into the prose style obtaining then. He was serving as an interpreter to the French rulers in Pondicherry then. The Maratha King of Tanjore, Tulaja II (1763-1787),

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honoured him with presents (Kanakabhishekam).

It was under the inspiration of Arunachala Kavirayar's *Ramanataka kirtanaigal* that Gopalakrishna Bharati (1811-1881) wrote his *Nandanar charitra kirtanaigal*.

Ramanataka kirtanaigal contains among other categories of compositions, 268 vriddhas (i.e. literary compositions which are sung). Vriddhas carry out various functions in a theatrical form like introduction of a scene, characters, author's explanatory expositions, connecting links, etc. Besides there are 167 kirtanas (musical compositions) and 59 'kannis' (called 'dwipadas' as they were two-lined pieces in folk melody), etc.

While the vriddhas (literary compositions) are in chaste Tamil, conforming to the rules of prosody befitting the Tamil scholar that he was, the kirtanas and kannis are in an easy-flowing colloquial spoken tongue, ungrammatical at many places, which no Tamil scholar would approve of. It must have taken a great daring for Arunachala Kavirayar to have done it, with all his standing as a Tamil classical scholar. But he has done it with a purpose. Wherever he has done it, it adds power and eloquence to the dialogues just as the ragas chosen are expressive of the 'bhavas', the emotions contained in the situation or composition. This colloquial and ungrammatical form of speech was again a rebellion against the norms of the times just as the choice of the Tamil language for his kirtanas was. It is quite possible that Gopalakrishna Bharati, not a Tamil scholar of any small measure, took courage from the example set by a scholar like Arunachala Kavirayar when he took similar liberties and adopted the colloquial spoken form of speech for his compositions. Both were guided by the requirements of a musician rather than those of a scholar.

Sometime in the past, *Ramanataka kirtanaigal*, in a suitable abridged form, was performed on the stage. But in the present times the work is largely confined to Kathaka lakshepams as it was originally conceived. Some pieces, however, form part of the classical music and dance-concert repertoire today.

Ve.S.

RAMANUJA (Sanskrit; *c.* 11th-12th c.), was a great Vaishnavite Acharya—a religious preceptor, philosopher and propounder of a particular system of metaphysics, called 'Vishishtadvaitavada'. He was born at Sriperumbhutur, near Madras, and died in the famous temple city of Srirangam. According to one account he lived for 120 years (AD 1017-1137) and his life covered the reigns of three Chola rulers.

As regards the details of Ramanuja's life, two contemporary works by his disciples are worthy of credence: (a) *Ramanuja nutrandali* by Amudan consisting of 100 stanzas in Tamil; (b) *Yatiraja vaibhavam* by Vaduhanambi, comprising 114 shlokas in Sanskrit. The first is not really a biography but a panegyric, eulogising the master's success in disputation against great controversialists. The second is a biography ostensibly free from exaggeration and provides relevant facts about Ramanuja's life. We are told that Ramanuja's name at birth was Lakshmana (literally, Rama's younger brother). His parents were Asuri Keshavacharya and Kantimati, and he studied Vedanta under Yadava Prakasha at Kanchipuram.

As directed by the Lord, Ramanuja set out to meet Periyanambi (Mahapurna) for initiation. He was in his early thirties when he had taken 'sanyasa', and soon many disciples gathered around him, hailing him as 'Yatiraja' (prince of ascetics).

Later, he moved to Srirangam and assiduously set about acquiring the mastery of all Vaishnava learning and philosophy. He next mastered the Tiruvaymozhi under the guidance of Tirumalai Andan (Srisalla purna), and also learnt the esoterics of the *Ramayana* from his maternal uncle at Tirupati. As his fame spread, enmity too was aroused to the extent that attempts were made to assassinate him at Srirangam, from which he providentially escaped.

Next, he travelled north to the 'Sharda pitha' in Kashmir to achieve the 'Bodhayana vritti' which would help him write his famous commentary on the *Brahma sutras*.

To avoid persecution at the hands of the Shaiva Chola rulers, Ramanuja moved from Srirangam to Mysore where he found favour with the Jaina King, Vishnuvardhana who became a Vaishnavite under his influence. With the king's help the Vishnu temple at Melkota was restored and a new temple at Belur built and consecrated. Traditionally, he is said to have authorised the entry of the Harijans (Tirukkulattari) into the temple at Melkota one day each year for their help to him when his life was in some danger. Years later he returned to Srirangam which was his abode and shrine for the rest of his life.

Ramanuja's major works include: *Vedartha sangraha* (treatise on the principles of Vishishtadvaita, i.e. qualified Monism and reconciling the conflicting shrutis); *Sri Bhashya*, commentary on Badarayana's *Brahma-sutras*; *Gita-bhashya* (detailed commentary on the *Bhagavadgita*); *Vedanta-dipa* and *Vedanta-sara* (brief commentaries on the *Brahma-sutras*); *Saranagati* (gadya) and *Shriranga* (gadya) on self-surrender; *Shri Vaikuntha* (gadya), describing Vaikuntha, the primal abode of the Supreme Lord and the state of the liberated); and *Nitya-grantha* (a short manual intended for the devotees in their daily

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duties, particularly the worship of the Lord).

Only the three prose works listed above may be classed as literature for their prose which is highly sonorous and ornate. For example,

Svabhimata nityaniravadya
Svaruparupa gunavibhavaishvarya
Siladyanavadhikatisaya
Asamkheya kalyanaguna gana
Srivallabha.

Some scholars doubt the authenticity of these prose works on the ground that the principles of self-surrender spelt out in them in detail differ from the path advocated for liberation in his *Bhashya* and other works. But there is no doubt that the principles are in tune with the earlier teachings of Ramanuja himself. The later Acharyas, of course, accept the gadyas in their entirety. Anyway, the prose in them is superb.

Ramanuja was a saint of great compassion and vision. He propagated the Vaishnava faith through his preachings and writings. His philosophy called 'Ramanuja darshana' or 'Vishishtadvaitavada' inspired the Bhakti movement and was a fountain source of light and life for generations of Vaishnavites.

R.R.

RAMANUJA RAO, DEVULAPALLI (Telugu; b. 1917) was born at Devulapalli in district Warangal, and did his B.A. in Telugu from Madras University and Law from Nagpur University.

He took an active part in politics, worked for the integration of the former princely states of Hyderbad with the rest of India and later fought for the formation of an Andhra state, then generally known as 'Vishalandhra'. He was a member of the Andhra Pradesh Congress Committee (1960-64) and also a member of the Rajya Sabha (1960-62). He has been connected with at least fourteen different educational committees and several literary organisations.

It is true that he is better known as a promoter of literature rather than as a creative writer. However, his own literary achievement is not negligible. Special mention must be made of his book of literary criticism, *Saraswata navaneetam* (Cream of literature) in which he makes a comparative study of Potana and Srinatha on the one hand, and of the original *Bhagavata* and Potana's translation on the other. Ramanuja Rao is also a poet in his own right as is demonstrated by his collection of lyrics, *Paccha toranam* (Green garland).

Among his other fourteen published titles, *Sahityopanyasalu* (Literary lectures) and *Na radio prasangaalu* (My radio talks) also deal with literary subjects.

Devulapalli wrote four books for children: *Mana desham* (Our country), *Telugu seema* (Andhra country), *Jawaharlal Nehru* and *Gautama Buddhudu*. He also edited a pictorial English-Telugu dictionary for children, published by Oxford University Press.

He wrote the *Story of Telugu Literature* in Urdu, published by Anjuman-Taraoqui-Urdu of Hyderabad and translated Abul Kalam Azad's Urdu book, *Ghubare khateer* under the title *Talapula dumaram* (The whirlwind of thoughts), published by Sahitya Akademi. He has also translated from English into Telugu the Sahitya Akademi publication *Bankimchandra Chatterjee*.

R.M.C.

RAMANUJAN, ATTIPPAT KRISHNASWAMI (English/Kannada; b. 1929) read English at Maharaja's College, Mysore, and Linguistics at Poona. Later, he was a Fulbright scholar at Indiana University during 1960-62. Since 1962, he has been at the University of Chicago where he is now Professor of Dravidian Studies and Linguistics, and a member of the Committee on Social Thought. His works in English include *The Striders* (1966), *Relations* (1971) and *Selected Poems* (1976), besides *The Interior Landscape* (1967), *Speaking of Siva* (1972), *Samskara* (1976) and *Hymns for Drowning* (1981) which are translations from Kannada and Tamil. *The Striders* was a Poetry Society Recommendation. He was awarded Padma Shri in 1976, and the MacArthur Prize Fellowship in 1983.

Both *The Striders* and *Relations* are the heirs of an anterior tradition, a tradition very much of this subcontinent, the deposits of which may be seen in Kannada and Tamil. Ramanujan's deepest roots are in the Kannada and Tamil past, and he has repossessed that past, in fact made it available, in the English language. This is a significant achievement, one almost without parallel in the history of Indian English verse. He has successfully conveyed in English what, at its subtlest and most incantational, is locked up in another linguistic tradition. The impulse to preserve is at the bottom of his poetry. He follows up a private insight until it completes itself in a poem that is a world in itself. The family is, for him, one of the central metaphors with which he thinks. There are many luminous evocations of family life in *The Striders* and *Relations* notably in 'Small-scale Reflections on a Great House' which offers a sort of commentary on the Hindu family with its telescopic relationships.

'Prayers to Lord Murugan', an 'imitation' of the *Tirumurukarrupatai* (7th c.), examines a tradition gone to seed, and invokes its relevance to our own times. The poem is the first step towards establishing an indigenous

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tradition of Indian English verse. Ramanujan has an eye for the specific physiognomy of a person, object or situation which he then reveals with telling detail. What sets him apart from other poets is his unique tone of voice and his scrupulous concern with language.

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R.Pa.

KANNADA: Over the last two decades Ramanujan has authored more than fifteen books both in English and in Kannada. Among them are four collections of poems in English and two in Kannada, besides collections of translations from ancient Tamil and Kannada. His translations from Tamil, *The Interior Landscape* and *Poems of Love and War,* have been greatly admired all over the English-speaking world. Equally well-known are his translations of the twelfth century vachana sahitya, *Speaking of Siva,* and U.R. Anantha Murthy's celebrated Kannada novel *Samskara.*

In Kannada, he has two collections of poems, *Hokkulalli huvilla* (No lotus in the nave, 1969) and *Mattu itara padyagalu* (And other poems, 1977). He has also written a number of radio plays, a few short stories and a novel, *Mattobbana atmacharitra* (Someone else's autobiography). He has translated his wife's novel into Kannada with the title *Haladi meenu.*

Hokkulalli huvilla caught the immediate attention of critics and readers alike. It was radically different from the high-priest serious poetry being written by the Navya poets. Ramanujan's poetry was refreshingly direct and unpretentious. It had the casualness of a neighbour's conversation. The influence of American poets like William Carlos Williams could be seen in the way poetry was fashioned out of the small things of life. Thematically, the poet seemed to be exploring the significance of his childhood experiences in terms of the changed circumstances of his life without any touch of nostalgia. Basically Imagist, the poems captivate us with their filigree work that has gone into the choice of words and rhythms. Ramanujan's poetry influenced a host of young poets, who were little gifted with his native intelligence and his feel for the language.

There is more than a hint of the *cul-de-sac* nature of this type of poetry in his second collection *Mattu itara padyagalu.* There is a *de ja vu* feeling about them. It is possible that such poetry is more of an aberration, not easily assimilated into the tradition of Kannada poetry.

R.S.

RAMARAJA BAHADUR (Malayalam) is a historical novel by the celebrated novelist C.V. Raman Pillai (1858-1922). It is the third of his three historical novels on the history of the erstwhile state of Travancore. The titles of the three novels mention two kings of Travancore, namely Maharaja Marttanda Varma (1729-1758) and Maharaja Rama Varma (1758-98), known as Dharmaraja. The first novel is *Marttanda Varma,* the second *Dharmaraja* and the third *Ramaraja Bahadur,* a title which the kings of Travancore held. In his novels Raman Pillai describes the strife that raged around the royal throne, the struggle of the kings with powerful feudal chiefs and the threat to the integrity of Travancore from the Sultans of Mysore, Hyder Ali and his son Tipu. There were powerful internal forces in Travancore to help the Mysore Sultans secretly.

In *Ramaraja Bahadur,* as well as in the earlier *Dharmaraja,* the ruling king is Dharmaraja. He is aided in *Ramaraja Bahadur* by his able Dewan (Minister) Kesava Pillai and the local subversion is suppressed and an invasion by Tipu defeated.

Ramaraja Bahadur has a very involved plot. The Sultan of Mysore spreads a network of spies in Travancore, especially in Trivandrum, the capital. His main allies are men with long-standing enmity towards the royal family. Some of them have also personal hostility towards Dewan Kesava Pillai. The most powerful among the king's enemies and allies of Tipu is a person called Kaliyutayan Chandrakkaran endowed with massive strength, great courage and raging passions. In the novel, he is first disguised as a fierce mendicant and spiritual chief bearing the name Kaliprabhava Bhattan and later as Manikya Gaundan, head of a travelling trading group. Of equal importance among Tipu's allies in Travancore is Perinchakkotan Kunchumaitti Pillai, a hostile cousin of Dewan Kesava Pillai. He too has a disguise as Panta, a ferocious untouchable. One of the centres where intrigues and assemblage of soldiers take place is the House of Mankavu, home of the beautiful woman Madhavi. Her son Madhavan was abducted long ago as a child and now he re-appears on the side of intriguers as Ajita Simhan, Prince of Babbala. But this Ajita Simhan is only a double of a real Ajita Simhan, an honoured ally and resident at the Court of Tipu and travelling with him when his camp moves to Travancore.

In this picture of internal subversion and external threat the king continues to be shrewd and strong. His minister is his source of strength. Even a loyal official Unnittan has been tricked to help the enemies unwittingly.

The intriguers' plans to kill the king and his minister fail. Tipu's attempts to invade the State from the north are foiled because of a massive flood which engulfed his

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military installations. Meanwhile, some of the intriguers are eliminated in one way or another through the wise action of the minister, helped by his intelligence system. Chandrakkaran himself dies in the flood mentioned above, and that too in the midst of his heroic attempts to save the life of Savitri, an honoured prisoner in Tipu's camp.

Into this central historical theme C.V. Raman Pillai has incorporated several subsidiary plots of love, revenge, perfidy and courage. There is the story of Keshavan Unnittan and Minakshi Amma. In *Dharmaraja* they marry as fond lovers. But the marriage is on the rocks in the later novel. The reason is Unnittan's suspicion that their daughter Savitri is born of his wife's illicit relationship with Dewan Kesava Pillai. The cloud of suspician is lifted in the end, and the man and his wife have a re-union with re-affirmed love.

Another important sub-plot is love between Savitri and Trivikraman, army captain and bodyguard to the Dewan. Unnittan wants to give his daughter in marriage to Ajita Simhan (the double). She is abducted and carried to Tipu's camp, but the Sultan is generous and treats her as an honoured, distinguished guest. She is finally saved from captivity by her own grand uncle, and the couple Savitri and Trivikraman unite in marriage.

Though there are several sub-plots in this complex novel, the author has shown great dexterity in fusing them in an impressive unity of structure. His masterly sense of craft leaves no loose ends and no events unexplained.

Critics have assessed Raman Pillai's talents being at their highest in *Ramaraja Bahadur*. His powers of characterisation, gift for description, fusion of sub-plots and bridging of generations are at their best in this novel. In its sense of time and space the novel belongs to the category of the chronicle novel. The narrative is largely sequential and the device of the omniscient author is employed.

Raman Pillai's vivid imagination and capacity to penetrate the hearts of the characters endow them with depth. He shows equal skill in drawing massive characters in heroic proportions as well as mean, intriguing, petty characters. Two types of women appear in Raman Pillai's novels, the strong, self-sufficient women and the mild and gentle ones. Savitri and Minakshi Amma respectively represent the two. *Ramaraja Bahadur*, like the other historical novels of this author, is imbued with loyalty to the king. But this loyalty is wrapped in the concept of love for the land. The king is pictured as defending the integrity of the country.

Raman Pillai's narration has the qualities of the epic novel. The massive will of the author explains his impressive style, sometimes difficult for the untutored reader. Numerous Sanskrit words, long and involved sentences interspersed with short ones, lengthy descriptions and frequent quotations from contemporary and older literature certainly make his style difficult. In addition to this is the realistic speech of some characters in their strange dialects. But the rewards of reading his novels are immense. The drama in action and dialogue has enabled the frequent staging of his novels as plays without much alterations. His wide canvas and his arrangement of a vast and complex body of material in a unified, majestic structure, have won the acclaim of critics. The influence of Walter Scott on his novels has been pointed out by the critics. Nonetheless, he remains one of the greatest novelists till date in Malayalam.

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K.R.P.

RAMARAJABHUSHANA (Telugu; b. 1510, d. 1580). The poet's actual name is Prabandhankam Bhattu Murti, but he is better konwn as Ramarajabhushana, a title indicative of the fact that he was regarded as an ornament adorning the court of the Vijayanagara ruler, Rama Raja. Critical opinions differ regarding the claim made by some that he too belonged to the galaxy of the eight major poets (ashtadiggajas) in the court of Krishnadevaraya, as his poems were written long after the demise of that mighty emperor. The three extant works of Ramarajabhushana belong to the latter half of the 16th century. His skill in handling the figure of speech 'shlesha' (pun) is exceptional, and he has left his impact on a number of Telugu poets who handled the genre prabandha in subsequent ages.

The first of his works is *Kavyalankara-sangrahamu*, also known as *Narasabhupaliyamu* since it was dedicated to Narasa Raja. It is a work on poetics, based on Vidyanatha's *Prataparudra-yasubhushanam*, and deals with alankaras, rasa, dhvani, and the traditional classification of heroes and heroines. The section on dramaturgy, found in the Sanskrit work, does not find a place in the Telugu poem. Though the book is based on Vidyanatha's treatise, Ramarajabhushana composed original verse to illustrate the principles of poetics and shows his felicity in choosing apt examples to bring out the point under discussion.

His fame, however, rests mainly on *Vasucharitramu*, a narrative poem based on a minor episode in the *Mahabharata*, dealing with the love of Vasu Maharaja for Girika and their marriage. A new type of narrative poem called Prabandha with certain set chracteristics like descriptions of eighteen objects made its appearance in Telugu in the 16th century, and *Vasucharitramu* is

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universally acclaimed as one of the most outstanding poems in this genre. The story content in it is quite slender, but the poet is able to extend it to over 800 verses by the display of his gifts of description, play on words, and rare artistry in producing euphony by juxtaposing appropriate words for the purpose. The poem is a treasure house of alankaras and memorable phrases.

His last work *Harishchandra-Nalopakhyanamu* is a 'dvyarthi kavya', a poem with two meanings in which each verse allows itself to be interpreted in two ways, each dealing with a different story. It is an intellectual feat. Ramarajabhushana deals with the stories of Harishchandra and Nala simultaneously in the poem, and displays his supreme command of language, choosing words which can be manipulated to yield meanings at once to recount the tales of two different emperors. This poem, unlike the earlier works, was dedicated to Rama, suggesting a change in the poet's aims and aspirations. In its field it is a monumental work, excelling other such works in the language.

These three works have secured for the poet a pre-eminent position in Telugu literature.

A. R. R.

RAMARAJU, B. (Telugu; b.1925) was born in Devunuru in Warangal district, and studied in Warangal and Hyderabad. He received his M.A. and Ph.D. degrees in Telugu literature from Osmania University. As a student he participated in the Freedom Movement in the old Hyderabad state, and later he took active interest, and held important positions in various literary and cultural associations in Andhra Pradesh. He joined the Telugu Department of Osmania University as lecturer in 1952 and retired as Professor and Head in 1983.

Ramaraju's contribution to Telugu literature is noteworthy mainly in two areas: (1) At a time when folk literature was being treated with contempt by most scholars, he did pioneering work in the field and wrote his doctoral thesis on Telugu folksongs, the first systematic study of the subject. Besides publishing a book *Telugu Janapada-geya-sahityamu* based on his thesis, he published three anthologies of Telugu folk-songs and four books in English on Telugu folklore. (2) He collected several hitherto unpublished palm leaf manuscripts from the villages in the region and published a few classics in Telugu and Sanskrit with critical introductions. One of these is Srinatha's *Shivaratri-mahatmyamu* which was published in 1968. Till then only the first four cantos of the poem were available to readers. The credit for discovering and bringing to light the hitherto missing fifth and final canto of the poem goes to Ramaraju. The classics he thus edited and published include *Prasanna-Raghava-natya-prabandhamu* by China Timma Kavi, *Raghava-bhyudayamu* by Chintalapalli Chayapati and *Sakala-jiva-sanjivanamu* by Sayapa Venkatadri Nayaka in Telugu. The Sanskrit classics brought to light by him include *Vasu-charitra* by Kalahasti Kavi, *Jambavati parinaya* by Krishnadevaraya, *Shringara-shekhara-bhana* by Vellala Umamaheswra, and *Ramayana-sara-tilakam* by Madhuravani.

A. R. R.

RAMASARASWATI (Assamese) was a prominent writer of the sixteenth century Assam. He was a contemporary and follower of the great Vaishnava saint, Shankaradeva.

He was born near modern Hajo in an orthodox Brahmin family. Gopinatha Pathak, son of Ramasaraswati, mentions Bhimasena Dvija in *Dronaparva*, an Assamese version of a part of the *Mahabharata*, as the father of Ramasaraswati. Ramasaraswati expresses his gratefulness to his elder brother in giving free publicity to his verses. He must have been deeply imbued with the teachings of the *Bhagavata-purana* and other Vaishnavite puranas. He must also have been acquainted with Sanskrit works, particularly those on poetics, music and erotics. Ramasaraswati speaks of one Mukundadeva as his spiritual preceptor. It was Mukundadeva who conferred on him the titles of Bharatachandra and Kavichandra.

Ramasaraswati's literary talents attracted the attention of Naranarayana, the Koch king, and his brother, Sukladhvaja or Chilaray. Naranarayana requested Ramasaraswati to render the *Mahabharata* into Assamese verse. It was a great task but Ramasaraswati's attainments were undoubtedly equal to it. The king took great delight in listening to the rendering of the *Mahabharata*. He called the poet, whose real name was Aniruddha, by the name of Ramasaraswati.

With the help of his son Gopinatha Pathak and poet Kamsari, Ramasaraswati translated the following portions of the *Mahabharata:* Adi parva, Sabha parva, Vana parva, Virata parva up to Kichaka vadha, Udyog parva, a large part of Bhishma parva and Shanti parva. In doing so he adhered closely to the original Sanskrit text. But abstract and philosophical discourses were abridged to suit the taste of his readers. The Gita part, for instance, was abridged into only forty verses. Thus he was able to reduce his book to one fourth of the length of the original. He achieved this brevity without sacrificing the main arrangement of the book.

Ramasaraswati's works fall under two categories. In one category is the translation of the *Mahabharata* and a treatise based on the epic. In the other category come the Akhyanas or narratives based on the *Mahabharata* and the puranas, such as *Hansakaki*, *Yamal sanhita* and *Shiva-rahasya*. These akhyanas are fifteen in number: *Vijaya parva*, *Manichandra Ghosh parva*, *Puspaharan*

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parva, *Kala Kubja Sushok badha*, *Bhima charita*, *Baghasura badha*, *Kulachal badha*, *Janghasura badha*, *Jatasura badha*, *Panchali bibaha*, *Sindhura parva*, *Vyasasrama*, *Ashwakarnar yudha*, *Khatasura badha* and *Byanjan parva*. Almost all these akhyanas are grouped under the name of *Vana parva*. This *Vana parva*, which is rather a collection of books and quite different from the *Vana parva* of the *Mahabharata*, became very popular. The life of the Pandavas in exile, as depicted in the *Mahabharata*, is not eventful. But in the *Vana parva* of Ramasaraswati, the Pandavas have to overcome numerous difficulties and experience untold hardships. Almost all these narratives tell the story of the destruction of demons, who represent all that is evil. The Pandavas, and Draupadi with them, suffer temporary defeat, but are ultimately victorious because of their unshaken faith in and devotion to Sri Krishna. The Pandavas are described as fulfilling a divine mission: they wage relentless war against tyranny, and oppression. This is why these akhyanas are also known as Badha kavyas. These popular narratives were not written with the express purpose of propagating a cult, but they did play a part in consolidating and strengthening the influence of Vaishnavism in the eastern region of India. Ramasaraswati also wrote *Jayadeva-kavya*, which is more than a translation of the *Gitagovinda*. But he is more widely remembered for his poem, *Bhima charita*.

Ni.B.

RAMASHVAMEDHAM (Kannada) by Nandalike Laksminarayana (sometimes called Muddana) is a prose narrative which describes how Rama's proposed Ashvamedha sacrifice leads to the encounter with Lava and Kusha and ultimately to his reunion with Sita. Long after his coronation and Sita's exile, Rama, after coming to know of the antecedents of Ravana and Kumbhakarna, is filled with remorse for having destroyed them. Sage Agastya suggests a horse-sacrifice as an expiation. The horse that is released roams through various places, and their descriptions with all their associations fill quite a good part of the narrative. The remark that Rama had to use Sita's golden image as a substitute for her brings in the story of her abandonment which from then on claims equal emphasis. Shatrughna's inconclusive fight with Lava and Kusha who stop the horse at Valmiki's hermitage brings Rama on to the scene. Valmiki's intervention and explanation restore the deserted wife and the children to Rama who happily returns to Ayodhya to perform the sacrifice.

Muddana adopts the 'Sesharamayana' version from the *Padma purana* to ensure a happy ending. The *Ramayana* story was his favourite as all his three works reveal. *Adbhutaramayanam* glorifies Sita as the primordial power. *Sriramapattabhishekam* describes Rama's return from exile and coronation. The present work is a sequel to the second and recounts the developments of the aftermath.

What makes the work unique is not the story which was well-known but the manner in which it is told. It is narrated by an imaginary poet called Muddana (and it is by virtue of this that the pseudonym sticks to him for good) to his young and loving wife Manorama in response to her wish for a tale to tide over the tedium of a wet and rainy afternoon. Within this domestic and intimate framework the narrative proceeds, but is interrupted at calculated intervals and enlivened by felicitous exchanges between the loving pair. These interruptions by Manorama make delightful interludes which serve a double purpose: they provide relief to the narrator and the listener alike and help to keep the story on the main track and prevent it from getting lost in descriptive excesses and digressions. The mythological story told against the background of domestic felicity achieves by contrast added emphasis on the sorrows of Rama and Sita. The roaming of the sacrificial horse gives the poet a chance to describe places, persons, scenes, seasons and encounters with combatants but this part of the narrative is offset by an account of Sita's abandonment, which because of Manorama gets its proper share and ensures emotional appeal. Repeatedly and in the most natural manner she brings him back to the main characters, Rama and Sita, so that the story of the sacrifice becomes the story of their reunion. The arrival of the horse at the hermitage and the twins' involvement in the combat could not but lead to the recognition of their identity and through it to the happy reunion of the separated pair. By so aligning the emphasis in the story, Muddana and Manorama spring to life as subsidiary characters in the structure of the narrative and help to control and direct its emotional appeal.

In addition to the delightful framework, what adds charm to *Ramashvamedham* is the prose style Muddana had fashioned for himself. Unaffected by the forces that were shaping Kannada prose, he adopted the idiom and manner of the earlier writers, modified however, by a sense of realism which replaced their ornate complexities by simpler sentence structures and freer movement and variation of rhythm. Steeped as he was in classical poets, he could not help being poetical so that his prose stands midway between the two– poetical in concept and idiom but definitely prose in its structure and rhythm. With all its old-world flavour, the work marks a literary transition. It looks back to the past as much as it looks forward to the future.

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RAMASWAMI, TRIPURANENI (Telugu; b. 1887, d.1943), Telugu critic, popularly known as Kaviraju, was a barrister, humanist and social reformer. He subjected the *Ramayana*, the *Mahabharata*, the *Bhagavadgita* and the puranas to a thorough critical scrutiny and held the view that these works kept the masses in perpetual ignorance and servitude. He was a satirist of the first order and a free thinker with an incisive wit. He was the first acknowledged rationalist poet in Telugu.

Ramaswami's *Suta purana*, four volumes (1924-29), exposed the inconsistencies in the lives of Rama and Krishna. He questioned the age-old belief in divine incarnation in his *Bhagavadgita* (1941), which he adapted to the Palnadu war in Andhra. It was a bold criticism of the tradtitional values of Hindu life and culture. In his first play *Kurukshetra sangramam* (1911), Kaviraju questioned Krishna's role, and in other plays like *Shambuka vadha* (1920) and *Khuni* (1935) he took up cudgels on behalf of Shambuka and Vena, the Shudra chiefs, against brahmin domination. His style was simple but pungent and forceful.

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G.S.R.

RAMASWAMY SASTRULU, VAVILLA (Telugu; b. 1832, d. 1891) is the most important figure in Telugu publishing. He was well-versed in both Telugu and Sanskrit. He was a lover of Shankara's Advaita philosophy and represented the Pitha of Shringeri in Madras. It is to him that the Telugus owe an easy availability of all the great Telugu classics, as Ramaswamy Sastrulu published a large number of them in thousands. What is more significant, he had even the Sanskrit works printed in the Telugu script.

Ramaswamy Sastrulu invented a type for Telugu printing called the Great Primer in 1860. All the old classics were printed in that type. The famous publishing company, Vavilla Ramaswamy Sastrulu and Sons, was founded by him in 1850. His publications are highly-prized Telugu classics as they were edited by eminent scholars. They include Valmiki's *Ramayana*, Vyasa's *Mahabharata* and its translations into Telugu by the poetic trio, the *Bhagavatam* of Pothana, the *Ramayanam* of Bhaskara, the *Ramayanam* of Ranganatha, etc. The firm founded by him continues to flourish under the management of his son Venkateswara Sastry.

J.J.K.B.

RAMAVARMA, VAYALAR (Malayalam; b. 1928, d. 1975) was a popular poet and film lyricist. Born in an orthodox family, Ramavarma in his early boyhood had traditional Sanskrit education. Later, he joined the English High School at Sherthalai, and passed his S.S.L.C. examination. He knew Malayalam, Sanskrit and English, and had a working knowledge of Tamil. In his teens he developed a deep interest in poetry. His early poems show the influence of Mahakavi G. Sankara Kurup and Mahatma Gandhi. Later, he came under the influence of Changampuzha Krishna Pillai whose highly sentimental lyrics were the rage of the day. Vayalar, his native village, was in those days a stronghold of the underground Communist Party, under whose militant leadership there had been a violent popular uprising against the dictatorial rule of Sir C.P. Ramaswamy Iyer, Dewan of Travancore, resulting in a big carnage of innocent people. It was quite natural that the impressionable young poet should come under the spell of the communist ideology and actively participate in the Progressive Writers' Movement. In no time his poems, vibrant with revolutionary fervour, started to charm huge gatherings at political meetings. It was the vision of an equitable society, rather than drab daily politics, that fired his imagination. He also developed a rationalistic strain, and became a sustained critic of religious hypocrisy and age-old superstitions. He was a master of melodious diction, and his simple poems, when properly recited, had an elementary power to sway the masses. It was this musical quality of his poems that gained him easy access to the film world, whereas as a gifted composer of sweet lyrics his position remained unchallenged till his untimely death. More than anybody else, he is responsible for bringing poetry on to the Malayalam screen.

Ramavarma's narrative poem *Ayisha* (1954), depicting the sad plight of a poor Muslim girl, has been a favourite text with many Kathaprasangam (musical one-man stage-presentation of stories) performers. *Sargasangitam* (1961), a collection of his lyrics, received an award from the Kerala Sahitya Akademi. As a composer of songs, he grew with the Malayalam film industry, and a large number of his compositions became all-time hits. Four times he won the Kerala State Award for the best film lyricist of the year. In 1974, he also received from the President of India the National Award for the best film lyricist. He has composed more than one thousand songs for Malayalam films, which endeared him to the masses, while his amiable disposition gained for him a large and devoted circle of friends. To commemorate him, his friends and admirers instituted the annual Vayalar Award, which is the most prestigious literary award in Kerala. Two volumes, one containing all his poems and the other almost all his film songs, have also been brought out posthumously.

His published poetic works are: *Padamudrakal* (1948), *Kontayum punulum* (1950), *Enikku maranamilla*, *Ayisha* (1954), *Mulankatu* (1955), *Oru Judas janikkunnu* (1955), *Ente mattolikkavitakal* (1957), *Sargasangitam*

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(1961). In addition to these, he has also published two collections of short stories and one travel diary.

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N.V.K.W.

RAMAVATARACHARIT (Kashmiri) is the first epic in Kashmiri language, composed by Prakash Ram (1819-1885 ?), who happens to be one of the leading poets of the nineteenth century.

Prior to its publication, the epic was so popular that its hand-written copies were purchased at a high price. It is because of its popularity that the manuscripts of this epic written on old Kashmiri paper can be obtained in any part of Kashmir even today.

This epic was seen through the press first in 1910 in the Persio-Arabic script. The subsequent editions of 1915, 1930, 1938 and 1955, too, were published from Srinagar in Nastaliq.

An abridged edition of the epic in Roman letters was published by the Royal Asiatic Society of Bengal in 1930. G.A. Grierson, the editor of the Asiatic edition, included the short summary of the full text in English as the second introduction to the book.

The critical edition of this epic (ed. Baljinath Pandit) appeared in 1965 from Srinagar. The name of the critical edition is *Kashur Ramayan* instead of the original title *Ramavataracharit*. The critical edition of the epic is obviously superior to all previous editions. Besides a scholarly introduction, the learned compiler has added notes on the margin of each page to explain certain terms and archaic words. There are a few misprints in the text, but the comparative study of various manuscripts has filled a lot of gaps, which were evident in the previous editions of the epic.

Based on the critical edition, *Ramavataracharit*, along with its Hindi rendering appeared in Devnagari script from Lucknow in 1974 (ed. and tr. S.K. Raina).

Lav Kush charit (The life of Lav and Kush) forms an appendix to all the editions of *Ramavataracharit*.

The central idea of this epic is to show that Rama is not merely a hero, but an incarnation of Vishnu. The main purpose of the poet in composing this long poem is to prepare the ground for Ramabhakti. In its nature it is more devotional than historical. It is not a translation of any particular book, but it is an adaptation of the material obtained from various sources. In its devotional spirit *Ramavataracharit* is closer to *Ramacharitmanas* and *Adhyatam Ramayana*. Some events in this epic resemble those in the Bengali and Tibetan versions of the *Ramayana*.

There are, of course, some events in this book which correspond to Valmiki's epic, but so far as the details and treatment are concerned, there is nothing common between the two. While Valmiki is silent over the parentage of Sita, the epic gives two versions of this event. In one version Sita is said to be the daughter of Ravana and Mandodari, and in another she is shown as having been raised from the blood of the rishis (seers). There are other variations also. The fight between Jatayu and Ravana, origin of Lanka, the death of Ahiravan and Mahiravan, Sita's banishment, Rama's Ashvamedha yajna, and some other battle scenes have nothing to do with the original work of Valmiki.

There is one more noteworthy aspect of *Ramavataracharit*. Though devoted to Ramabhakti, there is a deep influence of Shaivism on the philosophy discussed in it. It has been the effort of the Vaishnava poets to bring Vishnu and Shiva close to each other. Prakash Ram too has contributed his bit towards this end like other Vaishnava poets.

The composition of *Ramavataracharit* paved the way for the composition of other epics and served as their model. In its flow, diction, simplicity, poetic ornamentation, imagery and descriptive quality, this epic is superior to all other epics in Kashmiri, excepting the *Samnama* (1874) of Bulbul Nagmi.

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Mo.S.

RAMAVIJAYA (Marathi) is a popular poetic work in Marathi by Shridhara Nazarekar (1658-1730). As the name suggests, it is a poetic biography of Rama. It is, however, not the first work in Marathi on the life of Rama. Ekanath, Mukteshvar and Ramadas were the predecessors of Shridhara in this field. The path was not entirely untrodden, but it is a fact that Shridhara's *Ramavijaya* is the most popular and widely read work. It is interesting to note that the influence of this work outgrew the boundaries of Maharashtra; e.g. the Gujarati *Giridhara Ramayana* draws heavily on it.

Ramavijaya is in ovi metre and consists of 9147 ovis. So far as its structure is concerned, it seems to have been patterned on the model Valmiki's *Ramayana*, since each is divided into seven 'kandas'. However, Shridhara treats 'Yuddha kanda' more elaborately than others.

Shridhara has himself mentioned the sources on which his work is based. He gives the names of nineteen Ramayanas such as *Ananada Ramayana*, *Shiva Ramayana*, *Brahma Ramayana*, *Padma Ramayana*, etc.

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At the end of each chapter he invariably mentions that his work is based on the 'nataka' (play) of Valmiki, whereby he means *Valmiki Ramayana*. A famous work, *Hanuman nataka* is also one of the main sources from which he has drawn his material, and this he calls 'kavya'. This is interesting. While there is nothing wrong in saying that *Hanumannataka* is kavya, for in the Sanskrit poetic tradition kavya is a generic term applicable to both poetry and drama. However one cannot help wonder how Shridhara, well-versed in the Sanskrit poetic tradition, could call Valmiki's *Ramayana* a play.

It has been observed that Shridhara bases his work on a number of Sanskrit works. However, one must note that his approach is not that of a scholar or a critic. It is no wonder then if he treated all these sources on a par. There is, thus, no consideration of historicity of events or consistency. The decisive principle operating behind his selection of events from various sources is subjectivity—his desire to enlighten as well as entertain the people. One cannot forget that Shridhara was himself a well-known scholar and orator of his times. He used to perform 'kirtana'. One who performs kirtana cannot afford to neglect the response of the audience. Shridhara seems to keep his audience in mind even while he is writing, and since his works are meant for oral presentation he is quite conscious of it. It is, therefore, only natural that he selects dramatic episodes from all possible sources in order to make his work attractive and engaging. The episode of Ahiravana and Mahiravana, for example, is borrowed from *Agni purana*. Valmiki does not mention a washerman as a rumour-monger suspecting the fidelity of Sita. Shridhara draws this reference from *Padma purana*. To put it in his own words, Shridhara has churned the ocean of Ramakatha in order to draw episodic jewels therefrom. His repeated reference to the work of Valmiki, therefore, needs to be taken only formally.

Notwithstanding the popularity enjoyed by *Ramavijaya*, some scholars think that as a work of art his *Harivijaya* is superior to *Ramavijaya* and that it is in the former rather than the latter that Shridhara seems to be more at home. The plausible explanation for this could be that Shridhara was a devotee of Vitthal, the God of Pandharapur, who is believed to be identical with Krishna himself. However, objectively speaking, it is the life of Krishna rather than that of Rama which, because of its multifariousness, offers broader scope for creativity.

Ramavijaya appeared in the print in 1896 chiefly owing to the efforts of Purana Prakashaka Mandal, Bombay. Recently Bhuvana Vani Trust, Lucknow, has brought out a Hindi translation by G.N.Sathe.

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Sa. Mo.

RAMAYANA (Nepali). In Nepali the Ramayana in prose preceded the Ramayana in verse. The first prose work dealing with the *Ramayana* theme was the *Ashvamedha yajna* by some unknown writer. Next came the *Adhyatma Ramayana* (1839) by Sundarananda Bara. It was not a translation; it followed the general line of the Rama story, but not without introducing extraneous episodes and descriptions. Padam Sharma wrote his *Adhyatma Ramayana Lankakanda* (1839) following the Rama story freely. Then we have Ramdas's *Bhaktikand Ramayana*. The exact year of its writing is not known, but one manuscript by a copyist dated 1865 is extant. In modern times three significant Nepali Ramayanas in prose made their appearance: the *Nepali sankshipta Ramayana* (1915) by Chakrapani Chalisey, the *Ramacharitmanas*, a translation of Tulsidas's work by Kulachandra Gautam, and the *Atma Ramayana* (1959) by Bhairav Singh Thapa. Except for Thapa's *Atma Ramayana* which expounds the philosophy of Nirguna Brahma and Chalisey's *Nepali sankshipta Ramayana* which bases itself on Valmiki's *Ramayana*, all mainly follow the *Adhyatma Ramayana*.

The Nepali people in general, however, regard the verse Ramayanas only as the real Ramayanas having religious authority and spiritual power. As though to confirm this belief, the first ever Nepali *Ramayana* by Raghunath Bhatta (1814-1889) was a very faithful, almost literal verse translation of the *Adhyatma Ramayana*. Only the 'Sundarkand' published from Banaras in 1888 is extant now, the other six kandas are believed to have been lost. As a literary piece of work it possesses a strange and somewhat rugged beauty of its own, Bhatta having imbibed the Brajabhasha influences too.

Acharya Bhanubhakta's (1814-1868) was the first complete Nepali verse *Ramayana* to come out of the printing press (1885) and it soon assumed the status of the main Nepali *Ramayana*. Kumar Pradhan has pointed out, 'If the original *(Adhyatma Ramayana)* over-emphasizes the divinity or incarnation of Rama, Bhanubhakta's hero is more human.... (The author) often gives local (i.e. Nepali) colour to various anecdotes.'

In time Bhanubhakta's *Ramayana* was followed by what may be termed as 'religious' Ramayanas, namely, *Adbhuta Ramayana* (written 1882) by Ramakanta Baral, *Ananda Ramayana* (1901) by Bhojraj Sharma, translation of Bhavabhuti's *Uttara Ramacharit* by Kalidas Parajuli, *Radheshyam Ramayana* (1933) by Kharga Bahadur Shrestha, *Agnivesa Ramayana* by Revatiraman Neopaniya. The list is not exhaustive.

Then we have a crop of literary Ramayanas, that is, expressly literary works, which have exploited the Ramayana theme.

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The first work of this nature was *Raghav-vilap* by Pandit Taranath Sharma. It gives expression to Rama's grief when Lakshamana was struck down with 'shakti' by Meghanada. *Adarsha Raghav* (1948) is a prodigious literary work by the great scholar-poet Somanath Sigdel. The work is more respected than read and appreciated by the common run of readers. The *Raghavalankar* of Kulachandra Gautam (1875-1958) has the Ramayana theme again but harnessed to the study and practice of figures of speech. It is Ramayana (a Rama story) which is equally a treatise on the literary figures of speech. On the surface it looks strange and perplexing that the one and the same book should aspire to be two apparently disjunct works in equal measure. But the writings of this description have had a long and distinguished tradition. To give but one example, 'Bhattikavya' is an illustration of Panini's grammar and at the same time a recount of the Rama story. Lending more weight, however, to the poetic aspect of the work than to the poetics part, Kulachandra has chosen to call *Raghavalankar* a 'stava-kavya', i.e. poetry in praise of Rama. This again is in the poetic tradition of 'stotras', i.e., poems or songs in praise of deities. The great Lakshmiprasad Deokota (1909-1959) penned in 1946 two short poetical works, *Sitaharan* and *Ravana-Jatayu yuddha*, constituting two cantos and one canto respectively. The traditional import is given a go by, and a romantic tenor is let in to infuse the narrative incidents. Lakhi Devi Sundas has rightly observed, 'In *Sitaharan*, Deokota's Sita is beauty impersonate and Ravana a worshipper of beauty. In *Ravana-Jatayu yudhdha* Ravana typifies misuse of power while Jatayu stands for resistance against the diabolic use of power by the authority that be.'

M.D.R.

RAMAYANA (Prakrit/Apabhramsha). The *Ramayana* holds a unique position in India. The influence of this epic had been so deep upon the Indian mind that it was included even in the curriculum of the Jaina system of education some time before the compilation of the Jaina canons. But the introduction of that hybrid education produced a reaction which was not very conducive to the popularity of their own faith. So they modified the epic story. In this mission they did not have to exert much, since the epic tradition had given them a powerful mythology which they utilized with necessary modifications in their own pantheon which popular Jainism had developed owing to the powerful influence of Brahmanism. Thus, almost all the epic gods and goddesses, Gandharvas and Yakshas and a host of mythical figures were assimilated, with modifications, in the Jaina religious beliefs and their writings.

These Jaina works appear from the third or fourth century AD to the seventeenth. Some such charitas are in Prakarit, others in Sanskrit, and a couple in Apabhramsha. The poets of the Jain Ramayana are drawn from the two principal sects of the Jains, Svetambara and Digambara.

Dashratha, the Ikshvaku king, was the ruler of Ayodhya. He had four sons, Rama, Lakshmana, Bharata, and Shatrughana. Janaka, the king of Vidiha had a beautiful daughter, Sita, who was married to Rama. Ravana, the mighty ruler of Lanka, heard of the beauty of Sita and was fascinated. He carried her off by force to Lanka. Hearing of the abduction, Rama was stricken with profound grief.

A 'vanara' prince, Sugriva, who had been deprived of his rightful place in Kishkindha, sought Rama's alliance. Rama and Lakshmana, with Sugriva's army, marched against Lanka. Vibhishana, Ravana's righteous brother, tried to persuade Ravana to return Sita to Rama honourably but his efforts went in vain. In a terrible battle that followed between Rama and Ravana, the latter was killed. Vibhishana was made king of Lanka, and Rama and Sita were reunited.

According to the Jaina tradition, Rama had 8000 queens, among whom Sita and three others were the principal ones. Lakshman had 16000 queens, among whom Prithvisundari and eight others were the principal ones. Rama and Lakshmana deeply loved each other. After the death of Lakshmana, Rama bacame a monk, practised austerities, obtained perfect knowledge, and in due course, attained moksha. Because of his inability to accept the path of the Jinas, Lakshmana sank into hell. For his fall from the code of conduct, Ravana too had to go to hell. After passing through many re-births, both were able to attain liberation. Sita, after her life as an Aryka, was reborn in heaven, but in course of time obtained moksha.

Among the various forms of Jaina epics, Vimalasuri's *Paumachariya* (*c.* AD 400) is the oldest. It narrates the story of the Valmiki *Ramayana* in the Jaina tradition. Though there are many points of difference in details, the general run of the narrative does not show a strong departure from the traditional account of Rama's exploits. The introductory portion of the book is very important as it shows the reaction to Valmiki's *Ramayana*.

Ravisena's *Padmacharita* (AD 678) occupies the second place in the chronological order. This work is practically a faithful Sanskrit version of the Prakrit *Paumachariya* of Vimalasuri. Ravisena imitates Vimalasuri wholesale without acknowledging his indebtedness to the latter. The introductory chapter of *Padmacharita* shows the same censorious attitude towards the Valmiki *Ramayana* as does Vimalasuri's work. However, the way

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this reaction is expressed, reveals the author's anxiety to minimise the popularity of the Valmiki *Ramayana* among the Jaina laity. It also proves that Valmiki *Ramayana* was fairly accurately known to the contemporary Jainas and, so far as the accounts of the families of Rama and Ravana were concerned, there was, perhaps, no well-established Jaina tradition to draw upon.

The *Paumachariu* of Svayambhu (AD 700-900) is the third known work on the story of Rama. It is written in Apabhramsha and is divided into five books. Svayambhu has obviously followed Valmiki more closely than his Jaina predecessors. Like Valmiki he has divided his work into five 'kandas' (books) which, with the exception of the first kanda, bear the subtitles in the Valmiki *Ramayana.* With regard to nomenclature of the first kanda, the author has evidently followed the tradition represented by the earlier Jaina epic authors who tried to absolve the Rakshashas of the Valmiki *Ramayana* of their abominable Rakshashahood by depicting them as the offspring of the Vidyadhara race.

The *Ritthanemicharitu* by the same author is another Jaina version of the Brahmanical *Harivamshapurana.* This work, too, on the analogy of the Rama epic, is divided into four kandas, which are styled as Yadavakanda, Kurukanda, Yuddhakanda and Kadavakas.

The influence of the Valmiki *Ramayana* is, therefore, present in the Jaina Ramayana, but Jainism disapproves of the Brahamanical way of life. In these works preference was given to stories pertaining to real life, instead of mythological legendary accounts of Brahmanic puranas, and an attempt was made to introduce a rationalistic attitude in the main story.

B.N.D.

RAMAYANA (Sanskrit). The *Ramayana,* an unparalleled production in literature, purports to be a historical poem composed by Valmiki, a sage contemporary of Rama, the hero of the poem. In his article on *Ramayana,* contributed to the *Encylopaedia of Religion and Ethics,* A.A. Macdonell writes correctly that probably no work of world literature secular in origin, has ever produced as profound an influence on the life and thought of a people as the *Ramayana.* In passion as well as in imagination, undoubtedly, the *Ramayana* towers over all other poems in Sanskrit literature.

Investigations of scholars have shown that Valmiki was not the creator of the story of Rama. The saga of Rama existed in varied forms among the wandering minstrels and bards under different titles, such as *Ramacharita, Sitacharita, Dashamukhavadha.* Unfortunately, these are not extant now. The sage Valmiki must have shaped these ballads and folk-songs, especially found in Ikshvaku family, into a unified ornate poem with a remarkable consistency, fascinating coherence and firmness of conception. Hence he is honoured as the Adikavi (the First Poet), and his work, the *Ramayana, is acclaimed* as the Adikavya, the First Poem.

Regarding the composition of the epic and its transmission, the poem has the following story. After his victorious return to Ayodhya and the coronation, Rama hears whispers about the purity of his queen Sita, who lived for some time in Ravana's kingdom and he abandons her in pregnant state, Sage Valmiki shelters her and she is delivered of her twin sons. Pondering over her poignant fate, the sage sees an innocent Krauncha bird, in felicity with its mate, shot down by a callous hunter.

The sight of the dying male Krauncha and its crying consort moved the heart of the compassionate sage. From the fountain of his pathos-filled heart followed spontaneously in metrical form, an utterance of imprecation on the cruel hunter. Valmiki on this sudden turn of events stood confused. Brahma, the creator appeared and asked Valmiki to compose in the same metre the story of Rama of whom he had already heard from Narada, the divine sage. Accordingly, Valmiki composed the great poem in the anushtubh metre, taught it to the twins and made them sing it before Rama. The twin sons singing the poem gives a clue to the way the texts were transmitted in ancient India.

Ever since the stirring incidents of the *Ramayana* were first narrated in the glowing style of Valmiki, the Indian heart has cherished for it the deepest love and highest esteem. Consequently, there came into existence institutions of travelling singers, actors, rhapsodists and bards who committed the poem to memory and orally transmitted it to the interested audiences. Those who among them had poetic talents also enriched the repertoire by their own compositions, in response to the mood, nature and interest of the listeners. These additions which were liked by the people were further preserved traditionally and then also formed, thereby, in course of time, integrated consituents of the *Ramayana.* Probably the *Ramayana* received a more or less definite form only when writing came in vogue, more or less, because the fluidity still continued. The first compilers and editors who handled the poem did not regard it as their task to view the orally transmitted material critically to distinguish the genuine from the spurious, but on the contrary welcomed everything which presented itself under the title, *Ramayana.* In this way generations of singers and scribes belonging to separate geographical units popularised, and consequently, preserved their own recensions of the text which are distinguishable from one another. Thus, broad-

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ly, we have now three different recensions representing the transmission through three different regions of India, viz. the Southern or Bombay, the North-Eastern or Bengal, and the North-Western or Kashmir.

A comparative study of these recensions conducted by Professor H. Jacobi shows that nearly one-third of the text of each recension does not have corresponding verses in the other two. However, the southern recension is believed to have preserved the text in the oldest form.

In its present form the *Ramayana* consists of 24,000 couplets or verses, called shlokas, divided into seven books, called the kandas, Bala kanda, Ayodhya kanda, Aranya kanda, Kishkindha kanda, Sundara kanda, Yuddha kanda and Uttara kanda. The orthodox opinion holds that all the seven kandas and all the 24,000 shlokas are genuine. They offer two reasons for their belief: first, the present text itself says that Valmiki composed his *Ramayana* in seven books of 24,000 shlokas; second, that the sacred Gayatri mantra forms the foundation of the composition of the *Ramayana*. Gayatri mantra has 24 syllables and at the commencement of each 1,000 shlokas, Valmiki, according to this opinion, placed one letter of Gayatri mantra, in order.

However, this numerical analysis does not prove true to the *Ramayana*, as we have it now in an over-grown form. The investigations of the numerous research scholars of East as well as West, and especially the investigations of Jacobi have shown that the books II-VI are the only genuine books, while the entire 'Uttara kanda' and most of the 'Bala kanda' are later additions as these abound in contradictions, inconsistencies, the severance of connections, and juxtapositions of new and old ideas, etc.

The probable date of the *Ramayana* is even today an unresolved complex issue. The orthodox Indian tradition holds that it belongs to Treta-yuga and is as old as nearly nine lakhs of years. Some say that the *Ramayana* was composed by 3380 BC. But from the foregoing consideration of research, it appears probable that the original work of Valmiki, which was undergoing continuous changes, was substantially reconstructed on the model of the *Mahabharata* at some particular time, though some more additions and alterations continued at different times. While the original work of Valmiki was certainly post-Vedic and pre-Buddhist, probably belonging to not later than the 8th or 7th century BC, the present edition of the *Mahabarata* and its date may probably be about first century BC, a date much anterior to Kalidasa, the poet celebrate, who must have had before him the text of the *Ramayana* as it is essentially today when he wrote his famous *Raghuvamsha*. One may easily agree with Hunter that while some parts of the *Ramayana* are earlier than the *Mahabharata*, the compilation as a whole, belongs to a later date.

The following is the outline of the story of the *Ramayana*. The old king Dasharatha of Ayodhya had four sons by his three queens. The four sons were exemplary in their conduct as sons, princes, husbands, friends and foes. They all got married in Mithila (Bala kanda). When the coronation of the eldest son, Rama, came up, one of the younger queens, Kaikeyi, wanted her son Bharata to be crowned and Rama to be exiled to the forest for fourteen years. Rama with his wife Sita, and brother Lakshmana went to the forest. But Bharata, who refused to usurp Rama's right, secured Rama's sandals to be placed on the throne as a symbol (Ayodhya kanda). Thereafter, Rama plunged deep south in the forest and encountered the demons which brought him into conflict with their king, Ravana. In disguise, the demon king abducted Sita (Aranya kanda). Rama took the assistance of the monkey chief Sugriva, whom Rama restored to power, killing his elder brother Vali, (Kishkindha kanda). Rama found out the whereabouts of Sita through Sugriva's sagacious minister, Hanuman (Sundara kanda). Thereafter he bridged the sea, found in Vibhishana, the righteous brother of Ravana, an ally, fought and killed Ravana and his hordes. After a fire ordeal in which Sita, recovered from Ravana's custody, proved her chastity, they returned Ayodhya by the aerial car, Pushpaka, and Rama was crowned king. Rama's rule of Ayodhya was exemplary (Yuddha kanda). But Rama hears gossip about the chastity of Sita and abandons her in her pregnant state. Sage Valmiki shelters the discarded queen, brings up her twin sons, composes a poem on the stirring incidents of Rama's life and teaches the boys to sing it. When the poem was sung in the presence of Rama himself, on the occasion of a horse sacrific to which Valmiki was also invited, Rama invites Sita to bear proof of her chastity. The disheartened Sita comes forward and swears that if she is a really pure and chaste queen, Mother Earth would hide her in her womb. In ready response to this fearful invocation of the pure queen, her mother comes out from the bosom of the earth, seizes her darling and disappears. The young princes are then acknowledged by Rama and they console him for the remainder of his life. (Uttara kanda).

The bare outline of the story gives no idea of the life, vision and vicissitudes that are packed into the poem apart from the wealth of episodes and complex incidents. Word and phrase, line and stanza, sarga and kanda hold us in thrall even today. The city of Ayodhya, Kishkindha and Lanka, each different from the other, in the character of its people; the kaleidoscopic variety of forests, mountains,

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rivers and the sea; epic settings of court and hermitage; the atmosphere of sacrifice and ceremony; numerous myths and legends; panoramic procession of birds and beasts along with men and demons as characters of the story; descriptions of the seasons; life and behaviour of the monkeys and the fantastic demon-world; the reverberating battle scenes; the play of human feelings of every shade, are all there. We have again the mellifluous metre, the similes piled upon similes, the elevating dialogues and maxims on every aspect of human life. We are thrilled by them, sophisticated and modern though we be. Through all these the sage displays before us the triumph of truth and righteousness. Dasharatha is a good king and a fond parent, and he kept his word at the most difficult crisis; Rama, the perfection of a son, obeyed his father; the brothers loved each other; Lakshmana embodied service, and followed Rama to forest voluntarily, Bharata exemplified brotherliness; Sita symbolised purest womanhood, and Hanuman displayed devotion. Valmiki shows through these characters the triumph of human personality and of fundamental values of life.

Of the excelling and intimate descriptions, one can easily mention the hills of Chitrakuta, the forests and the lake of Pampa, the onset of the night in Atri's hermitage, the rains, the spring and the splendour of autumn. Of the moving scenes one can cite the coronation crisis, the meeting of Rama and Bharata at Chitrakuta, or Sita abusing Lakshmana, or Vibhishana's Sharanagati. For the tenderest pathos, we may cite Dasharatha's grief and death on his son's separation and Sita's fire ordeal. For ennobling passages, shall we cite the words of Sita to Rama when the latter initially refused to take her to the forest with him? Or the words of Rama to Ravana to go home, refresh and replenish and come back the next day? Or Rama's words to Vibhishana to do the final rites of Ravana? Or the crowning piece of the whole epic, Sita asking Hanuman not to kill the demonesses, her erstwhile tormentors, but to forgive them? *Ramayana* is truly the First Poem, unrivalled in sublimity of poetry, pathos and scenes.

Scholars do not find in the *Ramayana* an unmixed historical record. Several of them have expounded different theories about the allegory in its theme; it is an allegory representing the early attempts of the Aryans to conquer south India (Lassen); it signified the spread of Aryan culture to the South, and particularly to Sri Lanka (Weber). It is a poetic version of the conflict between Brahmanism and Buddhism in the South (Talboys Wheeler). (On the face of it, this is an absurd suggestion). It is a Vedic myth of Vritra and Indra, elaborated into a poem (Jacobi). These theories are built only on sandy foundation. That the *Ramayana* is an epic poem wherein the highest form of human life is depicted, and where God fulfils in the best Man, Rama, and the Man as Dasharatha's son rises to his full stature by pulling up his manhood to Divinehood is the traditional belief, accepted for centuries.

The *Ramayana* is one of the germinal sources linking the different cultures of the Indian sub-continent and also various nations of Asia. True to a prophecy, appearing in the opening of the epic itself, that it will stand in all countries as long as mountains stand and rivers flow, the *Ramayana* crossed the limits of the country and brought under its spell the whole of South East Asia from Cambodia to Java; not only local literature, but art, dance and drama arose in these countries out of the *Ramayana*. For the most beautiful *Ramayana* sculptures we have to go to Prambanan in Java, and for a temple to its immortal sage author to Tra-kien in Champa. In its own country the *Ramayana* more than fulfilled the same prophecy. There is not a single regional language in India which has not got its own *Ramayana*, and two such, of Tulsidas in Hindi and Kamban in Tamil, are worshipped as scriptures by millions. Gradually the idea that in his Rama, Valmiki depicted no mere national hero, but a divinity that came to earth to redeem humanity struck deep into the hearts of the people. So the *Ramayana* soon obtained canonical authority as a gospel of devotion, bringing up, around it, minor Upanishads on the Rama-cult, spiritualised versions of the story and a mass of exegesis. A number of other *Ramayanas* arose. Commentators and compilers became busy. Buddhism and Jainism, too, used the *Ramayana* story with oriented versions to suit their purposes. Almost every *Purana* vied with each other to include the story of the *Ramayana* in some long and short narratives. Poems and plays were written. Rama-bhakti cult developed. Temples in honour of Rama and Sita were built; festivals based on the *Ramayana* became common; music, art, dance and ballet based on Rama stories became popular. The work was treated as a text-book in education and discipline. Boys and girls were christened after the great and virtuous characters of the *Ramayana*. It also became a source of poetic theory—the shoka-shloka equation, the story of the birth of poetry from the sorrow-filled heart of Valmiki, as already referred to, forming the bedrock, the 'Adhara-shruti' of the Indian aesthetics. In brief, the nature and extent of its influence on the mind and life of the people of this country and around, down to this day, is something unique and unsurpassed.

T.S.Kr.

RAMAYANA CHAMPU (Malayalam). Better known as *Bhasharamayana champu*, this beautiful work belongs to

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the genre of the champukavyas in which there is an agreeable blending of prose and poetry. The main difference between Malayalam and Sanskrit champus is perhaps that in the former very often the prose passages too are composed rhythmically with metres like dandaka pressed into service. Among the champus in Malayalam the present work occupies an important position by its charm, scope and poetic qualities.

The work is generally attributed to Punam Nambutiri, a great contemporary of Uddanda Shastri, (the author of *Kokilasandesha*), who flourished in the fifteeth century. There is no conclusive evidence to show that the author of *Ramayana champu* was Punam, but there are passages and stanzas that warrant such an assumption.

Divided into twenty sections, the work has for its theme the entire gamut of the *Ramayana* story. Each section is given a separate title and more or less forms a unit in itself. The motive behind this classification into sections is obviously to facilitate their use on the stage in temple theatres of Kerala where professional exponents used to perform or expound them of festive occasions.

Through the author has generally based his story on the *Ramayana* of Valmiki, he has freely introduced suitable innovations here and there. In dealing with his story he has sometimes epitomised certain portions of the theme, while at times he has gone into digressions effecting changes in the course of events. Works like *Uttararamacharita* of Bhavabhuti and *Ashcharyachudamani* of Shaktibhadra have been made use of for such digressions. While Valmiki has dealt with the curse pronounced on Dasharatha by a sage in the 'Ayodhyakanda' of the epic, in the champu it occurs in the section on Ramavatara (the birth of Rama). Similarly, the sacrificial horse is led by Lakshmana in the original while in the Champu it is Chandraketu, the son of Lakshmana, who leads it and fights with Lava. Such and other changes are effected by the poet based on the Rama stories found in Sanskrit literature.

Ramayana champu marks an important stage of development in the history of Malayalam literature. Till then Malayalam champus had their themes drawn from social history. Puranic stories were seldom accepted for this medium. Early champus like *Unniyachchicharitam, Unniyaticharitam* and *Unnichchirutevicharitam* were based on social themes, the heroines around whom these works were composed belonging to the clan of Devadasis, i.e. professional dancers employed in Kerala temples. The author of *Ramayana champu* adopted for the first time an epic story which has a wider scope and purpose. Moreover such treatises were more useful for exposition in kuttu performances in Kerala temples. There are several passages in them referring to this aspect.

Though it is a Malayalam champu, it contains numerous Sanskrit prose passages and stanzas quoted from a wide variety of Sanskrit texts like poems, dramas, champus, etc. The *Ramayana champu* of Bhoja is seen chiefly drawn upon for some excellent verses. Other important works which are quoted by Punam include *Raghuvamsha, Shishupalavadha, Naishadhiyacharita, Uttararamacharita, Balaramayana, Mahanataka, Anargharaghava, Prasannaraghava, Raghuviracharita* and *Vasavadatta*. It goes to the credit of the author that he has selected only the most beautiful stanzas from such works. Hiw own Malayalam stanzas are reprsentatives of the best traditions of manipravala style. The admixture of Sanskrit and Malayalam stanzas and passages presents a wonderful aesthetic experience to the readers. All the best traits mentioned by rhetoricians such as lucidity, charm, excellence in style, figures of speech and delineation of sentiments are discernible here. The work caters to the taste of the elite rather than the ordinary reader.

The language of *Ramayana champu* is at once interesting and intriguing. There is a blending of beautiful Sanskrit words and idioms, and Malayalam words. In addition to this the work has preserved for the lexicographer a number of old words, proverbs and idioms that were in vogue in the fifteenth century and which disappeared altogether in later literature.

The work is full of picturesque descriptions. The love lorn condition of Rama is described in his own words as follows:

> Above I see the dark rain-clouds,
> And around I behold fresh green sprouts;
> Everywhere is seen peacocks dancing,
> And the cool gentle breeze kindling my pangs;
> O daughter of Janaka, where can I rest
> My wandering eyes—I am lost for ever!

As a document of social conditions of the age in which it was written, the work has a significant role. In common with manipravala works, it too has preserved some of the peculiar features of the period. Though the locale is Koshala, the author treats of contemporary Kerala life with many of its specialities. The witty dialogue of the Nambutiri brahmins, the tall claims of pseudo-physicians, the boastful predictions of astrologers, and the mock bravery of soldiers are aptly mentioned in the course of the story.

Ramayana champu occupies an unparelleled position in the history of Malayalam literature for its boldness of execution and range of conception.

N.P.U.

RAMAYANA-KALPAVRIKSHAMU (Telugu) is an epic poem by Viswanadha Satyanarayana on the celebrated and oft-attempted theme of Valmiki's immortal epic in Sanskrit. He received the Bharatiya-Jnanpith Award for this work.

Raising the question, 'Why another *Ramayana*', the

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poet states that he chose the subject for his most ambitious literary work, partly to fulfil his father's wish and partly to satisfy his own inner urge. Running into about 12,800 verses, the poem is undoubtedly the most important work in the classical tradition to appear in the present century in Telugu. While it follows Valmiki's epic as far as the main story is concerned and even some stanzas from the original Sanskrit are translated quite closely, the poet sometimes deviates from Valmiki in the narration of events and portrayal of character. He introduces in it the customs and traditions of the Telugu people and the atmosphere prevailing in their homes.

Satyanarayana revels in elaborate descriptions, and handles a number of uncommon metres to suit the occasion. His description of the cycle of seasons in Balakanda, for instance, is quite extensive and impressive, and he chooses the rare Gaja-vilasitam metre to describe the majestic walk of the elephant. A variety of metres, suited to the occasion, is similarly chosen to describe the episode of Rama's pursuit of the golden deer in Aranyakanda. His innovations include the swan-messenger to mediate between the two factions before the outbreak of war, and a meeting between Rama and Parashurama before Rama's wedding with Sita in Mithila. Unlike in most *Ramayanas*, he redeems the character of Kaikeyi by suggesting that she willingly courted the public odium for sending Rama into the forest for fourteen years, as she knew well that the destruction of the evil forces, which is the purpose of his advent, cannot be fulfilled otherwise.

Satyanarayana's erudition is at once his strength and his weakness. His high-flown style and narrative devices dazzle the common reader, but the poem is uneven sometimes quite abstruse, and fails consequently to gain the popularity enjoyed by the *Bharata* and the *Bhagavata* and the even a few other *Ramayanas* in Telugu.

A.R.R.

RAMAYANAKATHA (Assamese). Ramakatha entered Assamese folklore long before Valmiki's *Ramayana* was rendered into Asssamese verse by Madhavakandali in the middle of the fourteenth century. From Kandali's auto-reference it is evident that the people were quite familiar with the Ramakatha. It was probably around this time that a cult known as 'Ramaramiya sampradaya' came to exist in Assam. This cult was referred to in later biographical works of the Vaishnava saints.

Madhavakandali, 'the unerring poet predecessor' as he was called euologistically by Shankaradeva after a century, rendered the *Ramayana* into Assamese verse under the patronage of the Varahi king Mahamanikya:

"I, called Kaviraja Kandali (the king among the poets), at the behest of the Varahi king, Mahamanikya, have rendered the seven books of the *Ramayana* into fine Assamese verse for the knowledge of the people, and in doing so I have extracted the substance of the original and left out the details; further, as advised by king Mahamanikya, I have added some literary embellishment to my composition."

That the entertainment of the masses was also intended by the poet is evident from his depiction of a number of scenes such as that of Manthara, the old hunchback woman who served Kaikeyi. When Rama is exiled she is so overjoyed that she thinks she will be the chief queen of Bharata. So she applies a strong makeup on her face and puts on a dress which evokes laughter. The description, though it sometimes verges on vulgarity, provided good entertainment to the listeners, drawn from the different strata of society. Neither the poet nor the listeners thought it sacrilegious as it was part of a 'kavya' and not of a scripture (Shastra).

The Assamese rendering of the *Ramayana* in simple Assamese verse undoubtedly brought the *Ramayanakatha* to every hearth and home. Soon certain episodes of the *Ramayana* found their way into folk-tales and popular beliefs. Separation of Sita from Rama, her confinement in the garden, her reunion with Rama, her banishment when she was in an advanced stage of pregnancy and similar other episodes attracted the popular imagination, and men and women shared her sorrow equally. It is interesting to observe that neither the heroic exploits of Rama nor the loyalty of Lakshmana to his elder brother, nor the unique devotion of Hanumana to Rama did so stir the mind of the people as the pangs of separation Sita suffered.

Here is an example how the folk mind came to be saturated with Ramakatha. A chakravaka pair, a variety of Indian crane, it is said, live in separation from each other during the night. They cry pathetically all the night longing for each other's company. The folk imagination traces the cause of this separation to the curse of Rama, who wanted to know from them as to who had stolen away Sita which, though they knew, they did not disclose. The folk tradition has it that when Rama pronounced the terrible curse the pair offered to tell him the truth thus: 'Rama kaon' (O Rama; we are telling). This is how the nocturnal cry of the birds is interpreted by the popular imagination with the help of the Ramayanakatha. There are many other tales, folk-tales and superstitions which have been influenced by the episodes of the Ramakatha. In the literary tradition, which drew also from the folk tradition, some stories from the *Ramayana* are re-told with variations. Some stories are almost wholly invented without having any basis in the original.

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Lava-Kusara juddha, the fight of Lava and Kusa with Rama and his army, is a popular narrative of more than four hundred verses, assigned to Harihara Vipra, a contemporary of Madhavakandali. The work with its description of the valour of the two young boys fighting against a vast army, was so popular that the manuscripts of this work were profusely illustrated in colours.

The siege of Lanka by Rama with his motley army and the resistance offered by the generals of Ravana caught the popular imagination. There are certain popular stories which narrate the episodes either linked with Rama's attempt to destroy Ravana or with the war efforts of Ravana. These are derived largely from sources like the *Adbhuta Ramayana* and the *Bhushundi Ramayana*. They have been told and handled by the common people generation after generation. One such tale is *Mandodari maniharana* (The stealing of the gem belonging to Mandodari, the queen of Ravana). This tale is based on the folk-motif that so long as the wife wears a particular gem, charmed with some mystic power, the husband remains invincible. Mandodari used to wear a gem of such efficacy, but it was taken away by Hanuman from her in the guise of a Brahman.

Ravana mobilises all his generals and warriors and prepares to fight Rama. His son Mahiravana, the king of the nether world, is summoned. He comes and joins Ravana's army and dies in the struggle. This story is narrated in *Mahiravanavadha*, a work of 222 verses.

Durgavara, a poet of the early sixteenth century, who lived in the Nilachala village (Kamakhya), was said to have composed the *Ramayana* songs. That is to say, he rendered the narrative into verse intended to be sung by a group of performers. The leader, called Oja, sings the verses in accompaniment with cymbal, while his followers called Pali sing the refrain. The rendering is abridged.

The first and the last books,'adi' and 'uttarakanda', of Madhavakandali's *Ramayana* were lost in the course of time. Madhavadeva and Shankaradeva rendered these two books into Assamese verse again and added them to Madhavakandali's work.

During the period of the neo-Vaishnava movement in Assam, Krishnakatha came to occupy a prominent place and Ramakatha was relegated to the background. However, the identity of 'Shrinatha with Janakinatha' (of Krishna with Rama) soon came to be recognised and Ramakatha became popular again. Shankaradeva himself composed a drama called *Ramavijaya* (Victory of Rama over Parasurama). In a 'bargita', Shankaradeva described the marching army of the monkeys and their invasion of Lanka.

Anantakandali, a Vaishnava poet of the sixteenth century, was not satisfied with the Assamese rendering of the *Ramayana* by his predecessor Madhavakandali, who had presented Rama only as a human being and a hero. He, therefore, ventured to render anew the entire work projecting Rama as the Supreme Being. The work was either not completed or lost in part.

Mention may also be made of Raghunath, a poet of the seventeenth century, who told the story of the *Ramayana* in simple Assamese prose. His was an abridged version without any literary embellishment.

In later periods the Ramayanakatha turned out to be a kind of source-book. Poets and authors turned to it for the plots of their works. It also came to influence arts, sculpture and architecture.

B.S.

RAMAYANA THEME (Pali) has been a great vehicle for transmitting the ideals of Indian culture and mythology. The story of Rama is very popular throughout India. It has been extensively recited, sculpted and performed all over India as well as abroad, and has been a great source of power and creativity in Indian literature. The story of Rama has been adopted by the Vaishnavas, Buddhists and Jainas in their literatures, and sometimes adapted to explain their doctrines. In the realm of Indian literature the Rama story was in vogue about 400 BC. It is evident by the Tipitakas wherein occurs the Rama story in an abridged form, and the one which is different from the theme in Valmiki's *Ramayana*.

The allusions made to Valmiki *Ramayana* in the different variations of the Ramayana theme in Pali literature clearly show that Valmiki was the oldest poet of India and the first to sing the story of Rama in the epic form, and all later variations of the themes are based on the popular story of Valmiki. However, the Rama story was prevalent before Valmiki, and it is not the same story as found in Sanskrit literature which contains some variants, and therefore, it is not correct to say that Valmiki's *Ramayana* is based on the Pali *Ramayana* theme. It is evident from certain references found in Pali literature. Although Rama as God had not appeared in any literary form, yet the Chinese edition of *Abhidharma mahavibhasha*, famous Buddhist work, mentions the *Ramayana* which was composed originally in 12,000 shlokas (verses).

Sadharamasmratupakhyana (1st c.) and *Kalpana manditika* (AD 300) by Kumaratala also mention the *Ramayana*. Besides these, 'Dasharatha Jataka' and 'Anamaka Jataka' in *Jatakatthavannana* provide a framework of the Rama story. It is said that these two Jatakas are originally outlined in the 'Khuddakanikaya' of the *Suttapitaka*. The Rama story in 'Dasharatha Jataka' is at variance

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with the popular version of the story as narrated by Valmiki and the Jaina poets. It is said that Buddha narrated the story of 'Dasharatha Jataka' to console an anguished man whose father had died. The story is like this: Dasharatha, the King of Varanasi, had 16,000 queens. The chief queen bore him two sons named Rama pandita and Lakshmana pandita and a daughter named Sita. After the death of the chief queen, another queen gave birth to a son named Bharata. The queen wanted Bharata to become king. Sensing danger, the king persuaded Rama and Lakshmana to go into exile. Both the brothers went to the forest taking their sister along with them. After nine years Dasharatha died. Bharata could not ascend the throne because of opposition from ministers. Bharata found Rama in the forest and requested him to return home, but Rama refused the throne and told Bharata to go back. Rama returned to Varanasi after three years and was accorded a hearty welcome by the people.

In Anamaka Jataka, Rama, apprehending trouble from his maternal uncle, goes to the forest, abdicating the throne of his own free will. It narrates the episodes of the exile of Rama and Sita, the abduction of Sita, Jatayu's death, war with Bali who fled seeing Rama, construction of the bridge over the ocean, etc.

Thus we find different versions of the Rama story in Pali literature.

D.S.

RAMAYANA THEME (Sanskrit). The permeation of the *Ramayana* in the later Sanskrit literature can only be compared with the Creator's immanence in his creation. Valmiki, according to the Indian literary tradition, is an 'adi kavi' (the first poet), and his *Ramayana* is rightly regarded as an 'adi kavya', the first poem. It is the precursor of all later literary forms—poems, dramas, 'champus'. The later poets drew freely upon it for their ornate style. As Keith wrote, 'Imitation in detail of the *Ramayana* was frequent and patent, and its language and verse technique deeply affected the whole of the history of the Kavya.'

The popularity of the Rama-story can be inferred from its presence not only in the *Mahabharata*, the sister epic, but also in the earlier Bauddha and Jaina traditions. The 'Ramopakhyana' in the *Mahabharata* shows that the author knew the full text of the *Ramayana* available in his time with all its seven 'kandas'.

As far as the Puranas are concerned, there is hardly a Purana or an Upapurana that has not got a long or short narrative of the *Ramayana*.

The influence of Valmiki on classical Sanskrit writers is wide and unparalleled. Valmiki's Rama, a repository of exalted character and noble qualities, presented an ideal hero to later poets and playwrights.

The earliest poet to draw ideas and expressions from the *Ramayana* is Ashvaghosha (1st c. AD) in whose *Buddhacharita* and *Saundarananda* one can easily notice its conspicuous influence. Kalidasa (4th c. AD) is the greatest admirer and follower of Valmiki. The titles of his poems,namely *Raghuvamsha* and *Kumarasambhava*, are taken from the *Ramayana* itself. He has presented the Ramayana story in cantos IX-XV of his *Raghuvamsha*. In canto XII he gives a rapid and brief summary, in Valmiki's shloka (metre), of almost the entire *Ramayana*. In his other poems and dramas also one can easily find parallel expressions, similes and ideas. His *Meghaduta* was inspired by a similar *Ramayana* motif—Hanuman carrying Rama's message to Sita.

Bhatti (6th c. AD) chose the *Ramayana* to illustrate rules of Panini's grammar in his poem *Ravanavadha* where he has woven interesting details of the Rama-story. *Ravanavadha* is further important, as it forms the basis of the Javanese *Ramayana*, known as *Kakawin*, which represents partly close and partly free translation of it.

Kumaradasa's *Janakiharana*, composed in Lanka (6th c. AD) is the next Ramayana poem. In Bengal Abhinanda wrote (AD 900) his incomplete poem *Ramacharita* which contains a few story-elements not found in the original.

Kshemendra of Kashmir (11th c. AD) presents in his *Ramayanamanjari* a complete summary of the *Ramayana* in 6400 stanzas, reproducing the very words of Valmiki. The same poet gives a shorter version of the Rama story, while describing the incarnation of Rama, in 293 verses, in another poem *Dashavataracharita*.

The *Ramayana* champu of king Bhoja (11th c. AD) is a work in prose and verse covering the Rama-story up to the end of the 'Sundarakanda'. The 'Yuddhakanda' was supplemented by Lakshmana Bhatta, and Rajachudamani Dikshita wrote *Yuddhakanda champu*. The last, 'Uttarakanda', was written by Venkataraja.

By the 11th century a new type of poetry, known as 'Shlesha-kavyas', came into vogue. Sandhyakaranandi (11th c.) wrote his *Ramacharita* simultaneously to relate in 220 'arya' verses the story of Rama and the history of king Ramapala of Bengal with the help of paronomasia. The poet proudly calls himself 'Kalikala' Valmiki.

This Shlesha-kavya device later became very popular among the poets, and we have many such poems known as 'dvisandhana kavyas'.

Dhananjaya, a Digambara Jaina poet, wrote (between 1123 and 1140) *Raghava-pandaviya* in 18 cantos. Here each verse is related equally to the story of the *Ramayana* and the *Mahabharata* at the same time.

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Another poem of the same name is from the pen of Kaviraja (12th c.) in 13 cantos in the same style. *Raghava-naishadhiya* of Haradatta Suri (not before 17th c.) likewise related the stories of Rama and Nala. Venkatadhvari (first half of 17th c.) in his poem *Yadava-raghaviya* narrates in 300 stanzas the stories of the *Ramayana* and the *Bhagavata* simultaneously.

This style further developed into a use of treble punning, an example of which is found in the *Raghava-pandava-yadaviya* of Chidambara (17th c.), narrating at the same time stories of the *Ramayana*, the *Mahabharata* and the *Bhagavata*.

Coming to the dramas drawing upon the *Ramayana* for their theme, one will find the impact of the *Ramayana* on Bhasa (3rd or 4th c. AD), the first dramatist who has given us two Ramayana plays, the *Pratima* and the *Abhisheka*. The former dramatises in seven acts almost the entire *Ramayana* in brief. Its interest lies, however, mainly in ennobling the characters of Bharata and Kaikeyi, the latter presented as *une femme incomprise*. The *Abhisheka*, on the other hand, justifies, the title by presenting the coronation of Sugriva in the beginning and that of Rama in the end.

Many more dramas based on the Ramayana theme were written during a period of the three centuries between Bhasa and Bhavabhuti. But the excellent plays of the latter threw into oblivion all the dramas written before him. His incomplete *Mahaviracharita* presents the earlier life of Rama and is not so appealing as his excellent drama *Uttararamacharita*, depicting the later life of the *Ramayana* hero. The lyrical poetry and the powerful delineation of pathos in it have earned him a place next to Kalidasa as a dramatist.

The *Anargharaghava* of Murari (9th-10th c. AD) dramatises the traditional narrative of the *Ramayana* with slight modification. It has earned the title Bala Valmiki for its author.

The *Bala-Ramayana* of Rajashekhara (9th-10th c. AD) presents in ten acts the entire Ramayana story up to Rama's coronation. His style and treatment, it is said, like Murari's, are chaotically poetic, rather than sensibly dramatic.

Ashcharyachudamani of Shaktibhadra (9th c. AD) employs a pretty device, with the magic crest-jewel of Sita as a token of recognition. With the *Abhisheka* of Bhasa it imitates the 'kudiyattam' style of the traditional Sanskrit theatre of Kerala.

The *Kundamala* of Dhiranaga, likewise, introduces the device of a garland of 'kunda' flowers as a token of recognition and is modelled on Bhavabhuti's *Uttararama-charita*.

Kshemendra, the author of *Ramayanamanjari*, has also written a play *Kanakajanaki*, named after the golden image of Sita with which Rama performed the 'Ashvamedha' sacrifice.

The *Prasannaraghava* of Jayadeva (12th c. AD) is the best known of the later Ramayana plays. The interesting spectacular scene of the five river-goddesses gathered round the ocean forms a novel feature in the drama.

Ramabhadra Dikshita (17th c. AD) wrote *Janakiparinaya* after the style of Bhavabhuti, Murari and Rajashekhara. His contemporary Mahadeva's *Adbhutadarpana* deals with the battle of Lanka. A magic mirror dominates the whole play and justifies the title.

Unmatta-raghava, a one-act play, called Prekshanaka by Bhaskara, describes Rama's maddened soliloquies on Sita's transformation into a gazelle by the curse of Durvasa. Another one-act play, *Dutangada* by Subhata, which calls itself a 'chhayanataka' is not a shadow-play, but is so-called because its author has drawn many of his verses from other Rama-plays and therefore the play bears the chhaya, semblance, of other dramas.

The huge, anonymous and semi-dramatic *Mahanataka* or *Hanumannataka* deserves a special mention. It is an anthology of verses culled out of the well-known Ramayana plays and arranged in the form of a play by supplying a few stage directions, obviously for the recital of a Ramayana pageant or shadow-play.

The Rama-poems and the Rama-plays continued during the later periods and are written even in the modern times.

The *Brihaddharma purana* (13th-14th c. AD) eulogises the *Ramayana* as a source and model for all 'Itihasa-purana' (historical-mythical) literature. Valmiki, on being commanded by Brahma to compose the *Mahabharata*, promises him that he will pass on the eternal seeds of poetry (kavyabijam sanatanam) to Vyasa and other poets. The enormous influence of the *Ramayana* on classical Sanskrit literature composed afterwards shows how the spirit of Valmiki permeates the entire field of Sanskrit literature.

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Ar.J.

RAMAYYA PANTULU, JAYANTI (Telugu; b. 1869, d.1964) was born at Mukishwaram in Amalapuram taluk, and is the founder of Andhra Sahitya Parishat and the chief compiler of *Suryaraya Andhra nighantuvu* (Telugu dictionary, named after its patron, Surya Rao, Raja of

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Pithapuram). This *Nighantuvu* is still the most authoritative and comprehensive lexicon, the only 'encyclopaedic dictionary' in the Telugu language.

Jayanti started his professional career as a teacher at a Middle School. After a while he joined civil service. Starting as a scribe in the District Magistrate's court, he retired as a Presidency Magistrate. Later, he became a member of the legislative assembly of the composite Madras State. In 1937 he was awarded the title of Kala Prapurna by the Andhra University.

The Government of India entrusted him with editing some eight hundred ancient edicts, concerning the Andhra country.

He was a champion of the literary style (granthika) against the colloquial (gramya or vyavaharika), his convinçing argument being that the language of literature should have a standard diction and must not be corrupted or confused by varying dialects spoken in the various regions of the Telugu country.

His works include *Andhra vajnmaya vikasa vaikhari* (The development of Telugu literature) and *Muktishwara shatakam* (A hundred verses in praise of Lord Muktishwara). He translated the Sanskrit books *Amaruka kavya* and *Uttararamacharita* and wrote two versions of the *Ramayana*. He contributed about fifty essays of historical and literary interest to *Andhra sahitya parishat patrika* and published in English *Defence of Literary Telugu*, *Dravidian Lexicography*, *Southern School of Telugu Literature* and *Krishnaraya*.

R.M.C.

RAMBHAMANJARI (Prakrit) is a play modelled on the structure of *Karpuramanjari*. Its plot develops as follows:

Act I: King Jaitrachandra and his queens are very happy as the season of spring has set in. However, there ensues an unseemly squabble between the jester and the maid Karpurika over a literary contest. The jester defeated, pours out vulgar abuses on Karpurika and exits in a huff only to re-enter with Narayanadasa and Rambhamanjari in her wedding dress. The king is fascinated by the bewitching beauty of Rambhamanjari and she, in her turn, is charmed by the king's handsome figure. The jester, acting as a priest, joins the two lovers in wedlock. Along with the other queens Rambhamanjari is sent to the harem by the king.

Act II: The king learns that Rambhamanjari is personally taken care of by queen Rajimati. A letter from the beloved avowing her passion heightens the king's passion. The jester narrates to him his strange dream which indicates the early union of the two lovers. Karpurika secretly brings about the meeting of the lovers. They enjoy amorous pleasures. The queen arrives and the lovers are forced to disperse.

Act III: The love-lorn queen welcomes the king and after hearty amorous pleasures permits him the company of Rambhamanjari.

The play imitates *Karpuramanjari* in several respects. We have here the same celebration of spring, a similar squabble between the jester and the maid, the jester's fantastic dream and the heroine's love-letter, all reminding us of the original story. However, Nayachandra's Prakrit verses, perhaps, lack the charm and freshness of Rajashekhara's *Karpuramanjari*.

V.M.K.

RAMBRIKSHA BENIPURI (Hindi; b. 1899, d.1967) was born in Benipur, a village in Muzaffarpur which gave him his pseudonym 'Benipuri'. When he was only four his mother died, and a year later he lost his father. Consequently, he spent the next fifteen years at his maternal uncle's house in Banshipachra village. The natural surroundings of this village are reflected in a myriad descriptions of nature in his works. His early education was completed in this village where listening to and reading the *Ramayana* stirred in him an inclination for literary creativeness. The spartan life he lived was the result of the years he had spent in this village.

He migrated to the city where in a new environment he developed an abiding involvement with nationalism and journalism. At the early age of sixteen he was married to Uma Rani. One can trace the influence of his father-in-law, an active participant in the freedom movement, on his life and letters. In 1921, following Mahatma Gandhi's visit to Muzaffarpur, Benipuri himself became actively involved in the freedom struggle and spent several years in jail.

The literary career of Benipuri began with the third decade of the present century. His early writings reflect the influence of Hazariprasad Dwivedi. His successive writings exhibit an intermingling of mysticism, naturalism and new experiments in the Hindi literature of his time, subsequently leading to his full flowering as a writer during India's attainment of freedom. In fact, it is in the context of India's struggle for freedom that his writings have to be finally evaluated. His works mirror the Satyagrah Movement of 1930-1947, the role played by the different organisations like the Socialist Party, Muslim League and Azad Hind Fauj Army. He was as familiar with the problem of the labourers as with the conflict between tradition and society. All this finds a place in his literary work indicating the farsightedness of a thinker.

He was essentially a writer with a progressive personality and wanted to create a new society, while

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being opposed to the traditional values of the age. This is one of the major thrusts of his writings.

In 1951 he went to England to take part in the Festival of Britain, and travelled all over Europe which resulted in the writing of a European diary. In his writings Benipuri used every literary form. Irked by the faulty and ineffective children's literature in Hindi, he carefully studied such literature in English and wrote some highly readable books for children. He himself admitted that some of his works were written as bread-winners, but by nature he was a revolutionary. While his works reflect the age in which he lived, there is also evident a desire for ushering in a new era. In his works a writer's individual sensibility and his social consciousness are intertwined with a poet's idealism. His major works are: *Mati ki murten* (Sketches, 1946); *Ambapali* (Play, 1947); *Jaiprakash* (Biography, 1947); *Prabhakar* (Play, 1948); *Netradan, Sita ki maa, Sanghmitra* (One-act plays, 1948-50); *Gehun aur gulab* (Essays, 1950); *Zanjiren aur diwaren* (Autobiography, 1956); *Chita ke phul, Bete hon to aise, Betaian hon to aisee* (Short stories); *Shatranga dhanush* (published posthumously, 1975). He also edited a number of magazines, such as *Janata, Nayee dhara, Chunnu-munnu*. His translated works are *Don ke kinare, Rabindra bharati and Tulips*.

M.Jy.

RAMCHANDRA (Urdu; b.1821, d. 1880), one of the greatest Urdu prose writers, was born at Delhi. He was a brilliant student and had a scholarship throughout his schooling. His father died when he was nine years old, and he married the blind daughter of a rich man at the age of eleven.

Ramchandra was appointed a teacher in Delhi College after he completed his studies and helped the college authorities in establishing a vernacular translation society, which was entrusted with the work of translating books of science and other disciplines into Urdu. He brought out a monthly journal, *Favaid-e-nazirin*, in 1846. He also started publication of another magazine, a weekly, *Qiran-us-sadain*, at the instance of Sprenger, Principal of the Delhi College. In these journals Ramchandra published not only his translations of seven articles, but also his original writings on current topics. He wrote in a lucid and simple style.

Ramchandra's contribution to the development of Urdu prose is without parallel. He was the first to write serious and thought-provoking articles on subjects of great social significance, in simple and chaste style. He introduced to Urdu prose a new type of rationalism hitherto unknown. He was a pioneer of Urdu journalism and established it on solid grounds. Two of his pupils, Zakaukah and Nazir Ahmad, achieved great fame as masters of Urdu prose. Ramchandra also tried his hand at religious subjects and wrote a number of works on them. Ramchandra is regarded as one of the greatest and most versatile prose writers of Urdu.

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A.H.

RAMI REDDY, DUVVURI (Telugu; b. 1895, d. 1947), born at Gudur in Nellore district of Andhra Pradesh, was among the first poets in Telugu to shift the subject of poetry from the traditional to the contemporary. In place of kings, their consorts and their courtiers, the poet chose as the heroes of his poetry the farmer leading a hard life in the village, the old untouchable woman, and the simple shepherds. A farmer himself, Reddy was intensely aware of the promise and poignancy of life on the village farm and he evoked it with admirable authenticity. Rami Reddy did not have formal education, but through his own efforts he acquired mastery over Sanskrit, Bengali, Tamil, Urdu, English, Persian, French and German. He started composing poetry in his nineteenth year and wrote a large volume of poetry, plays, critical studies, diaries and translations. Apart from literature, he tried his hand at painting, sculpture, and film-direction also.

Nalajaramma (Martyrdom of Nalajaramma, 1918) is his first important poetic work. *Vanakumari* (Child of the forest, 1918) brought him fame. His *Krishivaludu* (The farmer, 1919) describing the farmer, the seasons and the Indian way of rural life carved for him a niche in the world of modern poets. *Kadapati vidkolu* (The last farewell, 1924), considered to be his literary masterpiece, is a work of 150 verses. *Nakshatramala* (1921), *Bhagnahridayamu, Jaladangana* (1924), *Kavi-ravi, Matrishatakamu, Musali maleta, Naivedyamu, Palitakeshamu, Prathama kavitvam, Yanakalapu varichelu, Yuvakasvapnamu* are his other poetic works. Inspired by the national movement, he wrote *Ratnampata, Svatantryaratham*, and *Matrishatakamu*.

Karshakavilasamu is his first play. *Sitavanavasamu* (1921), *Kumbharana* (The story of Mirabai, 1924), *Madhavavijayam* (1925) and *Congressvala* (1935) received some recognition.

Rasikajananandamu, Svapnashleshamu, Ahalyanuragam, Krishnarayabharam (all written during 1916-18),

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Telugu kavitalo kotta tennulu, *Radio vyasamulu*, *Khandakavyamulu* and *Vyasamulu* (1935) are collections of his essays. His articles on painting and pictorial art were published in *Kala*.

Rami Reddy's poetic contribution lies in elevating the common farmer in *Krishivaludu* (1919), the old untouchable woman in *Musali maleta* and the simple shepherds in *Vanakumari* as the subjet matter of poetry. He displayed patriotic sentiments in poems like 'Swatantryarathamu' and 'Matrumandiramu', and unreserved religious devotion in 'Naivedyamu'. As a poet who grew up in the lap of nature, he presented an impressive portrait of nature in its sweet and frightful moods in works like *Jaladangana*. Even in *Krishivaludu*, the poet is concerned with an imaginative description of the change of seasons in the countryside, besides the presentation of the daily chores of the farmer. The poetic element involved in such evocative descriptions saves his work from being a mere photographic presentation of the rural scene of India. His plays deal with puranic themes as in *Sitavanavasamu* and contemporary themes as in *Congresswala*.

As a competent translator, Reddy rendered into Telugu Omar Khayyam's *Rubaiyat* under the title, *Panasala*, directly from Persian. He also rendered Sheikh Sadi's *Gulistan* and *Bostan* into Telugu, besides writing a volume of poems, *The Vioce of the Reed*, in English. Reddy also wrote some critical essays like 'Kavitvatatwa nirupanamu', 'Tikkana' and 'Miabaib A Tagedi', included in his volume of essays. His works have been collected and printed in seven volumes under the title *Kavikokila granthavali*. Incidentally, Kavikokila was the title conferred on him by the Andhra Mahasabha in 1920.

S.S.P.R.

RAMKUMAR (Hindi; b. 1924) was born at Simla and did his M.A. in Economics from Delhi University. Besides being a Hindi writer, he is a painter of distinction. He lived in Paris from 1950 to 1952 and was a member of a group of young programme artists. At present he has settled in Delhi.

Ramkumar has written little, compared to his output as a painter; but low-keyed and subdued as his short-stories and novels are, they arise out of the same keen perception and sensitivity which has make him one of the best Indian landscape painters. Perhaps it is due, in some way, to the fact that he is basically a painter, that his stories have a haunting sense of the void perceptible in between the words. Silence often becomes eloquent in his short stories, most of which are about lonely, broken men and women, cut off from their fellow humans by the peculiar situations they find themselves in. The artists in the story 'Khali canvas' and the dreamy emigre in 'Jeanine' are such characters.

What holds his characters on to life eventually is a lingering, disinherited humanism, a sort of wish-it-were-true loyalty to the ordinary dreams and longings of a simple human being. He leaves the earlier satirical attitude of stories like 'Picnic', and heads for a more rugged and economical use of the language which constitutes his peculiar strength.

The world of Ramkumar's stories and novels is a precariously balanced one. If all things are transient and man is a puppet in the hands of time and fate, one may ask what the alternative is. What these stories and novels seem to suggest is that what is possible for a human being to hold and savour is a second best kind of time, a mixture of memory and the immediate present. His works include: Novels: *Ghar ghar tute, Der saber;* Collections of Short stories: *Husna bibi aur anya kahaniyan, Ek chehra, Samudra, Jhinguron ke svar, Meri priya kahaniyan; Travelogue: Europe ke sketch.*

M.P.

RAMTANU LAHIRI O TATKALIN BANGASAMAJ (Bengali) by Sibnath Sastri is a biography of Ramtanu Lahiri (1813-1898) and the history of the socio-cultural movements that took place in the 19th century Bengal. In this comprehensive book, comprising fifteen chapters, Sibnath has interwoven the life-story of Ramtanu and the various cultural movements which helped shape a new and modern Bengal.

Ramtanu was born in a respectable Brahmin family of Krishnanagar (Nadia), which was closely connected with the royal family of Krishnachandra Majumdar. In the first chapter Sibnath gives the detailed history of the royal family and the geographical and social picture of Krishnanagar of that time.

To avoid the degrading influence of the so-called elites of Krishnanagar, Ramtanu was sent to Calcutta for his studies. He was admitted, as free student, to the school of David Hare, and thereafter as a meritorious student to Hindu College. Here he came under the direct influence of the young teacher, Derozio. Chapters 2-5 describe Ramtanu's school and college education, along with the lives and activities of Rammohun Roy, Dwarakanath Tagore, David Hare, Radhakanta Deb, Ramkamal Sen and Motilal Sil. The establishment of Brahmo Samaj by Rammohun Roy, Bentinck's enactment preventing the Sati (1829) and Derozio's character-building activities as teacher have been narrated in these chapters.

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In the next three chapters Sibnath covers the events of the fourth and fifth decades of the 19th century, which include the activities of Ramtanu's Derozian friends.

The widow-remarriage movement and various other reformist activities of Iswarchandra Vidyasagar and his followers around the sixth decade have been narrated in the next two chapters. Some other events included here are the Sepoy Mutiny and its impact on the Bengali intellectuals, the 'Black Act' movement of the British residing in India, and the movement for spreading women's education. Other personalities covered in the chapters are Iswarchandra Gupta, Aksaykumar Datta, Harishchandra Mukherji, Madhusudan Dutta and Dinabandhu Mitra.

In the tenth and eleventh chapters he describes the cultural movement of Bengal during the seventh decade, covering such personalities as Keshabchandra Sen, Bankimchandra Chatterji, Dwarakanath Vidyabhusan, Mahendralal Sarkar, and Nabagopal Mitra. The role of the journals like *Tattvabodhini patrika* (1843), *Somprakash* (1858) and *Bangadarshan* (1872) has also been described in these chapters.

In the twelfth and thirteenth chapters Sibnath covers the main events of the last two decades of the 19th century and the first four years of the current century, and we learn about the activities of the younger leaders like Anandamohan Basu, Surendranath Banerji, Kaliprasanna Ghosh, Nabakanta Chatterji, Durgamohan Das, Dwarakanath Ganguli and Manomohan Ghosh. The social, religious and political events of this period covered here are anti-Kulinism and anti-poligamy movement, movement against addiction to drinking and immoral life, the ideological controversy among different groups of Brahmo leaders, the national movement and the political activities of the Bharat Sabha. The Bengal Partition movement too has been touched here.

In the last two chapters the author gives an intimate description of the last phase in the life of Ramtanu. It is a noble life, tuned to free rational thinking and deep faith in God.

The author of this encyclopaedic book had a rare opportunity to come in close contact with Ramtanu, Vidyasagar, Mahendralal Sarkar, Bankimchandra, Keshabchandra and other outstanding personalities of the century. One who intends to study the socio-religious trends in the ninteenth century Bengal would find it rewarding to go through this invaluable book, written in a lucid and interesting style.

Ni.Se.

RANA SURAT SINGH (Punjabi) is an epical poem of great metaphysical depth by Bhai Vir Singh (1872-1957), considered to be his *magnum opus*. It encompasses the problems of self identiy, faith and salvation. Written partly in the form of a medieval dream allegory, its 35 cantos of varying length, carrying 14396 lines of blank verse often with the middle of the line rhyming, make it the longest poem of its kind in Punjabi poetry. To what extent Bhai Vir Singh was aware of the Western models such as *The Romance of the Rose, The Divine Comedy* and *The Faereie Queene*, is difficult to tell, though certain conventions, motifs and forms of narration and style do suggest some correspondence. Clearly, the poet had trained himself for a poetic enterprise of great pitch and magnitude. Though wider in import, the poem is securely grounded in Sikh thought and theology. To that extent it is as conscious a poetic exposition of Sikh vision and way of life as Dante's *Divine Comedy* is of the vision and ways of Christendom. Besides, there are other close analogies that make *Rana Surat Singh* a long mystic poem involving the Vision Beatific in complete comformity with Sikh scriptural hermeneutics. However, Bhai Vir Singh's erudition and vast scholarship never outweigh the poetic vehicle. One the contrary, they are wholly subsumed in a verse of unparalleled dignity, beauty and splendour.

The poem, in true epic style, launches the story *in medias res* and reconstructs the earlier and formative events as it proceeds full sail to describe the spiritual voyage of the protagonist, Rani Raj Kaur, a widow, left in utter desolation of heart and spirit, following the martyrdom in battlefield of her princely spouse, Rana Surat Singh. As the poem opens, we find her in a state of deep mourning and shock. Seated in solitude by the *Samadhi* of her late lord, raised in the form of a marble mausoleum on a hillock, she is a soul in great travail. And that's how she broods over her miseries and misfortune:

> Thou wert pure light, O lord:
> And I stood blind to that aspect;
> My poor, soiled wit
> Lingered over thy flesh alone:

Besides the masoleum, Rani Raj Kaur has got erected a life-size statue of her departed husband. In the midst of all her searchings and strivings, she has, however, shown utter disregard for her duties as a reigning sovereign, and her Rajput mother, Rani Chander Kaur, employs all manners of strategies to get her immersed in palace life and court protocols and mystique. But the young widow has no eye for any festivity, no ear for any music save the one she imbibes from the celestial regions where her lord and master dwells. Mother-daughter relations, and the lyricism of their sacred sentiment, form not an inconspicuous part of this elaborate allegory. If Rani Raj Kaur symbolises the eternal yearnings of the

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pilgrim-soul for reunion with the lord, her mother is the voice of common humanity struggling for an authentic purchase on life. Long soliloquies and long colloquies ensue, though there are few psychological depths or dramatic moments as such. The aim here is different. What we witness is not the drama of a young attractive widow,. beset by sexual anxieties and doubts, but the lyrical lament of a soul in a state of loneliness and separation. The protagonist is hardly a creature of flesh and bone; she moves through this spiritual romance more like a a wraith in muslin, a disembodied self suspended in space.

Nursing a perpetual vision of her dead lord, Rani Raj Kaur has many a moment of illumination and insight. In an earlier canto called 'The Flight', she is shown as a winged spirit that leaves these mundane regions and surveys the world below from ethereal heights.

> I felft as though I had dropped
> My bodily vestures and risen
> Skyward in a flight hence,
> Like a kite that
> Scours the skles beyond!
> Lighter than a flower,
> Lighter than the wind, I lay;
> And I shone like a diamond,
> Pure and serene
> And I flew unstopped, unawares!

Here in this 'flight', she accosts a beautiful damsel, 'my other half', as he puts it, and together they fly out to the regions of 'Gyankhand', 'Sharamkhand', 'Karamkhand' and 'Sachkhand'—all stages of spiritual heirarchy in Sikh theology. The journey from region to region is reminiscent of Dante's several 'circles', though unlike Dante, Bhai Vir Singh shows little interest in contemporary events and personages. All these dream-figures remain draped in a bright halo or haze, and they do not have the particularity and concreteness of Dante's characters. At last, Rani Raj Kaur is vouchsafed a sight of her lord nestling close to the throne of the Ten Sikh Gurus in 'Sachkhand' or 'The Land of Truth'. Another central canto recounts the secret and arduous journey of the young widow and her trusted maid, Radhika, to the Fairy Palace. Here from the lips of a saintly old woman, she learns something about the deep mystery of Rana Surat Singh's mystc personality. One of the lessons driven home is about the eternal need for religious congregations. And armed with the secret epistles of her late lord, Rani Raj Kaur returns to her palace which had been thrown into a state of turmoil following her precipitate flight. The last ten cantos veer round the theme of 'satsang' or 'the congregation', and through Platonic concepts and homilectic devices, the widowed-queen is at last made to realise the folly of idol-worship and protracted mourning. In the concluding canto, 'Thanksgiving', she affirms the Sikh ideal of living valiantly and authentically, morally and meaningfully in this mundane world. All concepts of 'moksha' or redemption are related to the present life of effort and enterprise. All spiritual states referred to as heavenly regions are actually coextensive states of the human mind, and are simultaneously present in and around it. To discipline one's life, mind and imagination in the service of a higher dream is to achieve the Sikh 'nirvana'.

Written as something of a Sikh *Divine Comedy*, *Rana Surat Singh* makes a consistent and continual use of apposite verses from the *Gurubani* by way of structural-thematic device. Apart from introducing blank verse (with skilful internal rhymes, half-rhymes and slant rhymes), the great poem is memorable for its scenes of nature in its moments of serene charm and beauty. There is a water-colour quality about most of the opening scenes in different cantos. The touch is impressionistic, lyrical and lambent. It is as though the vision on the other side of life were to be revealed only fitfully through the pink onion-peals of reality!

D.S.M.

RANANGAN (Marathi) is a novel written by Vishram Bedekar, first published in 1939.

Chakradhar Vidvans, one of the two chief characters of the novel, is the narrator of the story. A rich, well-to-do person, Chakradhar makes a pleasure-trip to London. After enjoying two years' stay, he is returning to India. After a brief sojourn at Paris, he is on a voyage from Naples to Bombay. In Paris he comes in contact with an English lady who unfortunately was given to prostitution during the war. She tells her own story to Chakradhar which throws light on the social and political atmosphere of the war days.

Chakradhar now comes in contact with Frauline Harta Van, a Jew immigrant working as Assistant Manager in Nobor Company. Harta reveals that she is in love with Franz, the German Manager of the company. Those were the days of war. The Germans believed that the Jews had brought their country to disrepute, and therefore all the Jews in Germany had to be expelled. Harta, with her old mother, has to leave. Afraid of torture by gestapo, her lover Franz avoids her company. Thus her love bears no fruit. A dejected young soul, she comes in contact with Chakradhar. Being a vivacious, young woman she is drawn to him and they get involved in a close relationship. The ten-day journey ends at Bombay for Chakradhar

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where he disembarks, but before reaching Shanghai, her destination, Harta commits suicide at Hongkong as she is unable to bear her lover's separation. The novel is based on a new theme which created a flutter among ordinary readers and critics. Its characterization, especially that of Harta, was widely appreciated. Further, the novel was a bold experiment in its treatment of man-woman relationship. It also invited attention to the problem of the Jews and their ill-treatment at the hands of the Nazis. The novel became a landmark in the development of the Marathi novel and won wide recognition for Bedekar as a novelist.

A.R.A.

RANATLYA KAVITA (Marathi), a volume of nature poems by N.D. Mahanor, is the poet's first slender collection of sixty-three poems, published by Popular Prakashan in 1967. The consistency of style, tone, mood and technique makes it a tipsy celebration of intense sensuous experiences of a farmer and lover of nature for whom the lush wood is the be all and the end all of his creative sensibility. The poet is, as it were, metamorphosed into the 'world of the green language' of the farm and the wood. All the multitudinous, Protean forms, smells, colours and touches tempt and inebriate the poet. Here's God's plenty, replete with a pageant of colours and rainbow of moods, such as the yellow bamboos that sing, the deep parrot-green horizons, the golden twigs and tendrils, the line of purple clouds that float in the river, the saffron of berries, the vermilion shade on the waters that reflect frozen shadows, the purple sky and the purple wood, the peacock-blue shadows, and the saffron smells in the fields.

The plethoric imagery is firmly sensuous and willingly gives way to candid sensuality as the following umpteen references confirm: a girl making an offering of her young body in the open country; an orgiastic love-making in the midst of jowar fields; the whole farm aflame with love, and the mind aflame with dreams of mating; a young 'bhil' girl impassioned for mating in the wood, braving the flowers with her young fair breasts. It is as if the whole naked wood burns in the turmeric fire of love. The imagery is largely tactile, olfactory and visual.

One of the most frequently recurring expressive devices is animation and personification: the trees are invariably naked; the leaves smile; the tamarind is pithy ripe; the jowar is pregnant; the banana tree is in childbirth; the grass snuggles sensuously the feet of a young girl, the young jowar trembles in the embrace of the lover; the grass whispers clandestinely to the vermilion sunshine; the inebriated wind plays with the midriff garment of the young girl; the moon and the clouds play in *zimma* dance with the wind and the trees, and so on. This helps the total experience to come alive.

The entire collection offers a surfeit of sensations which is totally unwordsworthian or amoral in tone and vision, an impassioned uninhibited expression of which is unprecedented in the poetry of the other prominent Marathi poets like 'Balkavi' (Tryambak Bapuji Thombre), B.B.Borkar, Mangesh Padagonkar, etc. Nature here is a thoroughly liberating experience in which the poet luxuriates frankly and fondly and, in fact, often identifies himself with it. A landmark achievement for a poet so young, *Ranatlya kavita* remains a rich and vibrant hymn sung to the unfailing, passionate and compassionate companionship of the wood.

Sh.Ch.

RANCHHOD (Gujarati; 18th c.) was essentially a devotional poet who has to his credit such poems as 'Ranchhodjino garbo', 'Barmas', 'Chaturi', 'Dashavatarlila', 'Nashiketa akhyan', 'Radhavivah' and some padas on Krishna's love sports. He, like other Krishna bhakti poets, sang of the various moods of love-lorn gopis, their yearning for Krishna, their pangs of separation and their union with Him. In his 'Ranchohdjino garbo' he has made use of the garba form, which is often used in Shakti literature to narrate how Krishna who was in the temple at Dwarka shifted to Dakore for the sake of his devotee Bodana. In 'Radhavivah', he has described the wedding ceremony of Radha and Krishna. He is popular for his poem, a hymn to 'Annadeva'. He is the only poet in mediaeval Gujarati literature, who accepts the reality of this world and highlights the importance of food which he regards as God. He was the first person to write on the genre of short story, pointing out the difference between the novel and the short story. He also compared the characters of Kalidasa and Shakespeare, which was the first attempt at comparative study. He also translated the Bengali drama *Ashrumati* by Jyotindranath Tagore into Gujarati.

C.M.

RANCHHOD BHAI UDAYRAM (Gujarati; b. 1837, d. 1923) was a dramatist who was able to fulfil his dream of evolving a new stage, dispensing with some of the elements of folk drama, Bhavai, which he was exposed to as a child in his village. He had his schooling and collegiate education at Ahmedabad. He had left his village with a dream and worked for its fulfilment with a missionary zeal. In order to establish a stage where decent plays could

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be staged, he first wrote a play according to his ideal and then persuaded rich people and drama companies to give him support so that he could refine the taste of the theatre-going public. His first play *Harishchandra* was staged by Victoria Natak Mandali, and it took the theatre-goers by storm. His second play *Nala-Damayanti* based on mythology was also very successful on the stage. As professional dramatic companies tried to exploit him, he with the help of the traditional actors of folk drama staged his third play, *Lalita dukh darshak* (Depiction of the woes of Lalita), based on the theme of unequal marriage and tragedy resulting therefrom. The play became highly popular and won him great laurels. He wrote fourteen plays, and all of them for the stage, but it was *Lalita dukh darshak* which earned him a permanent place among the dramatists of Gujarat. He also translated two dramas of Kalidasa, *Malvikagnimitra* and *Vikramovarshiya*. He also wrote a treatise on drama *Natya prakash* (Light on drama) in which he discussed the dramatic elements of the east and the west. His *Ran pingal* (book on metres) gives a detailed history of the evolution of metres. Ranchhodbhai's main contribution lies in creating and refining the taste of the theatre-going public.

C.M.

RANGA BINNAPA (Kannada) is a collection of 1212 musings and homilies in poetic-prose modelled on the 'vachanas', written by S.V. Ranganna. It is the work of a life time, containing the crystallised wisdom of a dedicated scholar who was also an uncanny observer of men and manners. Some of the musings are succinct and pithy while some are long lucubrations woven around anecdotes and imaginary conversations. Since they were written over a long duration of time, they were collected drop by drop, gleaned sheaf by sheaf. The writing is uneven, and at times tends to become trite and tiresome. But the best of these gem-like sayings deserve to be 'chewed and digested'. 'Life is like a mighty book in two volumes—the one is full of zigs and puzzles, the other contains the keys, the solutions. But where is it, ay, where?' 'It's better to die standing erect on your feet than to live crawling on your belly'. 'If half the efforts of those who are descending into Hell are directed otherwise, they could ascend to Heaven'. 'It is no shame if you slip and fall, but it is, if you do not stand up'. 'The master promised a warm rug to the servant. That's all. The warmth of the promise was all that lasted'.

Not all the musings are serious. Some of them are amusing anecdotes like the story of Falsehood in the stolen garb of her sister Truth who has to go naked. There is also a lively colloquy between a gentleman and a blind man in which the latter teaches the other to 'see better'.

The sayings must be numbered among the books that deserve to be preserved and taken in as nourishment, in small measure like some richly dressed food. The book earned the Sahitya Akademi Award for the year 1965.

H.K.R.M.

RANGACHARAYA, DASARATHI (Telugu; b. 1930) is a distinguished Telugu fiction writer. He discontinued studies after the sixth class and settled at Garla, Khammam district. He wrote articles about life under the Nizam's rule and was arrested at the age of seventeen for indulging in anti-Nizam activities. He participated in the Freedom movement until the police action is September 1948 in the Hyderabad state. Later, he acquired academic qualifications (B.A., Ll.B., etc.) in the midst of adverse conditions. He compiled war songs of the Telugu poets, entitled *Ranabheri* (1963), written during the Chinese aggression and compiled an anthology of short stories, *Ranarangam*, on the Chinese aggression, translated into Telugu from different Indian languages. His *Turpu tellavarindi*, a radio-play written in the Telangana dialect, won him laurels from the Telugu literary circles. He received the Andhra Pradesh Sahitya Akademi award for his maiden novel, *Chillara devullu* (Demigods, 1969), His *Modugupulu* (Mahua flowers, 1971), deals with the atrocities of Nizam's henchmen on the people of the Telangana region during pre-1947 days, the rising anger of the people crystallizing into a movement and the participation of even tribals in this movement. *Modugupulu* was written in the spoken idiom of the Telangana region of Andhra Pradesh. All his stories have immense power and purpose. He was a member of the modern literature sub-committee of the Andhra Pradesh Sahitya Akademi. He is also associated with the Andhra Pradesh Abhyudaya Rachyitala Sangham (Progressive Writers' Association). He regularly contributes atricles on contemporary Telugu literature to leading Telugu periodicals, All India Radio, etc. He has several Telugu translations to his credit and knows Telugu, Sanskrit, Urdu, Hindi and English. His other important works are: *Vivekanadudu* (1960), *Shakuntala* (1960), *Malavika* (1960), *Urvashi Vikramudu* (1960), *Mahatmudu*, *Shrimadramayanamu* (1963), *Janarangam* (poems, 1965), *Srimadbhagavatamu* (1969), *Mayajalataru* (novel, 1973), *Ranunnadi edinijam* (novel) (1973), *Janapadam* (novel, 1976), *Manavata* (novel, 1978), *Nallanagu: kathala samputi* (1978), *Premchand jivitam sahiti* (1981).

M.C.

RANGANATHA RAMAYANA (Telugu), presumably the first *Ramayana* in Telugu language, is a free rendering of

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Valmiki, though there are several deviations from Valmiki's work, probably based on other allied works like *Ananda Ramayana* and the folk songs prevalent in those days. There is some controversy about the authorship of this work, even though the internal evidence clearly shows that a princely poet called Gona Buddha Reddi—also known as Buddha Natha, Buddha Raju or Buddha Bhupati—wrote this at the instance of his father, king Vitthal Natha. The basis for the controversy is that the title of the work is *Ranganatha Ramayana* and there was a poet called Chakrapani Ranganatha, more or less a contemporary of Buddha Raju. But the possibility is that Buddha Raju named his composition after his father Vitthal Natha and preferred the word Ranganatha to Vitthal Natha as both are almost synonymous and the term Ranganatha is more poetic and suggestive than the other one. This is the most accepted theory about the authorship. Based on this theory it can be easily established that this work belongs to the later half of the thirteenth century.

The twelfth and thirteenth centuries in Telugu literature witnessed a keen controversy, amounting to religious and literary conflict among Shaivite and Vaishnavite poets. But Buddha Raju, who hailed from a royal family, was confident of considerable popularity for his work. Though it is based on the story of Rama, an incarnation of vishnu, who defeated Ravana, a devotee of Shiva, the poet was sensitive enough to depict his hero, Rama, as a combination of both Vishnu and Shiva. Thus *Ranganatha Ramayana* became popular both in the literary circles and among the religious sects.

Further, the poet used very simple almost conversational language, and employed a popular metre called 'dwipada'. The simplicity of the language and style employed by him encouraged the puppet-showers to appropriate the text for their folk-demonstrations. The poem thus catered to the tastes of both scholars and common men. As the two-lined metre dwipada lends itself easily to musical rendering, it became immensely popular, particularly with women and the singing classes.

Barring a few innovations here and there, *Ranganatha Ramayana* closely follows Valmiki's version. The preliminary chapters pertaining to the conversation between Valmiki and Narada, performance of Yajna by Dasharatha, the deputation of Rama and Lakshmana in response to the desire of Vishvamitra, and the narration of fascinating stories by Vishvamitra to entertain the two princes are all directly taken from Valmiki.

One minor deviation in the episode of Ahalya is that Indra approaches the hermitage of the sage Gautama in the disguise of a cock and with an untimely call manages to isolate Ahalya from the sage who, listening to the cock's crow, leaves for the river for morning bath. The other details of the story are the same as in Valmiki.

Buddha Raju also makes a slight deviation from Valmiki in describing the pre-marital love of Sita for Rama and also the elaborate celebration of marriage. The focus, however, is more on the mutual attraction between Rama and Sita than on the social customs and rituals.

Manthara's evil motive towards Rama is given a strange explanation in *Ranganatha Ramayana*. It is said that Manthara was badly hit by Rama while playing with his friends just casually, though Manthara takes it seriously. The incident must have caused some physical disability in the old woman who had since then been waiting for an opportunity to take revenge on Rama.

A more interesting provocation attributed to Shurpanakha for approaching the two princes Rama and Lakshmana in Dandaka forest is that Jambumali, son of Shurpanakha, was slain by Lakshmana—by mistake—with a sword that was hanging in space near a tree where Jambumali was performing penance. It seems that the sword was given to Jambumali by Brahma as a reward for his penance, but the self-conscious youth refused to take it as it was just sent to him and not given to him personally by Brahma. That is how the sword was hanging in space and Lakshmana out of his curiosity to test the sword cut the tree and with it was cut the head of Jambumali. This enraged Shurpanakha who rushed to the hermitage where the two princes were staying. But looking at the extraordinary beauty of Rama, she forgot her grief and evil motive and craved for the tender touch of Rama or at least of Lakshmana even at the cost of her own safety and honour.

Hanuman approaches Rama with a mango fruit in his hands when he meets him for the first time as a typical devotee. Though a minor innovation, this gives a local colour to the composition.

When Rama tries to construct a bridge across the ocean, a small squirrel tries to help him to the best of its limited capacity by carrying a tail-full of sand on its back again and again. Rama observes this with love and affection and pats the squirrel on its back. According to the text, the impression of the fingers of Rama is still visible on the squirrels. This incident made 'the devotion of a squirrel' proverbial among Telugu people.

'Yuddha Kanda' covers almost half the text of *Ranganatha Ramayana*. The episode of Kalanemi, obstructing the path of Hanuman when the latter goes in search of the life-giving plant Sanjeevani is another deviation from Valmiki. This, is, however, based on *Ananda Ramayana*.

The major deviation from Valmiki, is however, the creation of two women characters—Kaikasi, the mother

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of Ravana and Sulochana, the wife of Indrajit. The presence of Kaikasi, the old mother who persuades Ravana again and again to refrain from the unlawful battle with Rama and surrender at his feet, adds a dignified touch to the royal family of Ravana. Even Vibhishana takes the blessings of his mother, while defecting from Ravana to take shelter under Rama. Sulochana, the wife of Indrajit, goes to the battle-field and demands the dead body of her husband. Rama appreciates her transparent devotion to her husband and grants her the justified demand, while Ravana expresses his inability to help her.

There is no 'Uttara Kanda' in *Ranganatha Ramayana*. The work concludes, therefore, with the coronation ceremony of Rama. There are about 18000 verses in the six Kandas. It is not known whether the 'Uttara Kanda was' not written at all or got lost though composed.

The present text available today, however, served as a source of inspiration for the later poets who handled the Ramayana theme. As a pioneering work in Ramayana literature in Telugu, *Ranganatha Ramayana* has a unique place in Telugu literature..

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I.P.R.

RANGANATHAN, Ti. Ja. (Tamil, b. 1901, d.1974) started writing in the later half of the twenties. His initial foray was in the short story form wherein he showed his early mastery of craft and form. His pioneers in this form, which came rather late in Tamil, were C. Subramania Bharati, V.V.S. Iyer, A.Madhaviah, C. Rajagopalachari, etc., who were well aware of the demands of the form, but were, however, disinclined to conform to its strict demands in practice. It was in Ranganathan's short stories that we see the form well-realised and the writing well-crafted for the first time. By 1933, when the Little magazine, *Manikkodi* appeared on the scene, bringing with it a renaissance in creative fiction and the flowering of many a talent in short story, Ranganathan brought out a number of short stories, each attempting to experiment with a different form and with varying contents. By the end of the forties, he had brought out two volumes of short stories, *Chandanakavadi* and *Nondikizhi*. In the fifties, however, he seems to have given up writing short stories. At a time when short stories revolved strictly round incidents, characters and emotions, Rangathan believed that 'our short stories should depict our environment, our atmosphere, our way of life', and his stories were each an embodiment of these requisites he had set for himself. Some of his stories like 'Noddikili', 'Elephant doll', and 'Chandanakavadi' would rightfully find their place in any anthology of Tamil short stories. But by some quirk of events or fate, Ranganathan is now known only for his essays and prose style. In the essays, again, he showed his mettle so different from that of others. Show of pedantry and an artificial and tortuous prose were taken to be the hall marks of creativity and scholarship in the twenties. Ranganathan was in the good company of Bharati and V. Raa. who gave a vigour, a directness, and a simplicity to Tamil prose. Ranganathan wrote essays on everything under the sun, on even commonplace subjects, to show that an absorbing piece of writing was possible on 'even trite subjects and there could be a fresh way of looking at them and make them enduring.

Rangathan had been connected with the editorial responsibilities of quite a number of magazines for varying periods of time and his last editorship was of a digest-like magazine in Tamil, called *Manjari*. His essays have been brought out in collections like *Yosikkum velayil* and *Pozhudu pokku*.

Ve.S

RANGANEKAR, MOTIRAM GAJANAN (Marathi; b. 1907) was a popular Marathi playwright. He started his literary career as a journalist and was editor of such popular weeklies as *Tutari*, *Vasundhara* and *Chitra*. He tried his hand at writing novels, and wrote a few, such as *Simollanghan* (1954), and finally returned to the theatre and founded Natyaniketan, for which he wrote, produced and directed his own plays. The first one *Ashirvad* (1942), with its galaxy of distinguished stage and screen actors, attracted a good deal of attention. It was *Kulavadhu* (1942), however, with Jyotsna Bhole in the lead, which became an instantaneous hit. Themewise, it is a meek imitation of Ibsen's *A Doll's House*, but by no means is it a serious play. Then followed in succession plays like *Nandanvana*, *Kanyadan*, *Majhe ghar*, *Vahini*, etc. *Bhatala dili osari* (1956) was another hit to his credit. The *Kulvadhu* pattern of plays consists of a light theme with some pretence of a social problem, accompanied by lilting music and a dash of humour. The plays themselves do not count for much now, but what matters is the fact that they kept the theatre alive in its hour of darkness, and therein lies the contribution of Ranganekar. He was elected to preside over the Marathi Natyasammelana at Mhapse (Goa) in 1968.

M.M.

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RANGANNA, SALAGAME VENKATASUBBIAH (Kannada; b. 1898, d. 1987) was a critic, prose writer and a distinguished scholar in English and Kannada. He had his early education in Chikmagalore before he joined the Central College for his B.A. He did his M.A. from Maharaja's College, Mysore, where Professor B.M. Sri was his teacher. He joined the Department of English as a Tutor, and rose to be a Professor. He was the Principal of Maharaja's College when he retired in 1954. He was actively involved in the Rover Scout movement for several years and was associated with the Kannada Sahitya Parishath as its honorary Secretary for sometime.

Ranganna is chiefly remembered for his scholarly works on literary criticism. As early as 1928 he helped bring out a pioneering critical work, *Rannakavi prashasthi* which contained scholarly articles by several hands on the tenth-century Kannada poet. He published some daringly frank and original critical essays on Kannada poets and literary tradition. His *Samanya chitrakke Suvarnada chowkattu*, an essay on poet Muddana's work, created a veritable flutter in the dove-cotes of scholarship. He wrote a brilliant booklet on Kumaravyasa and pointed out how the fifteenth century poet was our nearest approximation to Shakespeare. He wrote an innovative series of books on the literary styles of classical poets like Pampa, Ranna, Janna, Nagachandra, Harihara, Lakshmisha, and Kanakadasa. A collection of his critial writings *Honna shula* (Golden gallows) published in 1959, contained many controversial views. His major critical work is *Paschatya gambhiranatakagalu*, a kind of critical compendium of Western tragedy from Aeschylus to Bertolt Brecht. He wrote exhaustively on the plays of Kalidasa. He took the cue from B.M. Sri's *Gadayuddha nataka*, and wrote a play on Harishchandra gathering together all the dramatic elements found in Raghavanka's renowned poem, *Harishchandra kavya*. *Kavikathamritha* is a garland of anecdotes relating to the life and character of ancient poets, thinkers and philosophers. *Ranga kavya binnapa*, his major work, is a collection of 1200 odd musings and meditations in the style of the vachanas. The book was given the Sahitya Akademi Award in 1965. Mysore University conferred the degree of D.Litt. on him in 1970. He was President of the Kannada Sahitya Sammelana held in Shimoga in 1976.

His books in English include *B.M. Sri, The Lady and the Ring, Old Tales Retold* and *On the Self.*

H.K.R.M.

RANGANAYAKAMMA (Telugu; b. 1937) was born in a middle class Vaishnavite family and had little of formal education, but coming uder the influence of Marxism and turning a feminist she made a deep study of the Communist philosophy. She challenged the injustice of the ruling classes and attacked the system that exploited the helpless masses. In her writing she shows vigour and an uncompromising adherence to principles.

Ranganayakama's maiden novel *Krishnaveni* (1957), revealed a touch of sentimentalism, and the next *Andalammagaru* (1958) had a humorous vein. But her feminist instincts surfaced form her third novel *Balipitham* (1959) which won her the State Sahitya Akademi Award in 1966. It explored the possibilities of an intercaste marriage, but as the writer was still experimenting with the novel from it failed as a work of art in spite of its mass appeal. Afterwards a series of novels were produced by her: *Kulina godalu* (The fallen walls, 1962), *Andhakaram lo* (In the darkness, 1963), *Chaduvukunna Kamala* (The educated Kamala, 1964), *Prema premanu jayistundi* (Love wins over love, 1965), *Idena nyayam?* (Is this justice, 1966), *Kala enduku?* (What is art for? 1967), *Sweet home*, Parts I & II, (1968), *Rachayitri* (The woman writer, 1968), *Na diarilo oka peji* (A page in my diary, 1969) and *Peka medalu* (Houses of cards, 1970). She has also written many volumes of short stories, such as *Amma* (Mother, 1964) and *Pellaniki premalekha* (Love letter to a wife, 1967). She edits *Vasudha*, a Telugu monthly, and has translated *Das Capital* into Telugu. However, she has become controversial with her critical work on the *Ramayana* in three parts (1967-68). It was called *Ramayana vishavrikshamu* (Ramayana, the tree of poison) in which she condemns Rama and ridicules the Vedic order. In her latest novel *Janaki vimukti* (1980) she thinks that the male is an uncultured despot, and it is time for the woman to rebal against the establishment. Her commitment is both her strength and her weakness. It gives her a flowing style but, perhaps, a prejudiced theme.

S.R.K.

RANGARAJU, J.R. (Tamil; b. 1875, d. 1959) is a major writer of detective fiction. A devout Vaishnavite, he started writing during the first decade of the present century. He soon developed a fluent and racy style and had an avid following. In all his novels, he created and perpetuated a memorable character, Detective Govindan. Draping himself in the translucent attractive garb of detective fiction, Rangaraju lambasted social ills, perpetuated in the name of religion and tradition. His works are *Rajambal, Chandirakanta, Mohanasundaram, Anandakirushnan, Rajendiran, Varadarajam,* and *Jayarangan.* Some of these have also been staged. Based on *Rajambal* and *Mohanasundaram*, popular Tamil films were made. Vaduvur K. Duraisami Ayyangar and Arani Kuppusami Mudaliyar continued the tradition of Rangaraju in Tamil

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detective fiction. M. Ramalingam in his *Irupadam nurrandut Tamil ilakkiyam* remarks that though Rangaraju and Duraisami Ayyangar were very popular and enjoyed a very enthusiastic following, their writings could not withstand the test of time.

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K.Su

RANGEYA RAGHAV (Hindi; b. 1923, d. 1962). Tirumalnimbarakkam Vir Raghav Tatacharya, popularly known as Rangeya Raghav, was born in a Tamil speaking Iyengar family at Agra. His father, Rangacharya, was a profound scholar of Sanskrit, Persian and Tamil. His ancestors had moved from Sribhushanam in South Arcot and settled in Vair, a village in the erstwhile Bharatpur State. Here his father was the chief priest of the famous temple of 'Sitaramji' under the Vaishnavite order of the Ramanuj cult.

Rangeya Raghav did his M.A. in Hindi from St. John's College, Agra, at the age of 21, and received his Ph.D. degree in 1948 on his thesis *Gorakhanath aur unka yug.* During the course of his research he had to stay at Santiniketan where he developed a taste for music and painting.

After having stayed at Agra for a long time he came back to Vair in 1954 where he devoted his time to writing the best of his stories and novels on rural and tribal life. In July 1961 he settled at Jaipur, and the same year in September, it was diagnosed that he was suffering from cancer, a disease he succumbed to a year later.

His entry to the literary field coincided with the rise of the progressive movement which shaped his thinking and had a great impact on his creative genius. His first novel *Gharonda* (1946) reveals the life of students at college and is noted for its style, and reflects his desire to depict the experiences of real life. In 1943, when Bengal saw the worst famine of the century, he went there along with the members of a medical team to provide relief to the famine-stricken helpless people. He was so deeply moved by this tragedy in Bengal that on his return he prepared a reportage which was later included in his *Tufanon ke beech.* It got recognition as a new genre of reportage writing in Hindi prose.

Basically a poet of fine sensibility and humanitarian values, he rebelled against tyranny, exploitation and disparity in society. His first khand-kavya (narrative poem), *Ajey khandhar* (1944) gives a heroic account of the valour and sacrifices of the Soviet Army in Stalingrad against the brute Nazi forces. However, his progressive Marxist ideology is reflected in his more mature work *Medhavi* (1947). Here the poet traces the development of human civilization and examines certain events of history from the Marxist point of view, reacting strongly to the decadent tendencies of the times. The poem is an epic on the pattern of Prasad's *Kamayani,* though it does not conform to a narrative design.

His most talked of novel *Murdon ka tila* was published in 1948. Making use of the material and information obtained from archaeological excavations, the author, with his fertile imagination, has given a lively description of the vastness and grandeur of the pre-historic civilization of the Sindh valley. The author's power of description and his fluent style make the readers feel as if they are witnessing a whole spectrum of life. This novel has, indeed, a pride of place among the historical novels of Hindi.

Another novel *Kab tak pukarun* (1957), recently serialised on T.V., is also a landmark in the history of the Hindi novel. It deals with the little known nomadic community of the Nats (rope dancers). In his immaculate style he gives a graphic description of the tribal life-style of these people and their profession, habits, beliefs, and rites. In his other novel *Dharti mera ghar* (1961), he gives a lively account of the people of another tribe who earn their living by doing crude smithy. Here too the author has sympathy with the exploited and the downtrodden and expresses his resentment against the tyrants and the privileged. His last novel *Akhiri awaz* (1962) exposes the moral hollowness, corruption, political equations, lust for power and economic disparities among the so-called civilized society. The author thus examines human relationships in all their complexities.

His short stories have been collected in various volumes. The notable among them are *Devadasi, Samrajya ka vaibhav, Jiwan ke dane, Angare na bujhe, Samudra ke phen, Pancha parmeshwar, Nai zindagi ke liye.* In these works we find idioms and phrases mostly prevalent in and around Agra where he had lived long. His story 'Gadal' has found a place in almost all the representative collections of Hindi stories.

As a playwright Rangeya Raghav is one of those writers who have written extensively on mythological and historical subjects. His three plays *Ramanuj, Virudhak* and *Swargbhumi ka yatri* were written during 1949-53. *Swargbhumi ka yatri* provides a new perspective to the character of Yudhishthir who is blamed by Draupadi for the Mahabharata war. Despite opposition from his brothers and Draupadi, Yudhishthir stands firm in his resolve to fight the battle on grounds of propriety and righteousness. This play portrays the character of Krishna

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as a statesman and diplomat who believes that there are situations when war is inevitable for the vindication of justice and truth.

Ramanuj is a dramatised story of the life of Acharya Ramanuj. The dramatist criticises those who believe that Ramanuj worked for the resurrection of Brahminism. Rather, he performed a revolutionary role in attacking orthodox Brahminism and stood for human rights, and upheld the dignity of woman and the law of piety.

In *Virudhak*, the author criticises the evils that had crept into Buddhism and extols the character of Buddha and his message of universal love and compassion.

Rangeya Raghav is also credited with writing some one-act plays like *Akhiri dhabba* and *Hatim mar gaya*. The former was written in the context of the freedom movement of Goa.

A man of versatile genius, Rangeya Raghav has enriched Hindi literature in almost all the genres—poetry drama, novel, short story, criticism, reportage, essay. He has written on sociology, criminology, anthropology, history and culture too. His output is astounding—122 published and 18 unpublished works during a short life of 39 years. All his works have been collected together in *Rangeya Raghav granthavali* in several volumes.

He has translated several Sanskrit works besides the plays of Shakespeare into Hindi. His own works have been translated into a number of Indian and foreign languages. Besides poems, plays, novels and short-stories mentioned above, his other notable works are—Criticism: *Pragatishil sahitya ke mandand;* History: *Prachin bharatiya parampara aur itihas;* Essay: *Sangam aur sangharsh.*

He was honoured by the government of Uttar Pradesh and Rajasthan Sahitya Academy, and was a recipient of several awards such as Dalmia Puruskar and Gandhi Puruskar.

Gov.R.

RANGIN, SAADAT YAR KHAN (Urdu; b. 1756, d.1834) was the son of Tahmasap Beg Khan, a Persian nobleman. After his death, Rangin shifted to Delhi and began an army career. In 1787, he left the job and went over to Bharatpur and after two years again shifted to Lucknow where he was in the service of Mirza Suleman Shokoh. After a stay of nine years in Lucknow, he left to travel in Bengal. Later, he reached Gwalior and served the Sindhias for six years. He again resigned from service and took to trading of horses and touring. He reached Banda in 1827 where he died.

He knew several languages and composed poems in them. He was a disciple of Shah Halim in poetry. He has written Urdu ghazals, a diwan of Rekhti, a disreputable genre in which he excelled, numerous masnavis and a few insignificant prose works. His four diwans are, *Dewan-e-Rekhta* (1787), *Diwan-e-Bekhta, Diwan-e-Amekhta* and *Angekhta*. He has grouped his numerous works in bewildering permutations and combinations. His better known masnavis are *Masnavi Dilpazir, Farasnama, Ijad-e-Rangin*, besides a prose-work, *Majalis-e-Rangin*.

The Rekhti is written in feminine idiom and has lowly love-making as its theme. It abounds in describing the superstitions and rituals associated with females and embraces the entire life of women, its core being sexual intimacy and suggestiveness. Rangin is at his best in this genre. His masnavi *Dilpazir*, written by him in 1798, is yet to be published, and is one of the best fairy-tale type masnavis.

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G.J.

RANGMANCH (Punjabi) is a work on the history of Indian theatre, published in 1961, and authored by Balwant Gargi, a Punjabi playwright and director. This voluminous work includes photographs and sketches in addition to a detailed account of the development of theatre in India. Beginning with the origin of drama, the work discusses Greek and Indian theatrical traditions, various terms of drama, regional and folk-drama, children's theatre, and dilates upon the new trends in Indian drama. The author also registers his opinion about the Indian dramaturgists' and directors' understanding of the Indian theatrical traditions and folk-drama.

This book is divided into two parts. The first part of the book deals with the traditional theatre of the East and the West in which the author discusses two major Indian epics, the *Ramayana* and the *Mahabharta*, Sanskrit drama, classical dances, folk-dances, folk-drama, Ramalila and Krishnalila. The second part of the book deals with the regional drama, such as the dramatic art of Bengal, Tagore's plays, Marathi and Gujarati drama, Indian regional drama, some theatrical trends related to Parsi Theatre, Prithvi Theatre, People's Theatre and Amateur Theatre. This part also includes discussion on Punjabi and Hindi drama, ballet, little ballet, opera, children's theatre, and explores the possibilities of new trends in the Indian theatre. For further reading on the subject, a select

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bibliography has also been added at the end. The work is replete with comprehensive details of the various forms, styles and trends of Indian drama and historical development of Indian theatre. While discussing the impact of the western drama on the Indian drama and *vice versa*, the author admits that the East and the West seem to be in search of their roots in their ancient traditions. He concludes that Indian theatre is bound to borrow certain theatrical devices from the West, but it will remain Indian in its basic character and tradition.

The book received the Sahitya Akademi Award for the year 1962.

A.S.P.

RANI KETAKI KI KAHANI (Hindi/Urdu), by Insha Allah Khan, written during his stay at Lucknow, is a literary prose-work known for many of its qualities, besides its historical importance in the development of Hindi/Urdu prose. It is the first composition in 'thetha' (pure) Khariboli, having a remarkable lively style. While the date of publication of the book differs according to various commentators, Muhammad Sadiq has put it as 1803 in his *History of Urdu Literature* (1964).

It is a simple romantic tale based on the theme of love, war and magic. The author's aim is to provide entertainment to his readers with an interesting story full of erotic under-tones, element of suspense, make-believe situations, chivalry of the hero (prince Udayabhan) and unflinching love of the heroine, princess Ketaki.

Prince Udayabhan, following a deer, finds himself in a grove where princess Ketaki is enjoying herself on swing along with her mates. They fall in love at first sight and exchange rings. Back home, the prince is sad and depressed. The king, when told about the reason of his sadness, sends a marriage proposal to the father of the princess, who turns it down. However, after encountering many odds in the path of love, the two lovers meet and are ultimately married.

Thus, the story by itself has nothing special to offer except that it impresses the reader with ,the author's knowledge of Hindu mythology and style of life and marriage ceremonies. His knowledge of prostitutes, music and embellishments of life, too, is astounding.

Apart from its historical importance, the real value of the work lies in its language which is forthright and direct. The entire narrative is free from the use of Sanskrit, Persian and Arabic words on the one hand, and words of dialect, mainly Brajboli, on the other. In fact, the 'thetha' khariboli words used by the author add a kind of distinct flavour to the narrative. However, well-versed in Urdu and Persian, he makes use of the Urdu syntax. His style reflects all the traits of his personality—gaiety and gaudiness.

Humour, satire, erotic scenes, lively pen-portraits, graphic descriptions of places and scenes—all mark his style. The use of rhyme in words, phrases, clauses and even sentences gives the language a musical touch. Idioms, proverbs, figures of speech, such as simile and metaphor, give an additional charm to his expression. The note of gaiety in the style has often been compared with the trotting of the horse. The tale is written in a narrative style with dialogues interspersed and verse studded here and there.

S.S.G.
Sh.K.

RANMALL CHHAND (Gujarati/Rajasthani) is a heroic poem, historical in character, ascribed to one Sridhar Vyas (14th-15th c.). The poem is in the bardic tradition. It is a historical poem in 70 verses, describing the battle between Ranmall Rathore of Idar and Zafar Khan, the Governor of Gujarat. The approximate date of its composition is 1400, though some critics have argued for a later date between 1408 and 1411.

Though a slender volume, it is an important work from the viewpoint of both political and literary history. The poet is remarkably faithful to history and does not allow his imagination to twist historical facts, notwithstanding his eulogical description of the battle and the chivalary of the hero, Ranmall. Ranmall pushed back the first attack on Idar by Zafar Shah in 1398. In the second attack that followed next year, he had to retreat, but within a year he re-captured the lost territory. The poem, besides dwelling on the heroic deeds of the protagonist, gives a vivid description of the ruthlessness of the invaders, the sufferings of the afflicted masses and the fight put up by Ranmall in defence of his people.

The poem is a specimen of Maru-Gurjar or old Gujarati/Western Rajasthani which often carries the influence of later Apabhramsha or Avahatta. The first ten verses in the Arya metre are in Sanskrit, while the rest of the poem uses 'matric' and syllabic metres as well as the mixed 'matric' ones. The popular metres used are chaupai, duha, sarasi, durmila, chhapaya, bhujangaprayat, etc. The language is vigorous Dingala and, as in Avahatta, there is a tendency to repeat the consonants. Most of the bards right from Chand Bardai had used an ornate, though at times a little artificial language, somewhat removed from the language of ordinary conversation.

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As a result of an interaction with Islam, the contemporary language of Gujarat and Marwar acquired a number of Arabic and Persian words, as is evident from such early works as *Bharateshwar Bahubaliras* (1184) and *Samar rasu* (c. 1315). This applies to *Ranmall chhand* as well; in fact, the number of Persian and Arabic words used in the poem is much larger. Even where the poet uses the Sanskrit Arya metre, he freely employs words like sultan, fauj, badshah, bazaar, etc. Further, we find such words as ardas, alam, firman, halal, haram, hairam, hoshiar, khan, raiyyat used in the poem. The apt use of bardic language earned *Ranmall chhand* wide recognition. No poet in the later generations except, perhaps, Padmanabh in *Kanhada de prabandh* used the language so effectively as Sridhar Vyas had done in *Ranmall chhand*.

The only available manuscript of *Ranmall chhand* is at Deccan Collage, Pune (No. 1541 of 1891-95), which attributes the authorship of the poem to Sridhar Vyas. Based on this manuscript, Keshav Harshad Dhruva has produced a version of the poem with a few changes in spelling and proper names, though he gives the original words also in the footnotes. The poem is, indeed, of great importance in the study of the early Gujarati/Rajasthani language and literature, besides its significance as a heroic poem.

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K.K.S.
Hi.M.

RANNA (Kannada; b. 10th c.) is one of the foremost poets of Kannada. He seems to have lived between AD 949 and 1020. Mudhol in Bijapur district of Karnataka was his place of birth. He belonged to the clan of bangle makers. Ajitasenacharya, a resident of Bankapur in Gangamandala, was his preceptor. Ranna has preferred to style himself as 'Abhimata Jainendra Vachovibhava' (learned in the grand vocabulary of Jainology), 'Shabdanushasanaprabhava Vachovibhava, (one having mastery over the word and its meaning) and 'Ubhayavyakarana Pandita' (a scholar well versed in the grammar of both the languages, Sanskrit and Kannada). He seems to have been proficient not only in rhetoric and grammar, but also in fine arts like music and dance, and was deeply learned in Jaina religion and philosophy.

Ranna was under the patronage of the Chalukya king Ahava Malla and his son Iriva Bedanga. The Tailapa emperor honoured him as poet-laureate, and he himself seems to have been conscious of his rare poetic talent, as his works reveal.

He has to his credit both secular and religious compositions. *Gadayuddha*, or *Sahasa Bhimavijaya*, *Ajitapurana*, *Parashurama charite* and *Chakreshwara charite* are his celebrated works. *Parashurama charite* and *Chakreshvara charite* have not been discoverd so far. A lexicon entitled *Ranna kanda* is also attributed to him. Eleven stanzas of this work were published earlier; of late a few more have been unearthed.

Scholars are of the opinion that *Ajitapurana* (AD 993) is his first work. It is an epic of the champu style. It consists of twelve cantos. In the first and the last cantos Ranna freely extols his patron on the one hand, and Attimbee, a devout lady, on the other, under whose patronage he composed the epic.

Ajitapurana draws upon *Uttarapurana* by Gunabhadracharya. The story of Ajitatirthankara narrated in 143 stanzas of *Uttarapurana* has been enlarged to the scope of an epic running into twelve cantos. There are no marked deviations from the original, except a slight change here and there. The episode dealing with the renunciation of Ajitatirthankara makes a marvel of emotions. Ranna has described it with utmost human concern.

Ajitapurana is replete with Jaina terminology and in this sense it befits the title 'Purana tilaka'. There is not a single episode in this work where Ranna's scholarship does not give splendid colour to the narration. His knowledge of rhetoric, dance, music and other arts enriches the account.

Gadayuddha or *Sahasabhimavijaya* is a superb achievement. It is again an epic in the champu style and runs into ten cantos. It is based on the story in the 'Gada' and 'Sauptika' books of the *Mahabharata*. Ranna has drawn upon the thirteenth and fourteenth cantos of Pampa's *Vikramarjuna vijaya* also. Further, the influence of Bhattanarayana's *Venisamhara* and Bhasa's *Urubhanga* can also be made out. But Ranna does not even bother to mention the names of Pampa, Bhattanarayana, or Bhasa.

Following Pampa, Ranna also has likened his hero Bhima to his patron-king Satyashraya Iriva Bedanga in his epic which revels in acclaiming the valour of Bhima throughout.

The story of *Gadayuddha* is very well-known. Duryodhana, who refuses to pay heed to the proposals for a treaty, declares war on the Pandavas. Krishna's mission also proves a failure. Draupadi motivates Bhima to fulfil the vows she has made. In the ultimate mace-combat Duryodhana meets with his death, and Bhima ascends the throne. This is the substance of the epic. However, Ranna has declared that the entire story of the *Mahabharata* is

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presented in his epic in an epitomised form.

Gadayuddha is Ranna's classic. It is exceptionally dramatic. B.M. Srikantia has, in fact, adapted it to the form of a play. 'Raudra rasa' (the sentiment of valour) dominates the epic. Many human values have found their deepest expression here. Description of friendship between Karna and Duryodhana, and Duryodhana's lamentation over the death of Karna are deeply moving. Duryodhana's tribute to the dead Karna rises from the heart and is at once noble and touching. It is one of the most celebrated passages in classical Kannada poetry.

Duryodhana is naturally moved at the sight of the corpse of Lakshmanakumara, but he is noble enough to bow to Abhimanyu. His sense of justice on the occasion of his mace-war with Bhima also indicates his understanding of the right principles of politics. In a word, Duryodhana, as depicted by Ranna, is a noble man. *Gadayuddha* is, indeed, a great poem in Kannada literature.

Both as an exponent of Jainism and as a poet, Ranna has won immortality. He has come to be known as 'Shaktikavi Ranna', Ranna the poet of power.

N.Ba.

RAO, BALAKRISHNA (Hindi; b. 1913, d. 1976) was the son of C.Y. Chintamani, the famous liberal leader and editor of the *Leader*. After taking his B.A. and M.A. degrees from Allahabad University, he passed the I.C.S. examination and served as a Civil Servant for fifteen years, but then gave up Government service. His first poem was published in 1928 in *Madhuri* at the age of fifteen. In 1931 his first collection of poems *Kaumudi* was published. *Kavi aur chabi* (1947) was his second collection of forty-four poems which shows a marked influence of chhayavad, though he was never taken as a chhayavadi poet. Later on, he joined the movement of 'Nai kavita'. *Raat biti* was published in 1954 and *Hamari baat* in 1957. He also translated Milton's poetic drama *Samson Agonistes* under the title *Vikranta Samson*.

Balakrishna Rao had a distinguished career as a journalist also. In 1960 he started the publication of the famous Hindi magazine *Kadambini*. For sometime he was editor of *Madhyama*, published by Hindi Sahitya Sammelan, Allahabad, and brought out some special numbers of the journal. He was always a progressive in his outlook. He also served as Vice-Chancellor of the Universities of Gorakhpur and Agra. An administrator, a poet, a critic and a journalist, he was all rolled into one, and wrote with a sense of fine discernment.

Bha. M.

RAO, BHANUJI (Oriya; b.1926), a well-known Oriya poet, is the grandson of the famous Oriya poet, Bhaktakavi Madhusudan Rao. He studied English Literature for his M.A. at Ravenshaw College, Cuttack, but could not sit for the final examination. He was the first editor of *Prajna*, a quarterly, devoted to modernist writings.

He collaborated on a collection of poems with Guruprasad Mahanti, and the book, *Nutana kavita* (New poetry), came out in 1955. The two poets have many things in common; both are committed to the modernist tradition; both are competent craftsmen and have striven in their poetry to be objective and impersonal. Bhanuji has one more collection of poems to his credit, *Bishada eka ritu* (Sadness is a season, 1973). He has had, however, few followers. The reasons for this are not far to seek. First of all, his organisation of poetic material in any single poem is inimitably flawless. Second, his short lyrics did not look quite fashionable before the long poem which came into vogue in Oriya poetry in the late 60s. Few can, however, deny their beauty and charm, and it is a welcome relief to turn to them from the repetitive and verbose writings of some contemporary poets.

The chief excellence of his poetry lies in its easy communicability. Whether the poem is reflective ('Bhabana,' 'Bharatabarsha'), or slightly ironical ('Konarka') or even frolicsome ('Sabun'), it always establishes an immediate rapport with the reader. The poet does not strive to probe the mysteries of life and death or of the world beyond; he is content with the here and now. He writes about moonlight, sea, river, birds, Sunday and the simple joys of domestic life. 'Bahuda' is unique in its fusion of the beauty of the moonlit night with the warmth of hearth and home. Prose-poems like 'Stana' and 'Hueta' are quite successful as experiments in Oriya poetry. The poems like 'Kathajodi,' 'Digha' and 'Machha' are descriptions of natural scenery, but the beauty of the river and the sea suggest an almost mythic sense of renewal. An orange-coloured moon rises above the railway bridge across the river Kathajodi, the sea near Digha rolls and polishes the poet's body into a dazzling oyster-shell, and the fish caught in the net are as bright as the sun. In 'Satta O samudra' the sea brings to the poet the promise of a home and children. These are poems of joy, of celebration, of the triumph of light over darkness.

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S.K.M.

RAO, MADHUSUDAN (Oriya; b. 1853, d.1912), considered the father of modern Oriya lyric, was born at Puri in

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a Maratha family which had settled there. He started as an essayist. In 1873 he translated a few pieces of prose and poetry from Sanskrit and English which appeared in *Utkal darpan*, a literary journal. Two volumes of a collection of poems entitled *Kabitabali*, prepared in collaboration with Radhanath Roy, appeared in 1873 and 1874. They marked the beginning of a new era in Oriya lyric. The old lyrical forms like the chautisa, koili, boli, padia, etc were replaced by ode, elegy, sonnet and other forms of Western poetry. Towards the end of his career Madhusudan wrote two short stories and translated *Uttar Ramcharita* of Bhavabhuti into Oriya. His literary creations mainly consist of lyrical compositions. During a period of thirty years from 1880 till his death, he enriched Oriya literature with his exquisits lyrics. The most well-known of his verse-collections include *Chhandamala* (Vol. I, 1880; Vol. II, 1895), *Sangitamala* (1894), *Basanta gatha* (1910), *Kusumanjali* (1903) and *Utkalgatha* (1908).

Basanta gatha, which contains seven sonnets, was the first of its kind in Oriya literature. *Kusumanjali* contains a number of elegies, such as 'Shoka lahari', 'Mahadevi Victoria', 'Radhanath biyoge' (an elegy on the death of poet Radhanath), 'Shoka shloka' (couplets on grief), etc. His poems 'Pruthibi prati' (Ode to Mother Earth), ' Nadi prati' (Ode to the river), 'Akasha prati' (Ode to the sky), 'Jiban chinta' (A psalm of life) and 'Kounasi paraloka basini prati' (Ode on the death of an unknown lady) are a few instances of his odes on various themes. Pious and devout in personal life, his poetry is charged with profound religious emotions. He is also regarded as a great mystic poet, for he sees divinity in every being.

With the spread of nationalism in the last decade of the 19th century, the mystic Madhusudan became a true patriot. He turned from the religious themes to the patriotic and the nationalistic. His *Utkala gatha*, containing such types of poems, testifies to his change of attitude. His poems like 'Bharata bhabana' (Thoughts about India), 'Bharata bandana' (The worship of India), 'Utkala bandana' (The worship of Orissa), and 'Janmabhumi' (The motherland) are replete with patriotic sentiments. In one of his poems of *Utkala gatha* he prays to God to fulfil the aim of his life which is to serve his motherland and mother-tongue. In these poems, he tries to recapitulate the past glory of Orissa and calls upon the people of different parts of the state to unite, ignoring the barriers of caste, creed and religion and to dedicate themselves to the cause of their country. He tries to infuse in them a Pan-Indian consciousness. In most of his poems, both religious and nationalistic, he shows robust optimism. He believes that the people of India will prosper if they accept the new education and the new religion (possibly the religion of Bramho Samaj which he embraced wholeheartedly). As a reformer, he voices a spirit of revolt against old superstitious beliefs, religiosity, and conservatism. For the first time in Oriya literature he preaches universal brotherhood.

His finest lyrical compositions are 'Patita ramani' (The fallen woman), 'Bichhede' (In separation), 'Risiprane debabatarana' (The descent of God into the soul of a saint), 'Himachale udaya utsaba' (Sunrise on the Himalayas), 'E shrusti amrutamaya he' (The creation is immortal), etc. His poems on the seasons of the year, and also such other poems as 'Prabhat' (The morning), 'Sundar sansara' (The beautiful world) and 'Shova' (beauty) are of abiding interest to young men.

As an essayist, Madhusudan shows a preoccupation with moral and philosophical ideas, but his genius lies in the literary prose that he wrote. He developed an Oriya prose style that continued long after his death. His contribution to the growth of juvenile and children's literature is significant.

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J.B.M.

RAO, SUKHALATA (Bengali; b.1886, d.1969) was the eldest daughter of Upendra Kishore Raychoudhuri. Born in Calcutta, she was educated at Brahmo Balika Shikshalaya and Bethune College, Calcutta. She married an Oriya physician, Dr.Jayanta Rao. She lived mostly in Cuttack and established Shishu O Matri Mangal and Oriya Nari Seva Sangha. She was decorated by the Govt. of India for her services. She was a remarkable artist in water-colour. She contributed short stories, mostly fairy-tales from many lands, to *Sandesh*, a children's monthly, founded by her father in 1913. These beautifully written fairy-tales were later published as books. Though her stories were not original, she composed and published a large number of good lyrical poems, some of which were set to music and broadcast. Her works include *Hitopadesher galpa, Nanan desher rupkatha, Dui bhai, Aesoper galpa, Sonar mayur, Khoka elo beriye, Bone bhai kato majai, Nanan galpa, Khelar dada, Pather alo, Aro galpa* (1915); fairy-tales from foreign lands, *Galper boi* (1917); more fairy and folk-tales: *Galpa ar galpa*; short stories: *Notun chhara*; *Lali Bhulir deshe*, a fantasy; *Nije poro* (1956), first lessons in reading (awarded by the Indian Govt.).

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L.M.

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RASA

RASA (Sanskrit). The word 'Rasa' was originally used to denote various meanings, such as 'drink', 'water'and 'mercury'. In Sankrit aesthetics, the term was employed intially in the context of drama and later extended to poetry. From Bharata (2nd c. AD) onwards, the term signifies aesthetic pleasure or thrill, invariably accompanied with joy that the audience experiences while witnessing the enactment of a drama or the reading of a poem.

Rasa as a doctrine emerges first in Bharata's *Natyashastra*, mainly concerned with the emotional effect of drama. To Bharata the main purport of dramatic creation or enactment is the evolution of rasa, for without rasa drama can have no appeal to the spectator: 'Na hi rasadrite kashchid arthah pravartate'. Rasa being the intrinsic aesthetic element of drama and poetry, it is over and above the commonly understood meaning, called 'vakyartha'. 'Artha' par excellence is rasa itself. Proclaiming its significance in dramatic creation, Bharata analyses the process and method of rasa-evolution in his famous sutra, 'Vibhavanubhava-vyabhichari samyogad rasanishpattih': Rasa comes from a combination or commingling of vibhavas (causes), anubhavas (effects) and vyabhicharis (accessories).

He clarifies his point by using an analogy: just as rasa (flavour) results from the combination of many spices, herbs and other substances (dravyas), so does rasa in a drama come from the combination of many 'bhavas'. The beverage such as 'shadava' is made by the combination of such substances as molasses, spices and herbs; similarly permanent emotions, called sthayi bhavas, crystallise into rasa when they are nourished by the accompanying bhavas. Bharata coins the term rasa for aesthetic relish because it can be tasted—'asvadyatvat'.

The treatment of rasa by Bharata on the analogy of shadava makes rasa an external and objective entity, relished by a spectator while witnessing a dramatic performance. It is also free from the philosophical colour imposed on it by his interpreters, e.g. Bhatta Nayaka and Abhinavagupta.

Bharata's explanation of rasa may not answer all the problems arising out of it, but they were fully discussed by his commentators like Bhatta Lollata, Shankuka, Bhattanayaka and Abhinavagupta. We have no independent works of the first three with us now, but we know them through Abhinavagupta and Mammata.

In brief, the view of Bhatta Lollata is that a sthayibhava (stable emotion), when intensified by poetic description or histrionic representation through vibhavas, anubhavas, etc, becomes rasa. The rasa primarily resides in the original characters like Rama and Sita, since they were the first to experience emotions like love, grief, etc. Then through "anusandhana", i.e. the mental activity or the imagination by which the actor attributes to himself or superimposes on himself the role of original characters, he also experiences rasa secondarily. Lollata leaves out the poet and the audience in his analysis of the process of rasa-experience. He completely ignores the way the audience realise the rasa, the addressee for whom the poet creates or the spectators before whom the actor gives performance on the stage.

His views are, therefore, criticised by Shankuka, who advances the process of rasa-experience a step forward by making the spectator a participant in the rasa-process. His view is that during the performance of drama, the acting and allied gestures of the actor, due to his superb imitation, appear so real to the spectator that he is totally absorbed in what is being represented on the stage, and is little aware of the fact that what is being presented is only imitation. Shankuka brings home his point beautifully by the analogy of a picture-horse (chitra-turuga nyaya). A picture-horse is taken as a horse since it successfully imitates a horse, but we know fully well that it is a lump of clay or a piece of wood or some lines of colours on a base. Similarly, we take an actor as a real hero knowing well his personal identity. Shankuka made a bold attempt to include it within one of the accepted processes of knowledge, and tried his best to bring it under the jurisdiction of inference. His rasa-theory is, therefore, designated as 'anumitivada'. The weak point of his theory is that inference is not direct apprehension, and inferential knowledge is not immediate. How is it then possible to have the realisation of poetic thrill through inference? Further, inferential knowledge lacks that sense of fulness which is present in the experience of rasa. So, it is unsound to say that the cognition of rasa is a process of inference.

Bhattanayaka and Abhinavagupta are the two stalwarts of the rasa theory, who imposed on it a system of theology and philosophy. From being an objective entity, rasa became a subjective entity, the direct experience of the spectator or the reader-critic. These masters hold that rasa-experience is not mundane pleasure, but an abiding bliss where the spectator's own self becomes one with the absolute soul, Parama Atman. Thus, rasa is a sudden flash of bliss, innate in the atman, which is realised by the spectator from the enactment of a play on the stage or in reading and responding to a poem. Rasa-experience, therefore, is 'swarupananda' which is an entirely infinite subjectivity of the Supreme Soul and is devoid of all objectivity and is almost of the same nature as the bliss experienced by a yogin in 'atma-sakshatkara' (self-realization).

According to Bhattanayaka, this identification is achieved through the poetic process 'Bhavakatva', other-

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wise known as 'sadharanikarana', which is the master-key to unlock the riddle of rasa-experience. Sadharanikarana is a process which makes 'asadharana' (uncommon) 'sadharana' (common). In poetry, the experiences of the poet, the experiences of the characters and actors as well as that of the spectators or the readers, which are strictly different from one another, are made common through the magic power of poetic process, sadharanikarana. Then rasa-experience becomes a common, shared experience, and is stripped of limitation of time, place and individuality. Bhattanayaka knew that one great difficulty in the way of rasa-experience is the individualistic element of the spectators on the one side and of the actors and characters on the other. Another difficulty is the painful experience of emotions like sorrow, grief, etc, which necessarily must be painful. He found their solution in sadharanikarana which, shedding individualism in rasa-experience, removes these obstacles and turns the rasa-experience into a blissful experience.

The theory of rasa-experience is analysed by Bhattanayaka by postulating three functions which were later opposed by Abhinavagupta: (1) Abhidha (significative) function (of language), (2) Bhavakatva (universalising or generalising) function, and (3) Bhojakatva (realisational or experimental) function. Under abhidha comes linguistic expression. Bhavakatva differentiates the poetic expression from the ordinary expression and plays a major role in sadharanikarana. Bhojakatva or Bhoga enables the critic to appreciate the generalised emotions and situations.

Abhinavagupta, the profound philosopher and poet, explains the theory on the basis of Kashmir Shaivism. He brought technical terms like 'samvitt', 'paramarsha' and others from Shaiva philosophy to his analysis of the theory of rasa. Apart from that, he linked rasa to the theory of 'Dhvani' by Ananadavardhana. He discarded the two functions, bhavakatva and bhojakatva of Bhattanayaka, since they were nowhere recognised in philosophical system, and amalgamated them in his idea of dhvani, which stood on the solid ground of the 'sphota' philosophy of the grammarians like Bhartrihari.

Abhinavagupta, following Anandavardhana, argues that rasa, being the experience of emotions, cannot be communciated by the method of direct statement. Neither the primary denotative function of language called 'abhidha', nor the secondary figurative function called 'lakshana' is adequate to serve the purpose of evoking rasa, since each is concerned with non-poetic linguistic discourse. Hence there is need for a function exclusively operative in poetry, and he calls it vyanjana. Rasa is never expressed; it is always suggested. So rasa is conveyed through vyanjana and is always vyangya. Abhinava, therefore, on the basis of dhvani, interprets the term 'samyogat' as the relation between the suggester and the suggested and 'nishpatti' as manifestation (abhivyakti), and his theory is designated as 'Abhivyaktivada'. The impact of Abhinavagupta on the interpretation of Bharata's 'rasa sutra' was so powerful that every one fell in line with him. Following Bharata, the philosophisation of rasa had been set in motion with the result that there were as many explanations of the term nishpatti as there were philosophical systems. Shankuka's explanation of the rasa sutra is said to have been based on Nyaya, Bhattanayaka's on Samkhya, Abhinavagupta's on Shaivism, Panditaraja Jagannatha's on Advaita Vedanta, and Rupa and Jiva Goswami's on Vaishnavism.

Another aspect concerning rasa is its number. Bharata mentions only eight rasas, so does Kalidasa, the dramatist. Later, the number of rasas grew, and shanta, preyas, bhakti, vatsalya, etc. were added to it. Bhoja increased the number of rasas to twelve. Rudrata recognised all the bhavas capable of becoming rasas. With the multiplicity of rasas there was also an attempt at rasa-synthesis. Bhavabhuti held that there was only one rasa, karuna (pathos), which assumed different forms even as the same water assumes the forms of whirls and bubbles. Thus karuna is the prakrit (original) rasa and the other rasas are its vikritis (transformations). Likewise, Abhinavagupta endorsed the shanta-synthesis, Bhoja the Shringara-synthesis, and Narayana the adbhuta-synthesis. Even Bharata regarded four major rasas— the erotic (shringara), the wrathful (raudra), the heroic (vira), and the disgusting (bibhatsa). The comic (hasya) comes from the erotic, the compassionate (karuna) from the furious, the awesome (adbhuta) from the heroic, and the terrifying (bhayanaka) from the disgusting. Bharata even assigns colours and the presiding deities to the rasas. The erotic is shining dark, the comic white, the compassionate light grey, the furious red, the heroic light green or skin colour, the terrifying black, the disgusting blue, and the awesome yellow. The presiding deity of the erotic rasa is Vishnu; of the comic, Pramatha (the attendant of Shiva); of the furious, Rudra; of the compassionate, Yama; of the disgusting, Shiva; of the terrifying, the god of time; of the heroic, Indra; and of the awesome, Brahma.

Another interesting problem related to rasa, discussed in Sanskrit poetics, is the question of vulgarity and obscenity. The criterion by which we judge literature is auchitya (propriety). Anandavardhana emphatically states that except for impropriety there is no other source of harming rasa. When rasa suffers in propriety, it is reduced to rasabhasa (semblance of rasa). For example, Rama's love for Sita in poetry is shringara, but Ravana's passion for Sita becomes shringara rasabhasa since it militates against the norms of propriety and cannot be appreciated.

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Hence when impropriety of any sort, whether psychological, social or ethical, creeps in, rasa is relegated to the position of rasabhasa.

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Rav. N

RASA JAVIDANI, ABDUL QUDOOS (Kashmiri; b. 1901, d. 1979) was a poet, who wrote both in Urdu and in Kashmiri. He belonged to a Muslim family which had migrated from village Kadipore in Anantnag to Bhadarwah during the Sikh rule in Kashmir. He was greatly influenced by his father, Khwaja Manawar, who was a wealthy trader and a scholar.

He was well-versed in Persian, Arabic, Urdu and English, and privately passed the Munshi Alim and Munshi Fazil examinations. He got married in 1912 and joined the flourshing trade of his father.

In 1928 there was a great cloud-burst which inundated the whole town, causing immense destruction of property. It broke his heart, but at the same time it brought out the poet in him. Later on, his five shops were gutted by fire. He wound up his business and became a forest contractor, but there, too, he suffered losses. He was compelled to take up the job of a teacher and continued in that profession till his retirement.

Two men left an indelible mark on his mind and thought. In his early childhood, a dervish, Nawab-ul-Din, came to Bhadarwah. Rasa was greatly influenced by his discourses on spirituality. The other man to influence him was his teacher, Ahmad Shah Rafiqi.

His publications include *Toofan* (Urdu 1928), *Lalai Sehra* (Urdu 1945), *Topha Kashmir* (Kashmiri, 1954), *Nairangi ghazal* (Kashmiri, 1961), *Nazimi Surya* (Urdu).

Compared to his Kashmiri poetry, his Urdu poetry is far behind so far as efflorescence is concerned, in spite of the fact that he got his Urdu poems vetted by Brij Mohan Datriya Kaifi, Hafiz Jalandhari and Seemab Akbarabadi before publication. But in Kashmiri poetry he made his mark quickly.

The quintessence of his poetry is love which he feels is 'Truth' to be realised. In one of the couplets of his ghazal he says:

> Love alone brings splendour to the universe
> And gives life to the whole earth.

Rasa glorifies love with all fervour. He is fundamentally an erotic poet and sings the songs of human love, though in many of his poems we may find spiritual love as well. Most of his poems, however, revolve round sensuous beauty:

> In the tavern of love deep I drank,
> When like cups of wine thy eyes looked around.

He is conscious of the power of beauty and love, and the mood changes as he moves from one couplet to the other in a ghazal when there is a sudden transformation from passionate physical love to the love of the Absolute:

> This the copy of the Supreme
> If this the Beauty, what about its creator.

Rasa's poems are, by and large, spontaneous effusions. He was a good singer and used sweet and sonorous words in his poems which abound in homely phrases and imagery. He had no interest in the socio-political upheaval of the State, and therefore, he withdrew within himself. Like all romantics, he is a poet of isolation.

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So.V.

RASA KALLOLA (Oriya), that is 'The waves of Rasa', was written by Dina Krushna who belonged to the Atibadi sect of the Vaishnavas and lived at Puri in the later 17th and early 18th century (approximately from 1650 to 1710). *Rasa kallola* is one of the finest specimens of ornate poetry and one of the very best in ancient Oriya literature. Its musicality is immense, and moving away from contemporary Sanskrit domination, it used contemporary Oriya language in a contemporary context as few kavyas have done in Oriya literature.

Following the Vaishnavite tradition, the book deals with the traditional story of Radha and Krishna and the manifold aspects of their love along with Krishna's association with other gopis too, described in extremely lucid as well as realistic details of life.

It may be said that *Rasa kallola* is an important poetical work of sustained vigour, great structural skill and immense metaphysical force. Each line begins with *ka* throughout the book. The entire kavya is divided into 34 chhandas (cantos) and each chhanda is organized in a musical metre with vivid description of natural beauty such as the description of seasons in relation to the delicate and unmatched feminine youth and elegance of the women folk (gopis) of Gopa-pura. Besides figures of speech, such as alliterations, assonances, similes and metaphors, etc. each stanza in the kavya is packed with a

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number of poetic devices. The first chhanda is devoted to the praise of Lord Jagannath and adoration of ancient scholarship. The emergence of Lord Krishna in the second chhanda, the enchantment of gopis at the news of the birth of Krishna in the third, the episode of Putana in the fourth, the description of the childhood of Krishna in the fifth and the sixth, the passionate romance of Krishna and gopis in the seventh and the eighth, the subduing of the serpent Kaliya in the ninth, and the appearance of the amazingly charming Radha in the tenth chhanda constitute the first phase of the kavya. The description of seasons, such as winter, spring, summer, rains and autumn in succession and the corresponding response of love-soaked Radha and gopis make the enriching contexts of the subsequent chapters. The amorous love-play of Krishna with gopis and his thrilling love-play in the company of Radha make up the nineteenth and twentieth chhandas. The subsequent three or four chhandas are devoted to the same erotic descriptions of 'Shringar rasa'. The journey of Krishna to Mathura, the sorrow and agony of gopis at the separation of their lover, the delight of the women of Mathura at the sight of Krishna, the killing of Kansa, Krishna's sympathy with his aunt and his love-play with Kubuja, the bemoaning of gopis, the arrival of Udhab in Gopa-pura etc. occupy the rest of the chhandas. The dialogue between Udhab and gopis, and the exposition of the philosophy of love and devotion by Udhab in the thirty-second and thirty-third chhandas highlight the importance of the philosophy of Vaishnavism and the essence of the worship of Radha and Krishna through knowledge and devotion. The last, the thirty-fourth canto, relates how Udhab returned to Krishna and conveyed to him the deep concern and anxieties of gopis at the separation of their lover, Krishna. Briefly, it may be said that the poet in *Rasa kallola* laid emphasis on the total surrender of the devotee to the divine-being for ultimate bliss and deliverance. The theme of Radha and Krishna had attracted many medieval poets in Indian literature and Dinakrushna Das in Oriya poetry was one of them.

The chief merit of *Rasa kallola* is the pervading tone of devotion and romance. Emotion and romance underlying devotional feelings add to the precision and perfection of a poetic diction, and on the whole Dinakrushna's powers of narration and observation are superb. In addition, there are several stanzas which spell out the characteristics of poetic craftsmanship and the true virtues of a poet with some commitment. Complete merger with the divine is the common phenomenon of Vaishnavite love as manifested in the life of Krishna, gopis and Radha. *Rasa kallola*, remarkable for its diction, creative imagination, poetic flashes and classical quality, ranks high among the medieval Oriya kavyas and it brought a measure of stability to the literary landscape of medieval Oriya literature.

G.M.

RASAGANGADHARA (Sanskrit; 17th c.). Jagannath's *Rasagangadhara* (lit. Shiva-like support to the Ganga of 'rasa') is one of the most significant works on Sanskrit poetics. It takes stock of all the earlier concepts of literary theory like rasa-dhvani, alankara, guna, riti, dosha and auchitya. Jagannatha is as original in his critique as in his exposition, and his perspective is as new as it is all-embracing. He does not blindly follow a tradition, but clears out a path for himself in an eclectic spirit with telling illustrations from his own pen, and writes in a scholastic style which is at once the despair of ordinary readers and caviare to the learned, versed in the jargon of 'Navya nyaya' (neo-logic).

Can poetry be cirumscribed in a logical definition? Evidently not, judging by the almost universal failure of the numerous attempts made by celebrated thinkers. If rasa is made the differentia, it will leave out the beauty of alankara or under-estimate it. The same fallacy is obvious even if their positions are reversed. But surely, there must be a consensus possible on the soul (Atman) or essense of poetry. It cannot be riti, guna, dhvani, vakrokti, auchitya and so on, depending on the whim of the theorist. So too, one should be able to pinpoint the 'body' or form of poetry and its status *vis-a-vis* the soul. In Indian poetics some regarded both word or sound (shabdha) and sense (artha) as the body, while others favoured exclusively the one or the other. But none had turned to logic for guidance. This is precisely what Jagannatha does and shows a way out. According to him, the differentia of poetry is 'language conveying beautiful meaning'. This marks off poetry clearly from science and is broad enough to include all accepted categories of poetic beauty. It is free from logical fallacies and yet non-technical. But Jagannatha can turn it into logical jargon by defining poetry as one the language of which signifies a meaning that can serve as an object of contemplation, producing aesthetic experience. It frees the meaning of poetry from the bondage of unexplained words used in it.

Jagannatha recognises differences in taste and admits as many as four grades of poetry, the first three being good for different reasons like the dominance of dhvani (grade I) , its subordination (grade II), and dominance of arthalankaras without dhvani (grade III). The last is constituted by similar shabdalankaras (grade IV). The creative genius, according to him, is the sole cause of poetry, while equipment and practice together build it up.

Jagannatha regards the process of 'rasa bhavana' (aesthetic contemplation) not as an undiluted spiritual

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ecstasy, as Abhinavagupta did, but as involving an ineffable modicum of illusion induced by poetry, and thus keeps mystic experience and poetic enjoyment apart.

Qualities of style like 'sweetness' are admitted by him to be factual and not fictional entities really belonging to rasas as attributed by Anandavardhana. For the first time he spells out the excellence and their opposites in style.

As a critic, he strongly resents the portrayal of passionate human love in divinities and condemns Jayadeva's *Gitagovinda* outright.

In the field of applied criticism, he corrects the errors of Appayya Dikshita who demands in dhvani (suggested sense) an invariability expected only from logical inference.

The greatest contribution of Jagannatha, however, lies is in the clarity he adds to our understanding of individual alankaras or figures with illuminating examples, preceded by a detailed critique of earlier views. He also shows his originality in recognising new alankaras. It is indeed a pity that the last portions of this alankara section are lost.

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K.Kr.

RASAKA (Prakrit/Apabhramsha), also called Rāsa or Rāsabandha, was originally a Prakrit literary genre, which got new orientation in Apabhramsha literature and underwent further development in some New Indo-Aryan literatures (e.g.Gujarati and Rajasthani literatures).

Rāsa was a type of popular dance associated with religious festivals, and known in western and northern India since the early centuries of the Christian era. Initially, the song accompanying the dance, as also the metre and the 'tala' (time-beat) used for that song, was also called rasa or rasaka. Later, it developed as a literary type with a very long and diversified form over some fourteen hundred years. Over and above being principally a lyrical mode, it also developed into a type of ballet (uparupaka), mostly called 'Natya-rasaka'.

All the rasaka poems in Prakrit and most of those in Apabhramsha are lost. Only one specimen in Apabhramsha, comparatively of a very late date, is preserved. So we are almost in the dark about the form, structure, development, etc. of that genre when it flourished in Prakrit and Apabhramsha. Fortunately, we can form some idea of the early rasa from some descriptions by Prakrit prosodists.

The rasa in Prakrit seems to have been a short lyrical poem with a well-defined metrical structure. From Virahanka's description in his *Vrittajati-samuchchhaya* (c.7th c.AD), we learn that the typical rasa had eight stanzas, alternately in a longer and a shorter matra metre, the latter at times taking the form of a refrain. Virahanka has quoted several earlier authorities (including Satavahana) on the prosody of the rasa, which shows that it was much in vogue.

In Apabhramsha another variety of rasaka or rasabandha developed. Virahanka and Svayambhu (later half of 9th c.) define it as a composition in choice metres, and the latter tells us that it was a highly favoured form, enjoyed in the gatherings of literary experts. The Apabhramsha poet Vira has referred to Devadatta's *Amba-devi-rasaya* (10th c.). Similarly, there is a reference to *Manikya-prastarika-pratibadha-rasa* (12th c.). Except these titles, we do not know anything about these works, which were evidently religio-didactic Jaina rasas. The only two preserved rasas are the *Samdesha-rasaka* of Abdal Rahaman and the *Upadesha-rasayana-rasa* of Jinadatta Suri, both written in the 12th c. Of these the *Upadesha-rasayana* is a didactic work, and represents a new development in the rasaka form that took place during the rise of New Indo-Aryan literatures. The *Samdesha-rasaka*, even though a late rasa and written by a Muslim, may be taken to some extent as a typical specimen of the Apabhramsha rasaka. It has the theme of love in separation. For articulating the rich variety of emotions connected with intense attachment, the poet has used a great variety of matra-metres. The description of the city-life, the botanical lists and descriptions of six seasons, appear to be later features of the rasaka form and account for the length of the *Samdesha-rasaka*, which is quite unusual for such a genre and extremely unsuitable for dance performance. In spite of this, the *Samdesha-rasaka* certainly gives us some idea of the lyricism, lively and vivid depiction of sentiments, and rich musicality that characterised the rasaka. In the later New Indo-Aryan period, it developed several varieties, based on variations in structure, metrical form and features connected with stage performance.

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H.C.B.

RASAL, RAMASHANKAR SHUKLA (Hindi; b. 1899, d. 1980), a profound scholar of Brajbhasha literature and

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Indian poetics, was born in village Mau of Banda district. His father was Headmaster of the Middle School of Banda and had deep interest in the old literary works of Hindi, and had a good collection of books. He had memorised thousands of Hindi verses and could recite them for hours. It was due to his inspiration that 'Rasal' devoted himself to the study of ancient Hindi and Sanskrit poetry. He did his B.A. in 1925 and M.A. (Sanskrit) in 1929 from Allahabad University, and then joined Kanyakubja College, Lucknow, as a teacher of Hindi and logic. After some time he shifted to Allahabad where he worked on his dissertation 'Evolution of Hindi Poetics' which earned him a D. Litt. degree in 1936. Three years later in 1939 he was appointed lecturer in Hindi at Allahabad University where he served for a number of years. From there he moved to Saugar University as Reader. He also served the departments of Hindi at Gorakhpur and Jodhpur Universities.

Besides being a scholar of Brajbhasha, Rasal was himself a poet of repute and made a place for himself in modern Brajbhasha poetry. His poems in Khariboli too are of no mean standard. He devoted himself to the task of propagating Brijbhasha literature and his dedication to its cause is still remembered. For this purpose he founded 'Rasik Mandal' in 1931 at Allahabad. Ram Prasad Tripathi, eminent historian, was its President and Rasal Vice-President. The Mandal organised poetic symposiums every month which attracted a good many poets and scholars.

Rasal wrote a number of books on poetics, criticism and history of Hindi literature which bring out his great scholarship. As a lexicographer too he did valuable work. The novelty of his dictionary *Bhasha shabda-kosh* lies in the fact that he quotes lines of poetry to elucidate the meaning of words. His commentaries on *Raspanchadhyayi* and *Bhanvargit* are known for their lucid and simple style. His works include: Brajbhasha poetry: *Uddhava-shatak, Ajas mochan;* Khariboli poetry: *Kavya purusha, Bhojraj, Gurudakshina;* History of Literature: *Hindi sahitya ka itihas, Sahitya prakash, Sahitya parichaya;* Poetics: *Alankar piyusha, Alankar kaumidi, Natya nirnaya;* Criticism: *Alochanadarsha, Alochanalochan, Sur samiksha, Gadya kavyaloka;* Essays: *Gadya kusumanjali, Rachna vikas;* Edited works: *Mira madhuri*, Ratnakar's *Uddhav-shatak, Adhunik Brajbhasha kavya* and *Nutan Brajbhasha kavyamanjari.*

Ra.T.

RASIKA (Sanskrit). In Sanskrit literary criticism there are many terms like Rasika, Sahridaya, Kavyatatvajnana, Sumanas, which correspond to the term 'critic' in western literary criticism. The Sanskrit term 'Rasika' is perhaps more comprehensive than the western term as it emphasises the fact that the critic also shares the experience of the poet. Udabhata's commentator Pratiharenduraja quotes a verse: 'Rasollasi kaveratma svachchhe shabdarthadarpane', meaning when the heart of the poet is filled to the brim with rasa, it bursts forth and overflows. Thus, the poet must be the first experiencer of rasa and the person who shares the poet's experience from his poetic work is a Rasika. The term rasika came into vogue with the advent of the rasa doctrine, since no work of art, however great it may be, can gain popularity unless it is appreciated and evaluated by a critic, capable of identifying his experience with that of a poet.

Realisation of happiness through aesthetic experience is the aim of all branches and forms of art. A rasika is one who is gifted with the well-experimented analytical process of judgement, besides being endowed with a supersensuous taste for aesthetic beauty. As no poet can create a work of art instinct with rasa without the gift of creative genius, no critic can ever enjoy a great work unless he is gifted with literary sensibility. The capability of the poet to create is termed in Sanskrit as 'Karayitri pratibha' (creative genius), and the contemplative quality of the critic as 'Bhavayitri' genius which can be called 'rasikata' or 'rasajnanta', i.e. the critic's capacity to enjoy and relish rasa. Viewed in this context, both poet and critic complement one another and are not like two poles standing apart. Together, they complete the circle of poetic art. Emphasising the role of a critic, Kalidasa, in his famous drama *Abhijnana Shakuntalam*, emphatically states that however great his drama may be, he is not satisfied unless it is fully evaluated as good by worthy critics. It means that the greatness of the work depends upon the fact that it must meet the standard of the critic's enjoyment. It is rasika, therefore, who is competent to offer sensitive analysis of all the elements in a poem. To be a rasika in the true sense, the critic must refine his innate sensibility by application to good literature so that he can enjoy the rasa. This capacity of rasika is called 'Hridaya samvada'. the communion of hearts.

The great poet-critic Anandavardhana uses more frequently the term 'sahridaya' for rasika, and his epoch-making work *Dhvanyaloka* is also called *Sahridayaloka*. He believes that the true appreciation of rasa is rare, and it belongs to a few privileged, gifted with a refined sensibility by birth. To them he gave the name sahridayas, i.e. 'kindred hearts', because they could respond fully to the heart-throbs of a poet which find expression in his poetry. The ideas deep rooted in the term sahridaya of Anandavardhana is beautifully brought out by his commentator Abhinavagupta in his *Lochana* commentary,

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'Those who are capable of reaching out to the subject of a poet, whose hearts are refined through constant recitation and study of poetry and who show sympathetic response to poetry, are known as sahridayas'. Those who lack the ability to respond to poetry are no literary critics, however learned they may be in diverse branches of learning. Hence Anandavardhana stresses that mere initiation in grammar and linguistics does not make a person sahridaya. With the mastery of grammar and lexicon one may be able to grasp the surface meaning of a poem, but not its rasa, the real centre of beauty in the poem. A sahridaya is an ideal critic, because what the poet creates, he re-creates in his mind with his imagination and enjoys it fully. In Sanskrit criticism the creative genius of a poet and the responding taste of the sahridaya are not two things standing apart. The two qualities or gifts are virtually the two facets of a single sensibility, because a true poet and an ideal critic share in common the aesthetic ability known as 'pratibha'. There is no rasa in the absence or deficiency of either. Even when a poet creates a poem, he has in mind at least one responsive reader. This fact is beautifully brought out by Bhavabhuti, when he says "utpatsyate mama tu ko' pi samanadharma", meaning: I firmly believe that there is, or will be born in future, at least one responsive reader, rasika, who will share my art experience and fully respond to my work.

Rav. N.

RASAKHAN (Hindi; c. 1540-1630). Not much is known about the life of Rasakhan, a poet perhaps belonging to a royal family. Most probably he was born in Delhi. According to *Do sau vaishnavan ki varta*, he was a disciple of Goswami Vitthalnath and composed his devotional poetry on Lord Krishna based on the teachings of the Pushtimarg of Goswami Vallabhacharya, but Chandrabali Pandey is of the opinion that his poetry is in no way connected with the religious doctrines of the two above-mentioned preceptors, though the theme of his poetry is undoubtedly love of Krishna, a changed version of the agony of love found in sufi poetry.

The following four books are ascribed to Rasakhan: (i) *Sujan Rasakhan* (214 verses), (ii) *Prem-vatika* (53 verses), (iii) *Dan-lilā* (11 verses), and (iv) *Ashtayama* (a small booklet). All these works, composed in figurative yet lucid style in chaste and standard Brajabhasha on the love of Krishna and gopikas, depict his own great love, devotion and reverence for the Lord. Though a Muslim by birth, he became so much absorbed in the love of Krishna–the inexhaustible Rasakhan (mine of joy)—that he himself became 'Rasakhan', the receptacle of divine pleasure: 'Tyom rasakhani vahi rasakhani ju hai rasakhani so hai rasakhani.' That is why we know him by his nick-name only and his original name has totally got effaced from the memory of the people.

Rasakhan's Brajbhasha is free from all strain and artifice, and his poems are a spontaneous expression of a poet deeply immersed in the love of the Lord. Whether he writes kavitts or savaiyas or sings kirtans, there is a poignancy of feeling expressed with such naturalness of rhythm that it touches the chords of every sensitive reader of poetry.

V.R.P.

RASO (Gujarati; 12th - 16th c.) is a versified romance of a popular character, mostly from Rajasthan and Gujarat. Raso compositions often use metres like *duha, chaupai*, etc. The prototype of these compositions is said to be a lost *Munjarasa* in Apabhramsha, whose fragments are quoted in the Prakrit grammar of Hemachandra (12th c.). From the 12th century onwards, an abundant *'Raso'* literature developed in an Indo-Aryan vernacular known as Old Western Rajasthani (OWR) or Old Gujarati, also called Dingal. The most ancient specimen of the OWR raso is said to be the *Bharateshvara Bahubali rasa* (1185) composed by a Jain author, Shalibhadra Suri.

The theme of the rasos is either heroic, centring on the warlike prowess of some Rajput hero, or romanesque and sentimental love-affair between a Rajput prince and princess, entailing long and painful separations between the lovers which lend themselves to lyrical development. *Kanhadade prabandha* is a typically 'heroic' raso, whilst *Bisaldevraso*, whose date is uncertain, represents an archaic type of sentimental raso: it is a simple love-ballad composed in a mixture of OWR and Pingal, an old Braj dialect. In fact, most of the non-Jain rasos are composed in that mixed language.

By far the most famous is *Prithviraj raso* attributed to Chand Bardai, a long composition in Pingal, mixed with OWR and some archaic Apabhramsha words. As Chand Bardai (sometimes called the first great Hindi poet) appears to have been the contemporary and principal adviser of the hero, King Prithviraj of Ambar (defeated by Shahab-ud-Din Ghori in 1192), the poem is supposed to have been composed in the first half of the 13th century. But there are no ancient manuscripts, and the poem, which has come down to us under various forms, seems to have been very largely interpolated. Both the heroic and romansque elements are present. Yet some modern critics are of the opinion that the primitive *Prithviraj-raso* ended at the brave hero's conquest of the fair Rajput princess Samjogita; so the poem might have been originally a lyrical exaltation of Rajput chivalry, rather than the

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all-embracing folk-epic we know. All critics agree, however, in considering *Prithviraj-raso* as the most remarkable specimen of the whole raso literature. No translation of any raso in any European language has been attempted so far.

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RASO (Rajasthani), or 'Rasau', claims its derivation from the Sanskrit word 'Rasa', meaning a circular dance accompanied by music, performed by a male dancer and a prescribed number of dancing damsels numbering up to sixty-four. The text of the song varies in each rāsa. Scholars hold that rasa was performed in Jain temples by male and female devotees during the nights. There were certain varieties of rasa, such as Tala rasa, Lagud rasa, etc. Gradually this practice was discontinued in the temples and only the textual portion was retained for recital. Remnants of the old rasa, as described in *Shrimad Bhagawat*, are to be seen in the tribal dances— Garba of Gujarat, and Dandiya, Ghoomar and Gindhad, etc. of Rajasthan. This is perhaps the oldest form of community dance in the country.

Bharata has styled it as 'Kridaniyaka', while Vatsyayana has described it as 'Hallisaka'. Abhinavagupta has defined Hallisak as a circular dance. The commentary *Jayamangala* on *Kamsutra* by Yashodhar has defined Hallisaka as a dance performed by one male and a number of female dancers. Rasaya or Rasak is also the same as rasa, as described in *Updeshrasayan*. Vijaipal Vaidya has described rasa as a long poem with events showing the development of characters. Thus, the word has been variously described by ancient authorities on the subject. Originally, it was a 'Roopak' put to music, but gradually it lost its character and was in various metres to be read or recited. 'Raso' books are not available in Sanskrit or Prakrit. They were written during and after the Apabhramsha period and were accompanied by song, dance and acting.

The 'Raso' works contained a variety of metres. Swayambhoo has called the latter variety 'Rasabandh . These were also styled as Rasak. There is no restriction on the nature of the subject-matter; love, devotion, philosophy—any subject could be adopted. It may be noted that even after the word 'Raso' came into use, the Jain poets continued to compose their works in both the varieties. Stock may be taken of rasa works based on dance and music and those consisting of a variety of metres. A chronological list of both the kinds is as follows: *Upadesh rasayan* (1143) by Jindutta Suri, *Bharateshwar-Bahubali rasa* (1184) by Shalibhadra Suri, *Buddhi rasa* (1184) by Shalibhadra Suri, *Jeevadaya rasa* (1200) by Asigu, *Chandanbala rasa* (c. 1200) by Asigu, *Jambuswami rasa* by Dharmasuri, *Ravantgiri rasa* (1232), *Nemijinand raso* or *Abu rasa* (1232), *Gayasukumal rasa* (1243) by Delhani, *Saptakshetri rasu* (1270), *Pethad rasa* (1303) by Mandalik, *Kacchuli rasa* (1306), *Samara rasa* (1314) by Ambadev Suri. Some sources give the following other works: *Shantinath dev rasa* (1236) by Somkirti, *Mahavir rasa* (1250) by Abhai Tilak Gani, *Shalibhadra rasa* (1275) by Jin Prabodh Suri, *Barahvrat rasa* (1281) by Vinayachand Suri, *Stulibhadra* rasa (1281), *Kumarpal rasa* by Devprabhagani, *Shrivakvidhi rasa* (1314) by Sudhali Suri, *Jinkushal Suri pattabhishek rasa* (1320), *Pattabhishek rasa* (1333), *Panch pandava charat rasa* (1353) by Shalibhadra Suri, *Neminath rasa, Trivikram rasa* (1358) by Jinodaya Suri, *Jinodaya Suri Pattabhishek rasa* (1358), *Bhattarak Devasundarsuri rasa* (1388) by Champ kavi, *Siddiha chakra shripal ras* (1411) by Mandan, *Shalibhadra Rasa* by Sadhu Hans, *Jinadattsuri pattabishek ras* (1418) by Mandan, *Prithvichandra gunsagar ras* (1424) by Abhai Tilak Gani, *Vayarswami rasa* (1432) by Mandan, *Nala-Damayanti ras* (1441) by Chand Kavi, *Jineshwar Suri Vivaha varnana rasa, Bisvirahman rasa* (1511) by Sudhali Suri. Apart from the above rasa works which are more or less sectarian in nature, there are some other books based on a variety of metres. Prominent among them are *Hammir raso* by Jodhraj, *Hammir raso* by Sarangdev (1293), *Prithviraj raso* by Chand Bardai (12th c), *Visaldev raso* by Narpati Nath (13th c.), *Parmar raso, Vijaipal raso* (1543) by Nalsingh, *Ram rasa* by Surjandas Puniya (16th c.), *Ramraso* (1618) by Madhodas, *Kayam Khan raso* (1634-53) by Nyamat Khan alias Jan kavi, *Satrasal raso* (1653), *Raghu raso* (1668) by Muhata Raghunath, *Rana raso* (1698) by Dayal, *Sagat Singh Raso* (1698) by Girdhar Asiya, *Sandesh rasak* by Abdul Rehman, *Binhai raso* by Mahesh das (17th c.), *Ratan Raso* by Kumbhakarna (17th c.), *Mankar raso* by Kirti Sunder (17th c.), *Sujan Raso* (1712) by Jogidas and *Pratap rasa* by Jachak Jeevan (19th c.).

The process of development from Rasa to Raso is very interesting. It is worth noting that it changed from dance-cum-music to a readable book in various metres. The Jain and other writers wrote the raso in a spirit of despise too. Satirical and humorous works were called raso. Charan poets also wrote raso like *Banya raso*. Out of these numerous rasa works, *Bisaldev rasa* is the main work which tells us of the formation of a rasa dance, number of dancers and songsters, and reveals the original nature of rasa and rasayan. This form of entertainment gradually lost its character and was limited to wars and

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warriors, and further degenerated to humorous subjects.

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Ha.

RATH, BRAJANATH (Oriya; b. 1936) started his literary career as a poet in the early fifties. He is a poet with leftist leanings. His works exhibit considerable artistic excellence. Rath has not sacrificed the lyrical grace of his poetry for the sake of experiment. He has the following collections of poems to his credit: *Maru golap* (1960), *Tinoti niswasar akash* (1962), *Nijaswa samlap* (1969), *Maru golap o anyanya kabita* (1972) and *Nisabda pratibad* (1977).

Brajanath Rath was the editor of a periodical called *Kavya* and has co-edited two anthologies of modern verse, viz., *Dharitri* (1957) and *Samasamayika Oriya prema kabita* (Contemporary Oriya love poems, 1962). Several of his poems have been translated into Hindi and published under the title *Kanch ka ghar*. He has been associated with a number of literary organisations. He has received many awards for his literary contribution. The earlier poems of Rath were essentially romantic, but later he eschewed romanticism and propagated a revolutionary ideology. His style is simple and graceful.

N.Sa.

RATH, CHANDRASEKHAR (Oriya; b. 1929), essayist, novelist and short-story writer, was born in the town of Balangir. He took his M.A. degree in 1952 from Lucknow University and joined the educational service of the Orissa government. A widely read man, he knows equally well Oriya, English, Hindi and Bengali languages.

His first articles were in English, but in about 1961 he turned to writing in Oriya. He is a writer of excellent essays, which embody fervid intellectualism. *Drusti o darshana*, *Asruta swara*, *Mu satyadharma kahuchi*, *Uttara aranya*, *Madhu sandhana* and *Kritadasara swapna* are collections of his essays. His short stories reveal him as a humanitarian and a realist, and have brought him wide recognition. *Aneka banya pare*, *Ashwarohira galpa*, *Samrata o anyamane* and *Anya eka sakala* are collections of his short stories. His novels, which equally bear the stamp of his humanitarianism, include *Jantrarudha*, *Asurya upanibesha* and *Nabajataka*.

He received the Orissa Sahitya Academy Award for his novels in 1980 and for his essays in 1981. In 1982 he received the Sarala Award for his short stories.

P.P.

RATH, KABISURYA BALADEBA (Oriya; b. 1779, d. 1845) was born in Bijayanagara Goda and got his education under the supervision of his father and maternal grandfather, both of whom were Sanskrit scholars. He was well-versed in Sanskrit. The zamindars of different estates of Ganjam (Jalantara and Athagada) appointed him their chief court poet.

For his outstanding poetic gift he was honoured with the title 'Kabisurya Rayaguru'.

Being a gifted poet and scholar of repute he exhibited his talent in various forms of Oriya poetry: chaupadi, chautisa, chhanda, champu and kavya. His *Kishorachandrananda champu* is a unique creation of its kind. It is a beautiful well-knit miniature poem based on the conventional story of the union of Radha and Krishna in the bowers of Vrindavana in which Lalita, the dearest companion of Radha, plays a vital role. It can be called a miniature song-drama (giti-natya) written in the form of song-dialogues. It contains thirty-four beautiful chaupadis composed in chautisa form in various ragas and raginis befitting the emotion and atmosphere. Besides *Kishorachandrananda champu*, he wrote a large number of chaupadis, jananas, chautisas and chhandas. They were published under the titles, *Chaupadi ratnakara* (Ocean of chaupadis), *Samgita kalpalata* (Divine creeper of music) and *Kabita kallolini* (River of poetry). We experience an important tone in these songs and that is evidently the tone of passion for earthy love. Baladeba is chiefly a poet of love-in-union (sambhoga shringara) where lust is preferred to love. The erotic consciousness and word music of Jayadeva's *Gita-Govinda* being the main inspiration, his chaupadis convey the exuberance of erotic love. They are not like the devotional songs of the Vaishnavas, but are songs of life, love, joy and beauty. The same can be said of his *Chandrakala*, a long descriptive fictional poem on conventional theme in conventional rhetoric and style.

But there is the spontaneous emotion of a devotee discernible in his 'Bhajanas' and 'Jananas' where he sings of the glory of the Lord, of hope and despair and anxiety for emancipation. Baldeva had also a sense of humour and was a good satirist. This can be seen in his *Hasyakallola* (Wave of humour), written in poetic prose. His *Chhanda-Chautisas* are stereotyped long erotic poems. He is the exponent of a type of folk-song, called 'dhumpa', which is erotic in nature and has a close relation with rain. Though this form is an admixure of both the elite and the folk, it is, in spite of its musical appeal, a creation of unrefined, rustic taste. He is no doubt, a major poet in old Oriya literature and is a favourite with the people.

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G.B.

RATH, MRUTYUNJAY (Oriya; b.1882, d.1924) was born at the village of Dakshina Rajasa in the district of Puri. He was a brilliant student and stood first in the degree examination, and received the title 'Vanibhushan'. He became a Sanskrit teacher at the Cuttack Collegiate School.

Mrutyunjay was a devoted writer who enriched Oriya prose with his essays, biographies, criticism archaeological studies, and translations. He knew Oriya, Sanskrit, Bengali and English.

In the first phase of his literary career he wrote a number of educational books, such as *Odia rachana o anuvada*, *Engraji-Sanskruta anuvada* and *Odia mulasabdabodhika*. He also wrote a descriptive poem called *Naraja* (1922), a novel called *Adbhuta parinam* (1915), and two collections of essays called *Naridarpan* and *Prabandha -path* (1927). His other works are *Sarala charita* (1911), *Karmayogi Gourishankar* (1925), *Brahmajna Madhusudan*, which were serialized in periodicals like *Utkal sahitya*, *Mukura* and *Prajabandhu*.

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A.P.

RATHA, RAMAKANTA (Oriya; b. 1934) eminent poet, studied English literature, taught for sometime as lecturer in English at Balasore and subsequently joined the Indian administrative service. His first collection of poems, *Kete dinara* (1962), contains some of the outstanding poems of our time. The poet contemplates the world of familiar objects—a prostitute, a tiger, a lantern—with a kind of philosophical detachment. In some poems he turns inward and evolves a very personal kind of symbolism which was to characterize much of his later poetry. The voice that speaks through these short, compact poems is the voice of a sensitive, though alienated man. The reader is led into a world of strange shapes and forms; a shoe-shine boy eating butterflies, a man playing violin in a desolate house on the sea-beach, a man withdrawing from a ball because of a sprained ankle.

His second and third collections, *Aneka kothari* (Several rooms, 1967) and *Sandigdha mirgaya* (Dubious hunt, 1971) raise profound metaphysical issues but do not offer any solution. In such poems as 'Bagha shikara', 'Ananta shayana,' and 'Bimana durghatanare mrutyu,' the theme is Time, its intransigence and destructiveness. The poet seeks a state beyond death in which he can at least try to understand the life he has lived. But such an understanding is, perhaps, beyond one's grasp and the poet's search for meaning reaches a dead end. Rath's is not a poetry of achieved certainties but of ambiguous possibilities.

In his subsequent collection, *Saptama rutu* (Seventh season, 1977), which won him the Sahitya Akademi Award in 1978, the poetic voice takes a new turn and its symbolism offers a new world of rich and varied experience. His use of common speech rhythms and of Oriya folklore is very effective. On the whole, his poetry is the saga of an inward voyage undertaken with admirable courage.

His latest volume of poetry entitled *Sri Radha* (1985) maps this 'inward voyage', linked with life, death and time in the form of Radha's many appeals to Krishna, with a power and sensitiveness almost rare in modern Oriya poetry.

Ramakanta has been a recipient of many honours besides the Sahitya Akademi Award.

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S.C.P.
S.K.M.

RATHA, TARINICHARAN (Oriya;b.1883, d.1922) came of a cultured and well-to-do family of Berhampur in the district of Ganjam. He graduated from Presidency College, Madras, and joined government service as a sub-Assistant Inspector of Schools. He left the service after two years, obtained a degree in law and joined the bar at Berhampur in 1908. Later, he was appointed as District Munsif, the first Oriya munsif in the Madras Judicial Service.

During his short span of life Tarinicharan, in spite of his busy career as a legal practitioner and judicial officer, devoted himself to literature. He contributed articles on

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various subjects to *Utkal sahitya*, the leading Oriya monthly. His writings include poems, short stories, historical essays, epigraphy, folk lore and literary criticism. He was also reputed for collecting Oriya folk-tales which appeared in *Utkal sahitya*.

His original literary works include a poetical work called *Rusikulya* and a historical novel named *Annapurna*, dealing with a historical episode of the 16th century; the fight of Prataprudra Deb, the king of Orissa, with Krushna Deb Roy of Vijaynagar and the marriage of Prataprudra's daughter to Krushna Deb Roy. His another published work is *Mohini* or *Utkal bijoy*. A pioneering work of Tarini Charan is *Utkal sahityara itihas* (History of Oriya literature). The book reveals the author's wide range of study and an unbiased viewpoint. His *Ghumsar itihas* (History of Ghumsar) is also a notable work which speaks of his ability for historical research. He first brought to light *Madana manjari*, an unpublished poetical work of the celebrated poet, Dhananjay Bhanj (1637-1701). It was published in 1915 with a learned introduction and notes from him.

A few of his articles written in English also deserve mention. These articles, written on ancient rulers, temples and inscriptions of Orissa, and published in the *Bihar and Orissa Research Journal* and *Ipigraphica Indica*, brought him fame and approbation.

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J.B.M.

RATHCHAKRA (Marathi). S.N.Pendse is a major Marathi novelist, and *Rathchakra* is considered to be one of his best works.

Pendse's novels generally deal with a particular colourful locale in north Konkan and its residents. It is a small restricted community and its members are generally poor and hardworking. They have their own customs, and cultural and social traditions. The farmland yields barely enough for livelihood and makes the people hardy. The protagonists in a Pendse novel have, therefore to strive hard to overcome the adverse circumstances of life, and their heroism lies in earning enough for bare sustenance.

The story of *Rathchakra* revolves round an unnamed young woman, who is let down by her husband and selfish in-laws and has to fend for herself and her children. She is forced to stay at a distant place, far away from home. The novel is an account of her trials and tribulations.

It is a peculiar trait of the novel that almost all the characters are unnamed. If there are no names attached to persons, they belong to the general mass of humanity or they become types. The unnamed young heroine, abandoned by her husband and hounded by the family, decides to stay away with her children. Though the struggle for livelihood is hard and painful, she succeeds in educating her son within her means. But much to her chagrin, she finds him worshipping his father and nursing some sort of hatred for the mother. His ingratitude finally leads the desperate mother to an act of suicide.

The title of the novel *Rathchakra* is related to an incident in the *Mahabharata*. Karna, the Kaurava commander, while fighting with his opponent Arjuna, finds his chariot-wheel stuck up in mud and knows immediately that he has lost the battle. In the novel the brave woman lost both the wheels of the chariot of her life, one after another—earlier the husband, and now the son.

Pendse, the novelist, appended an explantory note to the second edition of the novel. In this note the author argued that the local colour of the novel should not be over-emphasized and *Rathchakra* ought to be judged on its artistic merits alone. In a sense, every novel has its own regional flavour, because each story is bound to have a 'local habitation'. The local habitations may differ, but they are not necessarily integral to the artistic appraisal of a literary work. It is not the local colour alone which lends distinction to a piece of work. The novel has its own norms and needs be judged accordingly. *Rathchakra*, by any artistic standard, is a novel to reckon with.

M.M.

RATIRAHASYA (Sanskrit) by Kokkoka (c. 12th *c.*) is a work on Kamashastra (erotica). The work is divided into fifteen chapters, dealing with the fourfold classification of women, the period of their excitement and the way they should be approached; the centres of sexual passion and days suitable for mating; classification of men and women according to the dimension of their organs and the types of union; characteristics of women according to their age, nature and temperament; women of different provinces and their sexual characteristics; varieties of embrace, kiss, nailmark, and different postures of sexual union and the processes involved therein; selection and acceptance of the bride and ways of creating confidence in her, of courting and winning her heart; the position and behaviour of wife; the stages of love and extramarital

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relations; methods of getting acquainted with women and practical and magical efforts to win them over; and the use of aphrodisiacs for increasing sexual power and regaining lost vitality, and for other miscellaneous purposes.

Kokkoka has mainly followed Vatsyayana while describing the act of sexual union, but there are certain features in his work in the case of which he has followed a different tradition. The concept of the centres of sexual excitement in the bodies of women (kamasthanas) and that of the shifting tension of sexual passion (anangasthiti) in accordance with the changes in the phases of the moon were probably derived from some source other than Vatsyayana. In this connection Kokkoka refers to the works of Nadikeshvara and Gonikaputra. The classification of women into Padmini, Shankhini, Chitrini and Hastini types was probably adopted by Kokkoka from the *Natyashastra* of Bharata. For women to be employed in sexual purposes, Kokkoka makes a distinction between the inexperienced (abhukta) and experienced (bhukta) ones, and prescribes different forms of love-plays for these two groups. The work of Kokkoka thus shows some features of extra interest like classification of women into four types according to their nature and temperament, days and time congenial for sexual excitement, centres of passion in women's body, etc.

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N.N.B.

RATNAKAR, JAGANNATH DAS (Hindi; b. 1866, d. 1932) was a famous Hindi poet who initiated the modern era in Hindi literature. Born in a Vaisya family, he studied Persian for his M.A. Later, he studied law also. He worked as private secretary to Naresh Pratap Singh, Raja of Ayodhya, from 1902 to 1906. He was one of the founder members of the Kashi Nagari Pracharini Sabha and editor, *Sahitya sudhanidhi* and *Saraswati*. His poetical works are *Hindola* (swing, 1894), a collection of poems; *Samalochanadarsha* (Essay on criticism; 1919), a poetical translation of Pope's *Essay on Criticism; Harishchandra* (1921), a narrative poem based on Bhartendu's play *Satya Harishchandra; Gangavataran* (The descent of Ganga, 1927), a narrative poem of thirteen cantos; *Udhava-shatak* (1929), a bhakti poem in which Udhava comes to Vrindavan with Krishna's message for gopis. All these poetical works are written in Brajbhasha. Besides these, he edited *Sudhasar* (1887), a collection of amorous poems by old Hindi poets; *Kanthabharan*, a book on poetics: *Sundar shringar* (1893), a long amorous poem by the poet Sundar; Hitatarangini (1884), a book on the sentiment of love.

Ratnakar's prose articles are mostly written on the various topics of poetics or on epigraphy. Mostly he wrote poems dealing with the philosophy of Bhakti which was influenced by the Vaishnava ideology of Madhava, Vallabha and Chaitanya. He held a broader view of Vaishnavism, having Radhakrishna as his personal God. As a poet of the renaissance, he displayed his eagerness for national awakening. His style was traditional and decorative akin to that of the Riti school of Hindi poetry, and because of the influence of traditional ethics his amorous poems observed a sense of propriety and did not cross the bounds of decency. He certainly belonged to the old order, but did not confine himself to sentiments of love and bhakti only. He wrote poems on bhakti, shringar (love), niti (morality) and vir rasa (heroic sentiment), and gave an authentic touch to the various trends in vogue during his time. He was a rhetorician too with a critical insight, very much evident in his analysis of metre, language and poetic sentiments (rasas).

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I.C.

RATNAKARA (Sanskrit; AD 9th c.), author of *Haravijaya*, was a poet of considerable merit. He flourished in the court of two kings of Kashmir, Jayaditya and Avantivarman, who reigned in the ninth century AD. It is stated in Kalhana's *Rajatarangini* that Muktakana, Shivasvami, Anandavardhana (author of *Dhvanyaloka*) and Ratnakara were contemporaries. Ratnakara, has three works to his credit: (1) *Haravijaya* is a Mahakavya, probably the longest in Sanskrit literature, having fifty cantos. As its name suggests, it describes the exploits and greatness of Shiva. The poet boasts at the end of this epic that even an ordinary person can become a Sanskrit poet by studying this work. There are two commentaries on this work, one by Vallabhadeva and another by Alaka. (2) *Vakroktipanchashika* is a short poem containing fifty verses. It is in the form of a dialogue between Shiva and Parvati. The *double entendre* is profusely used to explain the words of one with those of the other in a manner not intended by the speaker. (3) *Dhvanigathapanvchika* is ascribed to Ratnakara. It is a commentary on the Gathas (Prakrit verses) found in *Dhvanyaloka*.

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Ratnakara earned a sobriquet 'Talaratnakara' for his vivid description of the setting sun and the rising moon as two symbols in the hands of the sky-damsel (*Haravijaya*, 15.5)

H.N.V.R.

RATNAKARA VARNI (Kannada; b. 1557) occupies an important place among those poets of the sixteenth century who employed the 'sangatya' metre for their epics. Not much is known about his life. He has stated in his *Bharateshha vaibhava* that he was born a Kshatriya and his father was Mandaraswamy. He was initiated into the Jaina fold by Charukirti Yogishwara and was led on to the path of deliverance by Hamsanatha, i.e. God himself. Ratnakara Varni was a Jaina, most probably born and brought up at Mudubidara, a town in the Southern coastal belt of Karnataka. He seems to have been known by several other names like Ratnakara Siddha, Ratnakara Anna, and had titles like Niranjana Siddha.

Ratnakara Varni is certainly the author of *Triloka shataka, Aparajiteshwara shataka,* and *Bharatesha charite or Bharatesha vaibhava*. He was perhaps the author of some philosophical songs also. *Ratnakaradhishwara shataka* is also ascribed to him. *Triloka shataka* consists of 128 quatrains. It deals with the state of the universe in accordance with the concepts of Jaina religion. *Aparajiteshwara shataka* consists of 121 quatrains dealing with philosophical subjects such as morals, renuniciation, soul, etc. *Ratnakaradhishwara shataka*, consisting of 138 quatrains, deals with such aspects as the three gems (ratnatraya), the nature of the soul, the cycle of births and death, family life, renunciation, good and evil. This is almost a handbook for the followers of the Jaina faith. 238 songs have been attributed to Ratnakara Varni and have been published under the title *Annagalapadagalu* (Songs of the elder brother) or *Ratnakara annala padajati* (Anthology of the songs of Ratnakara). The impact of the vachanas of the Shaiva saints and the kirtanas of the Vaishnava saints is evident.

It is *Bharatesha vaibhava* or *Bharatesha charite* which has brought him enduring fame. It is a lengthy epic consisting of eighty books and 10,000 verses. He has stated that he completed this work within nine months.

Bharatesha vaibhava relates the story of the first Lord Bharata. Bharata's family life, his conquests, his achievement in yoga, his renunciation of worldly pleasures and his acquiring deliverance, all these have been beautifully described in the epic. It is true that the story of Bharata occurs in the earlier works like the *Purva purana* by Jinasena, *Adipurana* by Pampa and the *Chavundaraya purana* by Chavundaraya, but it is Rathakara Varni who has raised Bharata to the loftiness of an epic hero. Here is a grand concept of Bharata never before witnessed in any of the earlier works and which at the same time is unopposed to the religious tenets of Jainism and is a harmonious blending of renunciation (yoga) and pleasure (bhoga).

Ratnakara Varni has, indeed, created a place for himself as one of the greatest poets in the history of Kannada literature. Kuvempu, a great poet of modern times, pays him this tribute: 'When viewed from the point of view of content, poetry and philosophy, Ratnakar Varni, the author of *Bharatesha vaibhava*, seems to get elevated to the status of the epic poets of the very first row.' His epic has rightly been translated into English, Hindi, Gujarati, Marathi and other Indian languages.

N.Ba.

RATANA PADAGALU (Kannada) is a collection of monologues by G.P. Rajaratnam (1934). These monologues are supposed to be uttered by a drunkard, Ratna, and taken down by an educated man. Lively and at times humorous, the monologues are in rustic dialect, and are characterized by vividness, power, freshness of imagery, and frankness which, however, never offends the most exacting taste. Ratna's zest for life and his affection for his wife, Putnanji, render the monologues radiant. Some of the poems expressing Ratna's love of Kannada have become immensely popular. The monologues are supposed to be uttered by a humble drunkard, but are in places shrewd and contain sharp social criticism.

For several decades the collection remained immensely popular, but in recent times sophisticated criticism has questioned whether the sensibilities are those of a humble rustic drunkard, and whether the language suits the sensibilities of a modern man who is really speaking through Ratna.

Rajaratnam here forged an idiom unique and inimmitable.

L.S.S.R.

RATNAPRABHASURI (Prakrit/Apabhramsha), was a well-known scholar as well as commentator in Prakrit literature. He was a Jainacharya who wrote the vritti (explanatory notes) entitled *Doghatti* on Dharmdasagani's *Upadeshmala*. The work includes some small kavyas,

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viz. *Rishabha-paranaka sandhi, Vira-paranaka sandhi, Gajasukumala sandhi, Shalibhadra sandhi, and Avantisukumala sandhi.* The word 'sandhi' means kavya. The vritti was written in AD 1182. Ratnaprabhasuri was a great scholar of Sanskrit, Prakrit and Apabhramsha. Therefore, the vritti contains a number of Apabhramsha verses. Two of these kavyas depict the lives of Jaina Tirthankaras, particularly Rishabha and Mahavira. The remaining three deal with the lives of Gajasukumala, Shalibhadra and Avantisukumala who were the devotees of Lord Mahavira.

D.S.

RATNAVALI (Sanskrit), a famous Sanskrit drama, technically called 'natika', is ascribed to Shriharsha (7th c. AD). *Ratnavali* and *Priyadarshika* (another play by the same author) are variations on a single theme with the same set of characters and almost an identical situation.

In Sanskrit the generic term for drama is 'rupaka', meaning 'poem in forms'. It is divided into ten divisions, while 'upa-rupaka' (lesser variety) is divided into eighteen. *Ratnavali*, being a natika, comes under the upa-rupaka class.

The *Natyashastra* states that a nataka ought to depict some events in the life of a distinguished prince of good character and should deal with the past and not with a present or future event. According to later rhetoricians a nataka should have a celebrated story for its plot and contain five acts and five junctures, etc. As against this, a natika may be based on an invented story, consisting of four acts and abounding with female characters. The hero of a natika should be an illustrious prince— a character gay and thoughtless but firm. It will be observed that *Ratnavali* conforms to this definition and possesses all the characteristics of a natika.

The play is a comedy of court life, centring round the light-hearted love-intrigue of king Udayana with a lowly maiden of unknown descent, their secret meetings through the help of a jester and the damsel's friend, the jealousy of the queen and her anger and resentment, and finally her acceptance of the situation when the maiden is discovered to be her lost cousin.

If a drama is the reproduction of certain situations so as to induce in the spectators a sense of identification with the hero or other characters, and if composing drama is an art of presenting a story in the form of dialogues, Shriharsha is a success by any standard. He has been able to depict beautifully the scene of Udayana's secret love-making with the accompanying sentiments of desire, anxiety, and frustration. He is skilled in touches of lightness, vivacity and tenderness, although he is far behind Kalidasa in brilliance.

In depicting characters, the playwright followed the traditional framework. Udayana and Vasavadatta come from tradition. Sagarika is his own invention.

In presenting dramatic situations like Sagarika's despair, Udayana's sudden appearance, unexpected discovery of the lost cousin of queen Vasavadatta in the person of Sagarika— an object of hatred turning into an object of love, Shriharsha shows his skill.

The plot of *Ratnavali* is borrowed from the *Brihatkatha* of Gunadhya, and it is obvious that Shriharsha has taken Kalidasa's *Malavikagnimitra* as the model for his play. Dramatically, the characters are stereotyped, but the language and descriptions are simple. In fact, the simplicity and raciness of the play offer a pleasant contrast to the involved style of Bana. The action moves swiftly and the development of the plot leading to the fruition of the protagonist's love is logical.

Several rhetoricians have taken verses from this play to illustrate technical terms of dramaturgy and figures of speech. Shriharsha's influence on later Sanskrit dramatists is considerable which is explained by the play's popularity and success on the stage.

The play has also been translated into modern Indian languages because of its dramatic quality.

B.S.
H.P.M.

RATNESHVARA (Gujarati; b.1654, d. 1714) was a notable Gujarati poet. He was a Shrimali Brahmin from Dabhoi, a town in central Gujarat. He was an excellent scholar of Sanskrit and an able poet in Gujarati. He rendered the whole of the *Bhagavata Purana* into Gujarati verse, strictly following the erudite commentary of Shridharacharya. The date of composition of the Gujarati version of the first canto of this celebrated Sanskrit work is 1684 and that of the second canto is 1693. Ratneshvara also gave versified translations of some parts of the *Mahabharata*. Moreover, he wrote a number of didactic poems. If the *Murkhavali* (line or description of fools) ascribed to him is his genuine work, then he was living in 1714, the date of its composition. He has written a number of devotional lyrics and also *Mahina* (Twelve months), describing pangs of separation from and union with God personified as Krishna. Ratneshvara is remarkable for his chiselled verse, especially his verse in syllabic metres in Sanskritised style, which are comparatively rare in Old Gujarati literature.

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B.J.S.

RATNO (Gujarati; 18th c.), was an eminent poet who lived at Kheda near Ahmedabad and did cloth-printing. He is known by his only published work, entitled *Mahina* (months), describing the pangs of love suffered by gopis on their separation from Krishna. Mahina or Baramasi (Twelve months) is, generally, an erotic poem describing love in separation and delineating the mental and physical condition of a lover in terms of changing seasons, month by month. *Mahina* by Ratno, composed in 1739, is a veritable gem of lyrical poetry. It gives beautiful pictures of nature in various months and describes the agonies of the gopis' heart. In addition to the twelve months beginning with Kartika the poet also describes the thirteenth month - the intercalary month—which has become a new obstacle in meeting with Krishna. At the end there are a few lines hinting at the ultimate meeting of the gopis with Krishna and their love on union with him. Ratno has written another poem, 'Danalila', describing Krishna's sportive exactions of dana or cess in the form of curd from the gopis. The work is not published and is available only in the manuscript-form.

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B.J.S.

RATRICHA DIVAS (Marathi) by B.S. Mardhekar is an experimental novel which, as the novelist asserts, is based on the idea that man's life is a continuous stream of consciousness, working on three levels: conscious, accessible to all; sub-conscious, known only to the person himself, and the unconscious, not known to any one. The novel *Ratricha divas* (Night into day), registers myriads of impressions during twelve hours in the life of Dikpal, sub-editor of a Bombay-based journal. The novel succeeds in giving a native garb to the foreign model and may be considered a substantial contribution to the genre of the stream of consciousness technique. The hero's interior monologue provides an emotional and aesthetic unity to the narration, and becomes almost a theme rather than a narrative technique.

The beginning of the novel shows the hero's fascination for colours and his love of literature. He reflects on the rays of the setting sun passing through his glass of orange juice, the light of the moon entering his bed room, butterflies and their wings, etc. His mind appears to be richly stored with snatches of poetry too from Marathi (Balkavi), English (Coleridge, Shelley, Hopkins, Keats, A.A.Milne), Italian (Dante)—poets known for their love of evocative images and words with musical connotations. There are recollections of childhood, the father's discipline and the mother's gentle admonitions to be neat and clean, which have a palimpsest-like effect on his mind.

In his discussion with his friend Mulam, he attacks the corruption in the universities, petty malpractices of the so-called academics and the economic dogma of Marx. He is for social justice and is a believer in kindness and mercy. Coupled with his love of literature is his sense of the comic and the ridiculous. His conversation has all the devices of the comic: punning, alliteration, and assimilated or distorted quotation. Laughter helps him relieve the monotony of daily routine and ease the tensions of everyday life. There is also a hint of romance with Harini, the boss's daughter, and his great expectations.

A dream sequence in the third phase is an attempt at fantasy wherein the hero and his friend grow fishlike tails and float in the sea with fairies. They eat coloured, rich food from coral dishes and ultimately land on the wings of a windmill. This is interesting but does not thrill the reader as a fantasy should.

In the final section, he and his friend land in a machine-ruled Utopia. Committees on Social Welfare, Science and Technology, Education and Philosophy decide the State policies which are executed by the machines. Dikpal's complaint is that they have no self-will. He asks the girl who guides him if she too is a machine. Though he receives a kiss in reply, his complaint still is that it aroused no emotion, before or after. He wakes up frustrated and disappointed.

In a brief epilogue, back in his office, the rotary machine gives the news of Harini's wedding and later of Japan's entry into the war, ironically in the Pacific Ocean. There is no scope here for the creation of a myth or the building up of a philosophy to sustain one's faith in life except Dikpal's own aesthetic conscience.

A.K.B.

RAUT, BENUDHAR (Oriya; b.1925) was born in the village of Harichandanpur in Keonjhar district. He did his M.A. in Oriya in 1949 from the Utkal University and joined a Government College as lecturer in Oriya. Benudhar has written primarily poetry, but he has also to

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his credit a number of articles on art and literature which appeared in different periodicals from time to time. As a poet he is basically an experimentalist and has tried diverse techniques. Unlike many of his contemporaries, he does not blindly imitate the new poets of the West. He believes that problems and their solutions in the east and in the west cannot be the same and they call for totally different approaches. Benudhar does not try to imitate a technique which does not suit the subject. He often seeks to modify the technique to suit his need.

His poetical works include *Pingalar surya* (1967). He also wrote some essays which, though few in number, testify to the clarity and originality of his thought.

P.P.

RAUTROY, SATCHIDANANDA (Oriya; b. 1916), popularly known as Sachi Rautroy, poet and story-teller, was educated at Calcutta and Cuttack. When he was a student he joined the freedom movement, and took part in the people's struggle in the native states besides students' and peasants' movements. He was imprisoned twice. His literary career began when he was barely eleven years of age. Some of his poems were banned in 1939 and 1942. He was also fined under the Press Act. He received his training in Industrial Relations and Social Welfare in Australia and New Zealand under the Colombo Plan in 1952 and again at the International Labour Organisation, Geneva, in 1955. He worked as the Chief Labour Welfare Officer and later as the Executive Officer of Kesoram Cotton Mills Ltd., Calcutta, for twenty years. He resigned in 1962 and devoted himself exclusively to writing and other cultural activities. He has also been long associated with *Diganta*, a literary quarterly, as editor. He founded the Diganta Museum and Research Centre at Cuttack in 1967.

Author of more than fifty books in Oriya and English, Sachi Rautroy has been quite active in the literary field. Some of the outstanding collections of his poems are *Baji Rout* (1938-42), *Pallishri* (Beauty of the villages, 1941), *Pandulipi* (The manuscripts, 1947), *Abhiyan* (Expedition, 1948), *Swagata* (Soliloquy, 1958), *Kabita* 1962, *Kabita* 1969, *Asiara swapna* (The dream of Asia, 1970), *Kabita* 1971, *Kabita* 1974, *Kabita* 1983 and *Kabita* 1985, etc. His early poems revealed him as the 'People's Poet' and a socialist realist but afterwards he changed his course to humanism. He became famous for his innovative similes, metaphors and images as well as for his prose poems.

He has also been a successful novelist. He set altogether a new trend with his only novel, *Chitragriba* (1935) which has all the characteristics of an anti-novel. Collections of his stories include *Masanira phula* (Flowers of the burning ground, 1947), *Matira taj* (Taj of the soil, 1947) and *Chhai* (Shadow, 1948). Generally, his stories are realistic: they delineate petty but interesting incidents of everyday life, and explore the human psyche. He also wrote a number of essays on trends in modern Oriya poetry and the evolution of values in literature.

Some of his well-known poems and stories have been translated into English and published under the titles *The Boatman Boy and Forty Poems* (1955) and *The Short Stories of Sachi Rautroy* (1972).

Sachi Rautroy travelled widely in Europe, Asia and America. He received several awards for his contribution to literature including the Sahitya Akademi Award in 1963, the Soviet Land Nehru Award in 1965, and the Jnanpith Award in 1988. He also received the D. Litt. degree *honoris causa* from Andhra and Berhampur Universities. He is, indeed, a major trend-setter in modern Oriya literature.

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K.C.B.

RAVAL, ANANTRAI MANISHANKAR (Gujarati, b. 1912) has been a leading literary critic. After a brilliant academic career, he became a professor of Gujarati literature and retired in 1977 as the Chairman of the Department of linguistics of Gujarat University. He also served for a while as Controller of Languages with the Gujarat Government. While in service as professor, he produced a number of books on literary criticism. On behalf of the Gujarat Sahitya Sabha, he did maximum annual serveys of Gujarati literature. Among his works are *Sahitya vihar* (1946), *Gandhakshat* (1948), *Sahitya vivek* (1958), *Sahitya nikash* (1958), *Sameeksha* (1958), *Sameeksha* (1962), *Samalochana* (1966), *Granthastha vangmay* (1967), *Taratamya* (1972), *Unmeelan* (1974), *Adi vivechangrantha* and *Upachaya*, a collection of educational and other serious topics. He has written a detailed introduction to *Raino parvat*, a play by Ramanbhai Nilkanth. He has compiled and edited medieval works like *Nalakhyan* by Premanand (1951), *Madanmohana* by Shamal (1955), and also works of modern poets like Kalapi, Nanalal, Botadkar, Mansukhlal Jhaveri and short story writers like D. Dhoomketu, Chunilal Vardhaman Shah, Ramanlal Vasantlal Desai, Pannalal Patel, etc. He has also compiled articles by Dhoomketu, Narmadashankar Mehta, etc. and one-act plays for the Sahitya Akademi. He has edited a number of centenary memorial

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volumes. His history of medieval Gujarati literature has been well received as a good attempt in that direction. He has also translated a number of short stories by Tolstoy.

Raval is known for his scholarly criticism and meticulous evaluation of Gujarati literature. His language in criticism is precise, while elsewhere his prose has touches of poetry.

Anantrai Raval received the Ranjitram Gold Medal for his work in the field of criticism in 1955 and the Sahitya Akademi Award for *Taratamya* in 1974. In terms of both quantity and quality, his contribution to literary criticism in Gujarati is quite significant. He was elected President of the Gujarati Sahitya Parishad in 1980 and has been associated with a number of literary organisations.

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C.S.

RAVAL, CHHAGANLAL VIDYARAM (Gujarati; b. 1859, d. 1947) was a research scholar of repute, who engaged himself in research, looking for old manuscripts and writing commentaries and annotations on them, and editing and publishing the works of medieval poets. He published five volumes of *Prachin kavya sudha* (1922-1924). In these volumes he presented unknown poems of rather well-known poets of medieval Gujarati literature and introduced some of the lesser poets to the reading public. In his introduction he has given all available information about these poets, thus paving the way for further research on them. Besides, he has compiled and edited other compositions of medieval poets in his *Prachin kavya vinod.*

He has written original poems also which have been published in two volumes: *Rasa kallol* and *Rutuvaranan.* The former is a collection of his poems on the 'Rāsa' genre, consisting of songs to be recited while dancing. The poems reveal tender human emotions, depict the beauty of nature, and praise deities like Radha and Krishna, Shiva and Parvati and others. In *Rutuvaranan* he has described the beauty of different seasons, and the change in the life style of people with the change of seasons. One can see the influence of Kalidasa's *Ritusamhar* on the poet. We find enough of originality in his works as he has drawn pictures from contemporary life, besides depending on classical poets.

C.M.

RAVAL, NALIN CHANDRAKANT (Gujarati; b. 1933) is a noteworthy poet in the post-Independence Gujarati poetry. He studied at Ahmedabad and started his professional career as a college-teacher of English, and has been vocationally active in literary pursuits. His main contribution to Gujarati was during the 50s and 60s. Classicist by taste, he is temperamentally a romantic. He shows the influence of both Gujarati and English traditional poetry which is one of the sources of his own creative work. His traditional sensitivity and modern sensibility have a combined effect on his expressive style. His refined taste and innovative spirit in the choice of diction make his poetry remarkable. His mysticism and agnosticism 60th may be seen in his lyrics which make them reflective in turn.

He has to his credit two collections of poems: *Udgar* (1962) and *Avakash* (1972). Some beautiful rural sights and life in urban society are successfully pictured in these two collections.

Besides poetry, he has written some remarkable short stories which are collected in *Swapnalok* (1977). Though primarily a poet, he is also interested in writing critical essays on the poets and poetry of Gujarati and some European languages. His critical faculty and scholastic approach are well discerned in the two volumes, *Pashchatya kavita* (1973) and *Anubhav* (1975). As a critic, he is serious in his approach without being pedantic.

Nalin Raval, irrespective of the form he chooses to write in, writes with conviction.

D.P.

RAVAL, PRAJARAM (Gujarati, b. 1917) was born and educated in the Jhalawad region of Saurashtra in Gujarat. He was a practitioner of Ayurvedic medicine and Principal of an Ayurvedic Medical College, but from his early childhood he had been a lover of poetry. He began writing poems from his student days, and they were published in *Kumar*, a periodical of repute, which encouraged many young promising writers. He wrote poems on the beauty of nature, human emotions, and man's spiritual quest. His first book of poems *Padma* (1954), which has a wide range of subject-matter and style, established him as an up and coming poet.

A well-known Gujarati poet Sundaram had by this time settled at Aurobindo Ashram, spreading the message of the master in Gujarat. Many young poets had been attracted to Shri Aurobindo's philosophy and Raval was one amongst them. Hence his poetry took a turn from the material to the spiritual. His second collection of poems *Nandi* (1964) contains the spiritual message of Shri Aurobindo. His poems speak of his faith in the evolution of man reaching out to the Supreme. He also gives a glimpse of the celestial lustre that emerges from the supramental. The word 'Nandi' means prelude. The

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poems in the book are thus a prelude to the life divine as he writes in one of his poems—a prelude to the arrival of the immortal. In this collection of poems we have also his translations of three poems of Swami Vivekananda and fourteen poems of Shri Aurobindo. The translations reproduce the beauty and serenity of the original.

In 1970 his third collection of poems *Naivedya* was published. In these poems his horizon widens. We have here a section of poems on love which proclaims that love is the greatest object in this world. The poet, in fact, expresses his love for every aspect of the world—even for darkness, ugly animals, thunderstorms and burning deserts. There is another section where he celebrates the beauty of nature.

He has also translated the *Raghuvansha* of Kalidasa–a lucid piece of work which retains the beauty of the original. Over and above everything, Prajaram will be remembered as a poet who brought the philosophy of Shri Aurobindo to the doorsteps of Gujarat.

C.M.

RAVAL, RAVISHANKAR MAHASHANKAR (Gujarati; b. 1892, d. 1977) was a painter and a writer. He played a significant role in enhancing the prestige of the art of Gujarat and making it widely known. Benefited greatly by his association with Haji Mohammed, the veteran editor of *Vismi sadi*, at the beginning of his career, he started the magazine *Kumar* in 1924. His assignments to copy the Ajanta frescoes helped him understand the essence of India's art heritage. He did admirable work bringing painting and literature close together. His album of paintings depicting various characters from K.M. Munshi's novels was well-received. His portrait drawings of eminent writers also received good recognition.

Among his written works are *Haji Mohammad samarak granth* (ed. 1922), *Sol sundar chitro* (1925), *Ajantana kalamandapo* (with others, 1936). *Ajuali raat* (collection of children's stories, with others, 1938), *Chitrashrishti* (1938);,*Chitrashiksha* (1940); *Kalakarni samskar yatra* (1947), *Kalachintan* (1947), *K.M. Munshini patrashrishti* (1953), *Kalakarni kalame* (1956), *Bharatiya samskritina poojak Dr. James Cousins* (Biography, 1959), *Atmakathanak* (Autobiography, 1967) etc. *Kalakarni samskar yatra* is an interesting account of his travels in Japan, north India and the Kulu valley. *Atmakathanak* which narrates the experiences of an artist against the background of his times was awarded the 1967 prize of the Gujarat Government. He was the recipient of the Ranjitram Gold Medal (1930) for his contribution to the enrichment of the culture of Gujarat. Rightly known as the *Kalaguru* of Gujarat, he was made President of the art section of the 13th convention of the Gujarat Sahitya Parishad. The Government of India conferred the title of Padmashri on him in 1966. He won the Soviet Land Nehru Award in 1965 and was made a Fellow of the Lalit Kala Akademi in 1970. Through the establishment of the Gujarat Kala Sangh (1934), he inspired many artists who were his pupils.

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C.S.

RAVANAVADHA (Sanskrit) or *Bhattikavya* is an ambitious work by Bhattiswamy, who is said to have lived during the reign of king Dharasena (6th c.) of Saurashtra. It is, however, more likely that he belonged to the fourth or fifth century AD. Bhatti's main aim was to establish his scholarship, and he wrote his poem to explain the rules of grammar and certain aspects of rhetoric, using the basic narrative design of the *Ramayana* of Valmiki.

The poem is divided into 22 cantos. Cantos 1-9 and 14-22 illustrate the rules of Panini's grammar, while cantos 10-13 explain certain features of rhetoric. Canto 13 is significant as it illustrates 'bhashasama', for the verses can be read both as Sanskrit and Prakrit due to the employment of words alike in the two languages. In his work Bhatti has ingeniously summarised the whole story of the *Ramayana*.

Though *Ravanavadha* is acclaimed a mahakavya (epic), as it fulfils almost all the characteristics laid down for it, it is primarily a 'shastrakavya'. Bhatti's greatness lies not in his being a 'mahakavi', but in striking a new path of writing a poem which, as he proudly proclaims at the end of his poem, would not be intelligible without the help of a commentary to people who are not scholars, and which at the same time would prove a feast to the learned. Bhatti is a pioneer in the field of writing grammatical poetry and he seems to have inspired many other poets to try their hand in this line. Thus we have several poems on the same pattern. First, there is *Ravanarjuniya* by Bhatta Bhima (Bhaumaka, 7th c. AD), a Kashmiri who illustrates the rules of Panini in the regular order of the *Astadhyayi* along with the story of Ravana and Kartavirya Arjuna. Then we have *Kavirahasya* by Halayuddha (10th c.), *Vasudevavijaya* by Vasudeva (early 15th c.) and *Dhatukavya* by Narayana. All these poems illustrate the rules of the *Astadhyayi*. Hemachandra's *Dvyashrayakavya* (12th c.), perhaps the last poem in this line, illustrates the rules of Sanskrit grammar in 20 cantos.

Bhatti can also be credited as a pioneer in starting a chain of 'Yamakavyas', though the first traces of this kind

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are found in the *Ghatakarpara*. In canto 10, Bhatti illustrates different kinds of 'yamaka' in as many as 20 verses. This seems to have inspired Yamakakavis like Vasudeva of Kerala (9th c.AD) to start a new genre of yamakakavyas in poetry which became popular even among the Jaina poets.

In spite of his consciously laboured language, Bhatti does occasionally exhibit really fine poetic flashes. His description of dawn (canto 11) is pleasing. He personifies the dawn and the sky as two loving friends. The former is described as a sincere friend of the latter. She brings the latter to her senses when she faints at the departure of her lover, the moon (canto 11). Bhatti's metrical skill may be seen in canto 10 where he employs many metres. He occasionally uses some uncommon metres also.

The popularity of Bhatti may well be inferred not only from the fact that there are as many as twelve commentaries written on his poem, but also from the fact that he has been imitated by many later yamaka-poets and shastrakavis who carried further the learned precedent set by him. S.K. De's observation on Bhatti is worth quoting, when he remarks that Bhatti is 'conditioned strictly by the necessity of employing only those words, whose grammatical forms have to be illustrated methodically in each stanza, and all thought, feeling, idea or expression become only a slave to this purpose. It must be said, however, to Bhatti's credit that his narrative flows undisturbed by lengthy digressions; that his diction, though starched and weighted by grammatical learning, is without complexities of involved construction and laboured compounds, and, in spite of the inevitable play of word and thought, there is nothing recondite or obscure in his ideas, and that his versification, though undistinguished, is smooth, varied and lively.'

R.T.

RAVAT, BACHUBHAI POPATLAL (Gujarati; b. 1888 d. 1980) was a journalist, an art connoisseur and an expert in printing technology. He did his Matriculation at Gondal and worked there as a school teacher till 1919. He joined the Sastun Sahitya Vardhak Karyalaya in 1920, worked for the Navjivan Prakashan Mandir during 1922-23, and joined Kumar, monthly magazine started by Ravishankar Raval. He took complete charge of the magazine from 1943 and managed it till the end. *Kumar* has played a significant role in keeping up the tradition of quality journals in Gujarati with art contents which began with *Vismi sadi*, edited by Haji Mohammed. In this journal the selection of material on painting, sculpture, architecture, music and folk arts as also on astronomy, geography, zoology, botany, physics, etc. was done with a view to shaping 'the minds of the future citizens'. Even the selection of creative literature like poems, short stories, one-act plays, travelogues, biographical sketches, etc reveals Bachubhai's aesthetic taste and sense of discernment. Through the Budh Sabha (Wednesday sessions) organised under the auspices of *Kumar*, he has been instrumental in shaping many poets directly or indirrectly. He also took interest in the propagation of the art of photography for which he established the Niharika Club. And he was very particular about the faultless printing of Gujarati script. in recognition of his cultural services, he was awarded the Ranjitram Gold Medal in 1948, and the Gujarati Sahitya Parished elected him President of the journalism section at its 23rd session in 1965. He was honoured with Padmashri by the Government of India in 1975, and in 1980 the Gujarat Lalit Kala Akademi felicitated him. He was associated with the compilation of the Haji Muhammad Memorial Volume, besides the compilation of folk literature in Gujarati. *Kumar*, which has been running for over six decades now, providing a wide range of reading material to its readers every month, is a true memorial to Bachubhai Ravat's contribution to the culture of Gujarat.

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C.S.

RAVI VARMA, L.A. (Malayalam: b. 1884, d. 1958). Allopathic doctor, Sanskrit scholar and Malayalam writer. Ravi Varma was born at the Lakshmipuram Palace in Kottayam district. After taking medical degree from the Madras Medical College in 1911 he worked as Assistant Surgeon under the government of Travancore till 1919, when he proceeded to England to study opthalmology. On his return two years later, he was appointed Senior Surgeon in the Eye Hospital at Trivandrum, where he continued until his retirement in 1940. He rose to eminence in his career.

To Ravi Varma's credit are a number of works which belong to three classes, viz. Health Education, Religion and philosophy, and Literature and Linguistics. Here, only two, both belonging to the last group, deserve mention. One of them is *Prachina Kerala lipikal* which deals with the three scripts formerly used in Kerala and illustrates them with examples taken from ancient works. In the second, *Aryabhashakalude parasparabandham*, the author elucidates, in the first of its two sections, the close similarity between the Brahmi and Deyanagari scripts on the one hand and different Dravidian scripts on the other, while in the second he brings out the changes that take

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place when words are borrowed from Sanskrit into Dravidian languages and analyses the form and meaning of the roots of many Dravidian words. This is a thought-provoking book though there may be differences of opinion about the conclusions arrived at by the author.

In addition to the above original works, he edited a number of books. These and the numerous uncollected essays both in Malayalam and English contributed by him to periodicals are immensely useful to researchers.

BIBLIOGRAPHY: Pallippattu Kunjikrishnan, Mahacharita Sangraha sagaram.

M.A.

RAVIDAS (RAIDAS) (Hindi) is said to be a contemporary of Kabirdas. He may, therefore, be placed in the last quarter of the 14th century and the first half of the 15th century. He was a cobbler and lived in Banaras. Though uneducated, he was held in high esteem for his spiritual knowledge and saintly character. Nabhadas, Priyadas and Mirabai have spoken of him with great respect and veneration. As a poet, he belongs to the Nirguna school of which the general tenets and ideals are mirrored in his 'banis'. He regards the ultimate reality as eternal, indescribable, inscrutable, changeless, and present in all things—animate as well as inanimate. According to him, complete renunciation is essential for bhakti. No systematic collection of his poems is available. Forty of his padas find place in *Guru Granth Sahib.* There are also some padas in *Sant bani-sangrah* published from Belvedere Press, Allahabad. As a poet Ravidas does not occupy any significant position, but his 'banis' speak of his love of man and God. These are poems of no art and artifice; there is no embellishment and no ornamentation. The language is simple and the feeling equally simple and earnest. He attracted a good number of followers, found in Punjab, Gujarat, Rajasthan and Uttar Pradesh.

De. S.

RAVINDER RAVI (Punjabi; b. 1938), full name Ravinder Singh Gill, did his M.A. in Punjabi from the Punjab University. He opted for the teaching profession and taught in India and Kenya. Presently, he is settled in New Ayaush, British Columbia.

Although he has published his book on criticism *Prayogshil kavya darpan* (Mirror of experimental poetry, 1964), and other books like a travelogue, *Simritian de desh* (Lands of memories, 1979), two verse plays, *Bimar sadi* (Sick century, 1974) and *Dar dewaran* (Door and walls, 1981), half a dozen collections of short stories, *Chravi* (Shepherdess, 1963), *Juram de patar* (Products of crime, 1968), *Shahir vich jangal* (Jungle in the city, 1969), *Kon pratikon* (Angle and anti-angle, 1971), *Maili pustak* (A dirty book, 1973), *Jithe dewaran nahin* (Where there are no walls, 1978), he is best known as a poet of modern sensibility and has published ten collections of poems during the last twenty years beginning from 1961. These collections are: *Dil darya samunderon dunge* (Heart deeper than ocean, 1961), *Bukal vich chor* (The thief in the lap, 1963), *Bindu* (Point, 1965), *Maun hadse* (The quiet accidents, 1967), *Dil transplant ton bad* (The heart after the transplant, 1969), *Shahir jangli hai* (The city is wild, 1970), *Mere mausam de vari* (The turn of my season, 1972), *Jal, bharamjal* (Water and mirage, 1976), *Chite kale dhabe* (White and black smudges, 1978) and *Sima te akash* (The horizon and the sky, 1980). Ravinder Ravi is one of the pioneers of the verse-play in Punjabi. His *Bimar sadi* is considered a landmark in this field. He has beautifully depicted the general disgust and disillusion of the modern man and is known as an experimentalist in modern Punjabi poetry.

Gu.S.

RAVISAHEB (Gujarati; 18th-19th c.) was a devotee of the Kabir sect. His name was Ravidas, but like all those belonging to the sect he was called Ravisaheb. He was a saint and his teacher was Bhansaheb. He composed poems in Hindi and Gujarati which deal mainly with the union of the individual soul with the Universal Soul. In his poems he asks people to renounce worldly pleasures and concentrate on the Almighty. He also explains the philosophical concepts of non-dualism and the nature of the soul. At the same time he writes about the pangs of separation the gopis were subjected to on their separation from Krishna who had left for Mathura. His main thrust is towards self-introspection and to find God who is already in the heart. We have just to search for Him and we shall find Him. In other words, Ravisaheb was a bhakta and a poet, singing songs of devotion and spurning temptations of earthly life.

C.M.

RAY, ANNADASHANKAR (Bengali/Oriya; b.1904) was born at Dhenkanal in Orissa, secured first class Honours in English from Ravenshaw College, Cuttack, and passed the Indian Civil Service examination while still doing his M.A., topping the list of all successful Indian candidates in 1927. He sought voluntary retirement from administrative service in 1951 to devote himself fully to literary pursuits. In his political philosophy he has been a

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Gandhite, while in his literary outlook, he has been inspired by Rabindranath.

In his boyhood Ray became acquainted with the Vaishnavite lyrics of Jayadeva and Vidyapati through his parents. In later years three great Russian writers, Dostoevsky, Tolstoy and Chekhov, influenced him. A Bengali rendering of a short story of Tolstoy and an appraisal of Saratchandra Chatterji's essay, *Narir mulya*, marked his debut on the literary scene. Ever since he has grown more and more versatile as an essayist, novelist, short story writer, poet and a writer of travel-diaries and nursery rhymes. His first published work is *Tarunya* (1928), which gave him a footing as an essayist. It is noteworthy that he used to write initially in both Bengali and Oriya. *Asamapika*, published in a periodical in 1930 and *Agun niye khela* (1930) are his first novels while *Rakhi*, his collection of thirty-three poems, was published a year earlier in 1929. As a poet, he is both romantic and mystic. His other books of poems are *Vasanta* (1932), *Kaler shasan* (1933), *Kamana panchavimsati* (1934) and *Nutana Radha* (1943).

A significant breakthrough in his literary career came with his publication in 1931 of *Pathe pravase*, a brilliant travel-diary of Europe. It was serialized in the periodical *Vichitra* during 1927-29, and is a record of a young Indian traveller's first encounter with the life and society of Europe, bringing to light the observations of a pensive but witty artist. Another travel-diary, *Europer chithi* (1943), is meant for children. *Japane*, his travel-diary of Japan, was serialized in the weekly *Desh* (1958), which won him the Sahitya Akademi Award in 1962. *Fera* is another such diary, also serialized in *Desh* (1965).

As an essayist, Annadashankar is urbane and sophisticated and combines in his style the qualities of two different kinds of prose, represented by Rabindranath and Pramatha Chaudhuri. Lucidity, brevity, rhythm, wit and humour characterize his prose. As an essayist his best known works include *Amara* (1937), *Jiban shilpi* (1941), *Ishara* (1943), *Binur bai* (1944), *Jiyankathi* (1949), *Deshkal-patra* (1949), *Pratyay* (1951), *Nutan kare bancha* (1953), *Adhunikata* (1953) and *Dekhashona* (1989). He has also published critical appraisals of Rabindranath, Tolstoy and Gandhi in three separate works. *Banglar renaissance* is another important work, first serialized in the weekly *Amrita* in 1973. *Lalan o tnar gan* (1978) and *Sanskritir vivartan* (1984) bear testimony to his interest in folk songs and various aspects of our culture.

His fiction includes novels and short stories. *Satyasatya*, epic in form and intellectual in tone, is his most famous voluminous novel in six volumes *Jar jetha desh* (1932), *Ajnatavas* (1933), *Kalankavati* (1934), *Duhkhamochan* (1936), *Martyer svarga* (1940), and *Apasaran* (1942). India and Europe during 1927-29 constitute the local and temporal setting of this novel. Badal, the protagonist, is whimsical and pensive, while Sudhi probably is the author's *alter ego*. *Putul niye khela* (1933) may be regarded as the concluding part of *Agun niye khela*. *Na* (1951) and *Kanya* (1953) are his two other novels. Another voluminous novel is *Ratna o srimati*, the first part of which was serialized in *Desh* in 1957 and the third part concluded in the same weekly after a long interval in 1971. A more significant epic novel, which is thematically appealing and closer to our times, is *Krantadarshi*, a 'novel of ideas' in four volumes. The first part of the novel appeared in *Basumati* in 1981, while the fourth volume was published in 1988. It deals with the most crucial period of our history, covering the outbreak of the Second World War at the one end and the assassination of Gandhi at the other.

In his short stories, Annadashankar shows himself as a skilled artist. His best-known collections are *Prakritir parihas* (1934), *Man pavan* (1946), *Yauvan jvala* (1950), *Kamini kanchan* (1954) and *Katha* (1971). Though he has never seriously tried to become a playwright, *Rater atithi* (1954) and *Chaturali* (1955) adduce evidence of how he would have fared in this branch of literature.

Annadashankar is also popular as a writer of nursery rhymes, limericks and doggerels, specimens of which are his *Urki dhaner murki* (1942), *Ranga dhaner khai* (1950) and *Ata gachhe tota* (1974).

In 1980 he was honoured with the Vidyasagar Smriti Award by the Government of West Bengal, and in 1989 he was made a Fellow of the Sahitya Akademi, New Delhi.

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J.R.

ORIYA: Following the foundation of the *Utkal Sammilani* which led to the cultural and linguistic unification of Orissa in 1903, several Oriya scholars made a concerted attempt to enrich their literature. The movement broke up in the 1920s as the writers turned to respond to the call of Gandhi's Non-cooperation Movement; nonetheless, a group of young writers known as the *Sabuja*, who drew their inspiration from Bengal and the Bengali language, appeared on the literary map of Orissa. This new movement had three distinguished writers—Annadashankar Ray, Kalindicharan Panigrahi and Baikunthanath Patnaik.

A founder member of the Sabuja Movement in Oriya literature, Ray contributed some fine pieces of lyrics and

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essays to Oriya literature, collected in *Sabuja akshara* (Green Letters, 1966). In his poems he usually sings of love, beauty and youth. In 'Pralaya prerana' (Impulse for destruction, 1924) the poet wants to destroy all that is effete and inhibiting, while in 'Srijana swapna' (Dream for creation, 1924) his tone changes and he wants to live in an imaginary ivory tower with his beloved. Poems like 'Pari mahal' (Fairy palace), 'Jaubana thare gale au asena' (Once departed, youth does not return), 'Pranayi' (Lover), 'Kaunasi priya prati kaunasi priya' (Some lover to some beloved) and 'Manasi o mu' (Beloved and myself), all sing of passionate love and youth. 'Kamala bilasira bidaya' (Farewell of the lotus-lander) is a magnificent valedictory address to the Muse—'a poem that still remains unique in the whole of Oriya literature symbolic not only of the general spiritual conflict of adolescent mind but of Annadashankar's own unexpected exit from the Oriya language and his adoption of Bengali as the medium of his later creation'.

Annadashankar's poems are small in number, but aesthetically among the finest in Oriya literature. Besides, his literary essays on Oriya books and authors too are of a high order. His analysis of Madhusudan Rao's *Basanta gatha* (Vernal songs) and Padmacharan Pattanayak's *Padma pakhuda* (Petals of lotus) reveal his critical acumen. Indeed, with his Sabuja friends, he broke new grounds in Oriya literature.

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S.C.P.

RAY, BANI (Bengali;b.1920), distinguished poet, story-writer and novelist, was born in the village of Haturia in the district of Palna (now in Bangladesh). Her father was Purnachandra Roy, an advocate of Calcutta and her mother Giribala Devi Saraswati, a reputed woman of letters in the genre of fiction writing. She had her schooling at the Brahmo Valika Vidyalaya and higher education at Asutosh College, Calcutta. An M.A in English, she worked for a time in the publicity department of the Government of Bengal and thereafter took to writing for a whole-time occupation. She first attracted notice with her book of poems *Jupiter* (1943) which, though penned by a female poet, was nevertheless very bold and forthright in the avowal of passionate love. Among her novels, numbering more than a dozen, special mention may be made of *Prem* (Love), *Kane dekha alo* (Twilight time for seeing the bride) and *Sakal-sandhya-ratri* (Morning-evening-night). The last-named was undoubtedly her *magnum-opus* in novel-writing, depicting the life of a woman spread over a whole day from morning till night.

Bani Roy, apart from her creative career in prose and poetry, has also acquired a name for doing research on the life and achievements of Michael Madhusudan Datta. Her *Madhujivaner natun byakhya* sheds new light on the significance of Madhusudan's many-sided innovativeness in the realm of Bengali poetry, particularly his pioneering role in sonneteering. She herself is highly adept in sonnet-composition after the style and technique of Madhusudan.

N.C.

RAY, BHARATCHANDRA (Bengali; b.1712, d.1760) is the greatest poet of the eighteenth century Bengal. Born in decadent Brahmin zamindar family, he left home early and mastered Persian and Sanskrit. Later in life he picked up Oriya, Hindi and the lingo of the Mughal Court. His wandering youth experienced strange vicissitudes of fortune in Burdwan, Cuttack and Puri, until he settled as the court-poet of Raja Krishnachandra of Krishnanagar who gave him the title, 'Gunakar' (Mine of virtuosity).

Striking realism, brilliant humour and artistic embellishments are found in his works. While responding to the popular taste for devotional poetry and the erotic of the urban elite, he lampooned both God and man, exposing the deceptions and follies of life. His verbal felicity, pun and wit, and command of varying verse rhythms made even the prurient an artistic experience.

His important works are *Satyapirer panchali* (Songs praising Satyapir the deity, 1737), *Rasamanjari* (an erotico-rhetorical work translated from Sanskrit, 1750), *Annadamangal* (a trilogy in praise of the food-giving goddess, 1753), *Annadamangal Vidyasundar* (erotic romance), and *Mansimha* (historical romance). The brief *Nagashtaka* (Octet on the Naga) is written in Sanskrit, and the briefer *Chandinatak* is an incomplete play.

Bharatchandra's reputation rests on *Annadamangal* and a close reading of the text reveals two significant aspects of the poem. The narrative strongly suggests that it is placed by the poet in a given time and place and its context indicates the continued presence of esoteric religious sects, cults and practices in Bengal. References to Raja Mansingh perhaps indicate the reign of Emperor Akbar, and Mansingh's war, especially against Maharaja Pratapaditya of Jessore, may even provide a definite date for the story. The religious practice suggested and referred to in the narrative is associated with the changing image of Hinduism in the 16th and 17th centuries and, in particular, with the cults of Shakti and Shiva. The second part of the poem has always been particularly decried as spurious and even immoral.

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Annadamangal does not tell an original story. Its material is far too familiar and taken not only from Bharatchandra's predecessors in Bengali poetry, but also from the epics, the puranas and the Sanskrit classics, and narrated with great originality. It is Bharatchandra's presentation of details, his juxtaposing the different elements and his shaping the various aspects into a neat whole that turn him into not only a significant, but also a great poet. As a poet Bharatchandra moves between a variety of emotions in the narrative, and his realistic and highly emotional descriptive passages leave a deep impression upon his readers.

Bharatchandra was born at a time when the powerful foundation of the Mughal empire with its order and systematisation had begun crumbling, and an alien race had not only arrived in Bengal but also started taking over the administration. Society had already begun to disintegrate and anarchy had been loosed upon the world. *Annadamangal* reflects this historical time and also provides many significant and contemporary particulars which suggest that the narrative in the poem is a necessary product of the demands the poet's time had made upon the individual's life because of the altered historical circumstances.

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He.D.

Sh.Ba.

RAY, BIPINBIHARI (Oriya; b.1887, d.1975) belonged to Asureswar in the district of Cuttack. He studied philosophy for his M.A. at Calcutta University and stood first in the examination. He joined Bihar and Orissa Education Service and taught most of the time at Ravenshaw College, Cuttack, from where he retired as Professor of Philosophy. He donated large sums of money to charitable institutions, especially for the cause of education. He was the author of a large number of essays in Oriya which deal with sociological and philosophical topics. These have been published under the title of *Prabandha sopana*. He is also the author of *Tarkabignana* and *Samajika prabandha*. In short and measured sentences he conveys profound ideas and is sometimes called the Bacon of Oriya literature. The collection of his essays is a store-house of wisdom and is as such unique in Oriya literature.

K.T.

RAY, DASARATHI (Bengali; b.1806, d.1857), popularly known as Dasu Ray, had no formal education, knew English very little, and began his career as a Kaviwal in the party of Akshaya Bayatini of Peela village, district Burdwan, where he lived at his maternal uncle's house. True lover of Kavi-songs, he was deeply impressed by the songs of Haru Thakur, whom he regarded as his Guru. He became famous as a Kaviwal, and his love-relation with Akshaya Bayatini, a woman Kaviwal of lower society, earned him a bad name. His maternal uncle Dewan Ram Jiban Chakraborty employed him in his office. He left the job and, ignoring all social obligations, joined the party of Akshaya and became a rival of Nilkanta, the most famous Kaviwal of his time. Dasarathi was not happy with vulgarism which was one of the main traits in the Kaviwal poetry. Once he felt so humiliated by the rivalry with Nidhiram Sunri that he decided to change his line and came to the field of Panchali in the year 1835. In Panchali, the technique was to sing, dance and explain the objects. The subject was mainly religious, but it included the current social topics also. Prior to Dasarathi, Ganganarayan Naskar, Lakshmikanta Biswas and Thakurdas Datta were famous as Panchali poets. But Panchali was modernised and popularised by Dasarathi alone and he was regarded as an outstanding poet in this form. He earned tremendous fame and popularity in his life as a great Panchalikar. The subjects he dealt with were the stories of Krishna, Rama, Shiva and Shakti and the social events of his time. Other than the story-based Panchalis, he composed many songs. The influence of Dasarathi is very much noticeable in the compositions of Rasikchandra Roy, Brajamohan Roy, Manmohan Basu, Krishnadhan Dey, Nandalal Roy and other Panchalikars of the later period.

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Ni.C.

RAY, DEBI (Bengali; b.1938), along with Shakti Chattopadhyay and Malay Roychoudhury masterminded the 'Hungry coup' in Bengali poetry during the sixties. His lyrics are almost brittle and his feelings are transmitted into anguished dribblets. This might be the reason why subsequently he broke off from the other members of the Group and branched out into a completely new area of his own.

Debi Ray has participated in the programmes of Doordarshan and All India Radio. His poems have been translated into English, Spanish, German, Russian, Urdu, Hindi, Marathi, Oriya, Gujrati and Tamil and published in many magazines and journals in India and abroad.

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Debi Ray's published works include *Kolkata o ami/Manush, manush* (1971), *Samprotik tinjan* (1973), *Debi Royer kabita* (1980), *Bhrukutir biruddhey eka* (1983), *Unmad sahar* (1984), *Ei-sei-tomar desh* (1986), *Putul nacher gan* (1987), *Arrogant From Birth* (Translated into English, 1978), *Srikanta Vermar kabita* and *Poems by Debi Roy*.

He has participated in various poetry seminars, workshops, recitals, meetings, symposia etc, and has been the convener and organiser of the Indian Writers Association.

RAY, DINENDRAKUMAR (Bengali; b. 1869, d. 1943) was born in the village of Meherpur in the district of Nadia, West Bengal. He studied at Mohisadal High School and Krishnanagar College, and was later employed in the court of the District Judge of Rajsahi. He was encouraged by Rajanikanta to translate into Bengali an English edition of a French novel. He spent two years at Baroda (1898-1899), teaching Bengali to Aurobindo.

He became the sub-editor of *Basumati* in 1900 and then its editor. He was also the editor of a monthly magazine *Nandan kanan*. He became famous as a detective novelist, introducing the famous detective Robert Blake to his readers in his *Rahasya Iahari siriz*. The number of novels in this series is about two hundred and seventeen.

The following books written by Dinendrakumar are worth mentioning; *Basanti* (stories; 1898), *Hamida* (1899), *Pat* (detective stories, 1901), *Ajoy Singher kuthi* (1902), *Sachitra arabya upanyas* (1902), *Palli chitra* (1904), *Palli baichitra* (1905), *Chinese Dragon* (1914), *Nayeb mahasaya* (1924) and *Dheynkir kirti* (1925).

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Pro.S.

RAY, DWIJENDRALAL (Bengali; b.1863, d.1913). Born in a family of affluence and culture in Krishnanagar in the district of Nadia, Dwijendralal Ray developed a talent for music and literature from his very early age. His father Kartikeyachandra Ray was the Dewan of the Raja of Krishnanagar and himself a learned scholar and talented in music. He wrote a history of the Krishnanagar Raj family and his own autobiography which was one of the earliest autobiographies in Bengali literature. Dwijendralal was greatly inspired by his father in delineating some of the ideal characters in his dramas.

In 1884 he went to London on a state scholarship for higher studies in Agricultural Science. But the Hindu society was still very conservative and on his return Dwijendralal found himself ex-communicated by the society and even by his own family. This struck the greatest blow to his life. He wrote a number of satirical poems and farces attacking the Hindu society for its narrow and conservative outlook on social life.

Dwijendralal entered government service and became a Deputy Magistrate. But owing to his independent spirit he could not succeed in his employment. He devoted himself to the writing of poetry, drama and music and this devotion continued till the last day of his life. He died in the midst of an active life.

Dwijendralal started writing poetry from the beginning of his literary career. He wrote on the different aspects of life. He sometimes bitterly criticised the idealism of Rabindranath Tagore whose contemporary he was and younger only by two years. Dwijendralal was not a realist in poetry but a romantic. His satirical poems were mainly attacks on the Hindu caste system, conservatism and untouchability. He resisted the influence of Rabindranath to a great degree with his own original creative force.

Dwijendralal is, however, more popular as a dramatist than as a poet. His dramas can be divided into three groups—mythological-poetic, historical and social. In the mythological-poetic dramas he treats the mythological characters and events in his own way. In his *Pashani* he retold the episode of Ahalya as found in the *Ramayana* in a way which created a controversy, since it went against the established social ethics. In his *Sita* also he gave a new interpretation to Sita's going to the forest after her return from Lanka.

In writing historical plays Dwijendralal had little control over his poetic imagination. Even for a play like *Nurjahan*, where historical materials were not rare, Dwijendralal did not strictly adhere to historical facts. His dramas, both historical and social, were melodramatic, full of action and poetic dialogues. He is the most successful imitator of Shakespeare in Bengali, but his idea of tragedy was imperfect. As a result he produced melodrama instead of tragedy proper.

Dwijendralal attained considerable success in his historical drama *Nurjahan* not for being faithful to history, but for his success in analysing the inner conflict in the character of Nurjahan in her encounter with the most acute problem of her life. She did not marry Emperor Jahangir for love, but for taking revenge upon him. Nurjahan's dealings with her husband under abnormal conditions have been very ably delineated by the dramatist from the psychological viewpoint.

Dwijendralal's historical drama *Shahjahan* was once very popular on the stage. It is full of sensational actions delineating the sad end of the eventful life of the Mughul

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emperor. The social dramas of Dwijendralal are only few and weak in conception and execution. The songs in his dramas, however, have always a special appeal.

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As.B.

RAY, GOURISHANKAR (Oriya; b. 1838, d. 1917) was born in a Bengali family at Dikshitpara in the district of Cuttack. After receiving informal education in Oriya, Urdu and Persian in his native village, he came to Cuttack for studies, whereafter he joined a college at Hoogly for higher studies. He returned to Orissa, joined the Commissioner's Office, Cuttack, as a clerk, and later rose to be a 'translator' in the Cuttack Collectorate. With the help of a few friends he set up the Cuttack Printing Company and started editing *Utkal deepika*, a weekly newspaper, for the benefit of the people of Orissa. He was associated with the paper for more than half a century, and is regarded as the father of journalism in Orissa. *Utkal deepika* became the centre of socio-cultural and political activities in the state. A good number of classical and puranic literature in Orissa, written on palm leaf, was decaying. He collected the material and got it printed with correct reading and notes.

He was a great lover of music and ancient literature of Orissa and made the colloquial language a powerful vehicle of expression and evolved an effective prose style through his editorials. Besides, the ancient Oriya poems edited by him with suitable notes speak of his literary merit. One of the builders of modern Orissa, he ushered in the dawn of a new era through his dedication and ceaseless efforts for half a century.

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J.B.M.

RAY, HEMENDRAKUMAR (Bengali; b.1888, d.1963), widely known as an adventure and detective story writer in Bengali, and son of Radhikanath Ray, started his literary career at the age of fourteen. From the very beginning he was deeply associated with almost all the important literary magazines, including *Basudha*, *Janmabhumi*, *Nabya Bharat*, *Manasi*, *Marmabani*, *Bharati*, etc. His first story 'Amar kahini' was published in *Basudha* in 1903. He used to assist Manilal Ganguli, editor of *Bharati*, one of the very prestigious literary journals of his time. Hemendrakumar was very much interested in dramatics and music, and was the editor of a theoretical journal, *Nachghar*. He composed songs and some of them were included in *Sita* (1924), a play by Jogeshchandra Chaudhuri (1887-1948). He also dramatised *Dhrubatara*, a novel by Jyotindramohan Sinha in 1931 and it was staged successfully. Hemendrakumar had written a farce, *Premer premara* which was staged in the Minerva Theatre of Calcutta. He, in the first phase of his literary career, wrote a book of poems consisting of sixty-eight poems. He also translated Omar Khayyam from an English version into Bengali. But his stories and novels were more popular than his other writings, and all such writings were essentially for the adults. In fact, he started writing initially adult-literature only, and began to write for children around 1920 in *Mauchak*, a children's magazine. His first adventure writing *Jaker dhan* appeared in it and made him popular with young readers. In fact, he introduced adventure in Bengali literature for the first time in its true sense. He wrote about a hundred books the chief among which are:

Adult writings: *Pasra* (1915), *Madhuchakra* (1917), *Aleyar alo* (1918), *Jaler alpana* (novel, 1919), *Aloklata* (1920), *Sindur chupri* (1921), *Mala chandan* (1922), *Rasakali* (novel, 1922), *Jhader jatri* (1923), *Benojal* (1924), *Sunyatar prem* (1932).

Children's writings: *Jaker dhan* (1920), *Abar jaker dhan* (1933), *Ajab deshe amala* (Carroll's *Alice in Wonderland* adapted, 1934), *King Kong* 1934, *Adrishya manush* (HG Wells' *The Invisible Man* adapted, 1935), *Joyantar kirti* (1935), *Joyantar pratimurti* (1935), *Dragoner duhswapna* (1939), *Andhakarer bandhu* (1941), *Bhut aar adbhut* (1943), *Manush gara daitya* (adaptation of Mrs. Shelley's *Frankenstein*, 1944), *Dersho khokar kanda* (1947), *Bishal garer dhushaasan (1944)*, *Count of Montikristo* (adaptation of Dumas' novel, 1951), *Satyikarer Sharlok Homes* (1954), *Joyantar adventure* (1959), *Ratrir yatri* (1961).

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Na.S.

RAY, JAGADANANDA (Bengali; b. 1869, d. 1933) is a well-known scientific prose writer in Bengali. He was educated at Krishnanagar and took teaching as his profession. He came in close contact with Rabindranath Tagore and was employed as an ordinary service man for the Tagore estate in Silaidaha, East Bengal, and later engaged as a private tutor to Rathindranath Tagore, son of Rabindranath who was much pleased with his scientific

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knowledge and simple method of teaching. Soon Jagadananda was appointed a teacher at the Santiniketan school. Inspired by Tagore, he began writing books mainly for children on scientific matters, but they attracted the adult readers also. With his whole life given to the Visva Bharati School Jagadananda rose to be its first principal. He wrote many books and mostly on science. He kept alive the trend of writing popular scientific prose, which was first started by Akshaykumar Dutta (1820-1886), and developed later by Ramendrasundar Trivedi (1866-1919). His scientific inquisitiveness appeared first in three scientific questions published in *Sadhana* (1892), edited by Rabindranath. One question was answered by Upendrakishore Raychoudhuri in his article, 'Dipasikha', in the same journal in July 1892. Jagadananda's writings began to appear in almost all leading journals which included the prestigious *Bangadarshan*, *Bharati*, *Prabasi* and *Pradip*. Though science was his chief subject, he wrote on other subjects also, such as *Kanak path* (1918), *Chutir bai* (1932) and *Sahitya sopan* (1932). He wrote a detective story, *Dalil churi*, which was awarded the Kuntalin prize in 1903. His other works include: *Prakriti parichaya* (1911), *Prakritiki* (1919), *Bijnaaner galpa* (1920), *Gachpala* (1921), *Baijnaniki* (1921), *Mach, beng, sap* (1925), *Bijnan parichaya* (1927), *Aryakahini* (6th ed., 1932), *Sabda* (1939), *Sthir bidyut* (1953).

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Na.S.

RAY, JOGESHCHANDRA (Bengali; b. 1859, d. 1956) was an educationist and versatile scholar. He passed the M.A. examination of Calcutta University in 1883 in Botany, and served as lecturer at the Calcutta Madrasa, Presidency College and Chittagong College. Then he joined Ravenshaw College and rose to the position of Professor. He retired in 1919 and settled at Bankura. Throughout his long life Jogeshchandra devoted himself mainly to the study of Hindu astronomy, Bengali grammar, old Bengali literature and Vedic lore, and wrote a large number of books and articles on them and other allied subjects both in English and in Bengali. In recognition of his profound knowledge of Sanskrit in general and Hindu astronomy in particular, the Pandit Sabha of Puri conferred on him the title of 'Vidyanidhi'. The University of Calcutta honoured him with the D. Litt degree (honoris causa) in 1956 at a special convocation held at Bankura. Jogeshchandra was associated all his life with Vangiya Sahitya Parishad in various capacities including its Vice-Presidentship and Presidentship.

Some of his important works are *Amader jyotishi o jyotish* (Calcutta, 1903); *Bangla bhasa—vyakaran* (Calcutta, 1910-12); *Bangla sabda kosa* (Calcutta, 1915); *Kshudra o vrhat* (essays on science, Calcutta, 1919); *The First Point of Asvini* (astronomical work, Calcutta, 1934); *Chandidas charit* (ed, Calcutta, 1937); *Ancient Indian Life* (Calcutta, 1948); *Siksha prakalpa* (Calcutta, 1948); *Kon pathe* (essays, Calcutta, 1952); *Pauranik upakhyan* (Calcutta, 1954); *Ki likhi* (essays, Calcutta, 1956); and *Puja parvan* (Calcutta, 1957).

G.S.

RAY, KALIDAS (Bengali; b. 1889, d. 1975) was a scholar and a Bengali poet of the Rabindra era. He was born in a Vaishnav family, connected to Lochan Das, famous biographer of Srichaitanya. He graduated from Scottish Church College, Calcutta, in 1910. He first started his career as Headmaster at Maharani Swarnamayi School at Ulipur in Rangpur district. As a teacher he served many institutions and finally the Mitra institution (Bhowanipur branch, Calcutta) where he taught until retirement. He received the 'Kabisekhar' title from the Rangpur 'Sahitya Parishat' in 1920, and was awarded 'Jagattarini' and 'Sarojini' gold medals by the University of Calcutta for his works in Bengali. He was admitted to a posthumous Doctoral degree (*honoris causa)* by Burdwan University. He also received 'Desikottam', the highest degree of Visva Bharati. His first collection of poems *Kunda* (a kind of flower, in 1908) was not very promising, but the successive collections, *Kisalaya* (1911), *Parnaput* (1914), *Braja Benu* (1915), *Ballari* (1915), *Ritumangal* (1916), *Kshudkunra* (1922), *Rasakadamba* (1923), *Lajanjali* (1924), *Haimanti* (1934), *Baikali* (1940), etc. bear distinct traits of his poetic life. He was an admirer of poet Rabindranath Tagore. A note of submissiveness as well as an element of 'Bhakti' is found in his poems. His experiences of teaching, social and national problems, household life in Bengal, current events, new interpretations of characters from the epics and personal joys and sorrows are the themes of his poems. In one of his poems 'Seshkatha' the poet says: 'The hope and trust, reminiscence and dream, eternal pain and vision of the heart of the Bengalis have been reflected in my songs.' Rabindranath's valuable observation on this poet is to be noted: 'Your poems are sweet and pleasant like the soil of Bengal. Your mind is full to the brim with deep love for Bengal.' But Kalidas is not only a poet. As a critic also he has a place in Bengali literature. His critical works are original and thought-provoking. *Prachin Banga sahitya* (vols. I, II & III), *Banga sahitya parichaya*, *Sarat sahitya*, *Padavali parichaya*, *Sahitya prasanga* (vols. I & II) are his critical

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works. He was also a good translator and rendered many English poems and Sanskrit kavyas into Bengali.

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Du.M.

RAY, KAMINI (Bengali; b. 1864, d. 1933), probably the greatest of the women poets who wrote during the first quarter of this century, was born at the village of Vasanda in the district of Bakharganj. Her father was Charucharan Sen, a noted litterateur. In 1881 she passed her B.A. with Honours in Sanskrit from Bethune College, Calcutta, and took to teaching immediately thereafter. In 1898 she was married to Kedarnath Ray, a civilian, who died a year later.

Kamini took to writing poems in her early youth but her first poetical collection, *Alo o chhaya*, appeared only in 1889. The rest of her works include *Nirmalya* (1891), *Pouraniki* (1897), *Gunjan* (1904), *Malya o nirmalya* (1913), *Ashoksangit* (1914) and *Jibanpathe* (1930). *Dip-o-dhup*, published in 1929, is an omnibus volume which includes poems from her other works. She also wrote a few brilliant essays, but they never appeared in book form.

In her early works Kamini Ray writes of the romance of youthful love, the hesitancy, the doubt, the hopes and the frustrations of the young woman. *Ashoksangit* is a collection of sonnets which express the deep sorrow of a mother who has lost her son. *Jibanpathe*, also a collection of sonnets, is in three parts: *Sahajatra*, *Ekela* and *Jhara phul*. Most of these sonnets ruminate over the amours of lost youth and loneliness. *Pouraniki* contains one short play on Ekalavya and two poems, 'Dhrishtadyumner prati Drona' and 'Ramer prati Ahalya'. In the later poems she adopts a moralistic tone and her style becomes increasingly aphoristic.

Unlike most other poets of her time, Kamini Ray shuns effusiveness and exhibits remarkable restraint, even when she is expressing intensely personal emotion. Her language is simple, shorn of all ornaments, but it always bears the stamp of her sincerity.

An.C.

RAY, KIRANSHANKAR (Bengali; b. 1891, d.1948), the renowned author of *Saptaparna* (1949), was born in the district of Dacca, now in Bangladesh. He graduated with Honours in History from Oxford and became Professor of History at Presidency College and Sanskrit College, Calcutta. He was imprisoned for his involvement in the Civil Disobedience Movement in 1929. When India won independence, he became the Home Minister of West Bengal.

Saptaparna is a collection of Kiranshankar's short stories, initially printed in the *Sabuj patra* founded in 1914 and edited by Pramatha Chaudhuri. The periodical was encouraged largely by Rabindranath for creating something new and at the same time expressing the radical changes appearing in the life of Bengal. Kiranshankar's writings are polished, his language attractive and his taste cultivated, though his experience was limited. His stories, on the whole, were emotional and poetic, and were built purely upon the imagination. He had, however, a natural tendency to create incidents and characters and invent the basic ingredients for a successful short story. The significant fact about his stories is the creation of a new language for fiction which emphasised the use of natural expression. *Saptaparna*, indeed, stands out boldly as an important reflection of the new trends in life and literature as well as a significant contribution to the literay history of the period.

Pro. S.

RAY, MANINDRA (Bengali; b. 1919) is a leading Bengali poet of the forties. A graduate in 1940 of Calcutta University, he came in close contact with the world of cinema as an Assistant Director. From 1961 he served for about two decades as the Joint Editor of the Bengali weekly *Amrita*. Recipient of the Sahitya Akademi Award for his long poem *Mohini adal* (Enchanting veil) in 1959 and of the Soviet Land Nehru Award in 1970, he is a prolific writer of poetry. His important books of verses are *Trisanku Madan* (The dangling Cupid, 1939), *Ek Chakshu* (The one-eyed, 1942), *Chhayasahachar* (The shadow companion, 1944), *Setubandher gan* (The song of bridge-building 1948), *Krishnachura* (1955), *Amil theke mile* (From the rhymeless to rhyme, 1958), *Mukher mela* (A fair of faces 1959), *Atidur alorekha* (The distant line of light) and *Jamaye rakter dag* (The shirt with blood-spots, 1977). Writer of two poetic dramas, he has also edited two anthologies of poems. He has recently published his memoirs about contemporaries.

As.S.

RAY, MANMATH (Bengali; b. 1869) was born in the district of Mymensing (now in Bangladesh) and educated at the universities of Calcutta and Dacca. Even before the end of his academic life his dramas were staged at professional theatres in Calcutta. He has written more than one hundred dramas in Bengali, covering diverse themes—mythological, romantic, historical, social and

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political. Above all, he introduced the modern form of the one-act play into Bengali literature. His dramas are generally action-packed, fast-moving, directly expressive and objective. He readily responds to topical situations. Even when he treats mythological themes like the fight between the gods and the demons, he symbolizes India's struggle for independence against the British regime. To a great extent he modernized the conventional mythological themes in his plays which caught the popular imagination to a great extent. For his contribution to dramatic literature he was awarded the honorary degree of D. Litt. by two universities of West Bengal.

His major works include *Muktir dak* (1924), *Chand sadagar* (1927), *Karagar* (1930), *Mahabharati* (1943) and *Ekankika* (one-act plays, 1955).

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As.B.

RAY, NIHARRANJAN (Bengali/English; b. 1903), scholar, art-critic, historian and writer with a wide perspective, took his M.A. in Ancient History, Culture and Archaeology from the University of Calcutta in 1926 and later became the Bagiswari Professor of Indian History, Art and Culture at Calcutta University. He took his D. Litt. from the University of Leyden in 1936. He wrote several books on Buddhism: *Brahmanical Gods in Burma* (1932), *Sanskrit Buddhism in Burma* (1936), *Theravada Buddhism in Burma* (1937), and *Maurya and Sunga Art* (1945) in which he tried to relate art to general and social activity. His *Rabindra sahitya bhumika* (An introduction to Rabindranath's literature, 1941), and *Bangalir itihas: adi parba* (1949), for which he received the Rabindra Award in 1951, are important works in Bengali. He also wrote a book on Tagore in English, entitled *An Artist in Life*, which won him the Sahitya Akademi Award for 1969. He was Professor at the University of Washington, St. Louis, U.S.A. in 1952, and later a visiting Professor to many western and eastern Universities. He received the national honour of 'Padmabhushan' in 1962. He also served as Director of the Indian Institute of Advanced Study, Simla, for a period of five years (1965-70). Recipient of many honours and awards in India and abroad and a close associate of Rabindranath, Niharranjan had a long association with the Asiatic Society, the Jnanpith and many other literary and cultural organisations.

Na.S.

Niharranjan was a scholar of wide range and acute sensitivity. Apart from his contribution to historical studies and art criticism, he wrote with a sense of discernment in Bengali and English. His *Bangalir itihas* gives a comprehensive picture of life involving the whole population, concentrating particularly on the lower and wider strata of society—a study of the people, dealing with life as caught in the historical perspective and socio-political changes and in religious practice, art and literature.

Niharranjan had written for several periodicals in Bengali on Tagore before his *Rabindra sahitya bhumika* was published. This book-length study was an extended version of his earlier essays with some new writings added to them. Here was an attempt to analyse Tagore's works in a historical perspective, bringing out the interaction of his environment and literary works. The study of Rabindranath was taken up again in *An Artist in Life* on a more comprehensive scale. The Sahitya Akademi's citation on the book read: 'For its deep insight into the many facets of the genius and personality of the myriad-minded poet, for its masterly analysis and lucid exposition, the work has been hailed as an outstanding contribution to contemporary Indian writing in English.'

Sh.Ba.

RAY, NIKHILNATH (Bengali; b. 1865, d. 1932), eminent historian, graduated in 1892 and passed his B.L. in 1897. He started his career as a lawyer in Berhampur and thereafter moved to the High Court in Calcutta. Later, he became the Naib of Cossimbazar.

His first work was a book of poems called *Rajput kusum* (1884) in which he depicted the lives and heroic deeds of twelve Rajput heroes. Among his other works are *Asruhar* (A garland of tears, 1886), *Dr. Ramdas Sen* (a biography, 1886), *Murshidabad kahini* (1887), *Mahabharat-anukramanika* (1907), *Itikatha* (1908), *Kabikatha* (Parts I and II), and *Prithviraj*. He edited the *Aaitihasik chitra* for seven years, the *Swasti* for four years and *Pallibani* for a few years.

Ni.C.

RAYA, PRATAPA (Oriya; later 16th c.), as his family surname suggests, came from a Kṣhatriya family. It is possible that he came from the densely forested north-western region of Orissa, the homeland of Tantric Buddhism. He sings of Lord Jagannath as of the Buddha. He belonged to the Vaishnavite Shishu sect founded by Ananta Dasa of Panchasakha fame.

The only work attributed to Pratapa Raya is *Shashisena*, published in 1929 by the Prachi Samiti. It is an 'akhyayika' kavya in fourteen cantos, composed in different metres, and named after its heroine Princess

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Shashisena who, as a class-fellow of Ahimanikya, the Serpent King's son, in disguise of a man and brought up as a foster-son by the minister of the land, is secretly wedded to him. The lovers flee from the city to unknown forests encountering demons on their way. In the Kamakshya country the handsome Ahimanikya is turned into a lamb by the witchcraft of Jnanada Maluni. The helpless Shashisena, disguised as a man, wins the king's favour by killing a deadly rhinoceros, and cleverly rescues Ahimanikya from his confinement. The man-Shashisena also wins as a reward Princess Chandrabali who marries Ahimanikya and becomes his second bride.

One day urged on by his wives, Ahimanikya most reluctantly discloses his identity as Hali, the Serpent King's son, and disappears into the land of the Nagas. Shashisena worships the seven Mayakumaris (powerful supernatural beings) who help her reach the land of the Nagas where by the grace of goddess Bisheheri, whom she pleases with her sweet songs, she meets Ahimanikya restored to her.

Pratapa Raya writes in the puranic style. His work is remarkable for its rich descriptive passages and clever use of figures of speech. Like *Chata Ichhabati* it is unique in so far as its story was drawn from an indigenous folk tale of Orissa, which had attained a marked degree of popularity in Bengal.

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G.C.U.

RAY, RADHANATH (Oriya; b. 1848, d. 1908) is fondly described as the father of the new era of Oriya literature. He lost his mother at the age of eight, an event which left him melancholy and desolate. A brilliant student, he passed the Entrance examination from the Balasore High English School and was admitted to Presidency College, Calcutta. But ill health and poverty compelled him to give up studies and join the Balasore High English School as a teacher in 1864.

In 1869, while he was working as a teacher, he passed the Intermediate Examination. Then this he worked at the Puri Zila school. At Puri his acquaintance with Madhusudan Rao, a promising and brilliant student of the School, subsequently turned to be a life-long literary friendship. In 1872 he became Deputy Inspector of Schools of the Balasore district. It was because of his encouragement and inducement that the first monthly literary journal of Orissa, the *Utkal darpan*, was published from Balasore under the patronage of his friend, Prince Baikunthanath De. Ray proved to be a devoted officer and was made Joint Inspector of Schools of Orissa, which was then part of Bengal.

Radhanath's creative genius flourished in poetry, essay and translation for a period of over forty years. His poems created a tradition with a new outlook, and profoundly influenced many a young poet and writer of subsequent years. Radhanath's art is a treasure-house of various themes and experiences, and his poems give probably the most graphic account of Orissa and its manifold beauties.

His first poems were written in Bengali. A collection of these appeared in 1873 under the title *Kabitabali*. Subsequently, as a part of the new wave in Oriya literature, and in a way promoting it, he turned to Oriya and became the first important modern poet of Oriya literature. Within a period of sixteen years from 1880 he wrote his famous kavyas: *Kedar Gouri* (1886), *Chandrabhaga* (1886), *Nandikeswari* (1887), *Usha* (1888), *Parvati* (1891), *Chilika* (1892), *Mahayatra* (1893), *Darbar* (1896) and *Jajati Keshari* (1898), as well as an excellent translation of *Meghaduta*.

Radhanath released Oriya poetry from conventional style, rhythms and old bondages. He used a language varied and easily understood by readers. He rejected play on word as a poetic device and simplified the poetic diction. He often used colloquial words which add to the strength of the language. He used figures of speech such as alliteration, simile, metaphor and hyperbole, but only sparingly. He was the first poet in Oriya to use blank verse in his incomplete *Mahajatra*.

Oriya literature before Radhanath seldom reflected the local colour. He is the first major poet to turn to the scenic beauty of rural Orissa. His description of lakes, rivers, and valleys of Orissa were extremely appealing and colourful. The description of the beautiful lake, Chilika, in the poem of the same name, the Mahanadi Valley in *Mahajatra*, the descriptions of Puri and Balasore in *Chandrabhaga* and *Usha* are rich in colour and detail.

Radhanath is also regarded as the first prose essayist and writer of travelogue in modern Oriya literature.

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J.B.M.

RAY, RAJKISHORE (Oriya; b. 1914), essayist, short-story writer, critic and dramatist, was born in a middle-class family in the village of Chhatabar, district Puri. He holds M.A. degrees in both Oriya and English, and has taught at various colleges in Orissa. His story collections

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include *Neela lahari* (Blue wave, 1940), *Ashoka chakra* (The wheel of Ashoka, 1944), *Jayashri* (Victory, 1947), *Manara mrunala* (Lotus of the mind, 1952), *Shonita kavya* (The song of blood, 1954), *Adi purusha* (The primitive man, 1960), *Panka chandana* (Mud and sandal paste, 1963), *Ehi ki devayatana* (Is this a temple, 1973), *Bikacha satadala* (The full-blown lotus), *Madhyarnara marupathe* (On the desert at mid-day) and *Jeevana sangita* (The song of life). Ray was a prominent story writer in the forties and the fifties, and continuously wrote in leading literary journals such as *Sankha*, *Chaturanga*, *Sahakara* and *Nava-Bharata*. Though his influence as a story writer has declined recently, Ray is still writing.His early stories such as 'Kalinga shilpi' (The artist from Kalinga) are highly romantic in theme and ornate in style. Later, Roy showed an awareness of contemporary social evils—poverty, class-struggle, corruption, prostitution, and so on. Some of his stories, such as 'Acharya thile boli' (But for the Acharya) and 'Bouli', show his remarkable sense of humour and satire. Ray has a commendable sense of dialogue and economy of expression, but his ornate style sometimes seems too pretentious to portray the life of the lower-middle class. However, he offers his readers a variety of themes and is competent to turn any trivial incident of life into a story.

Rajkishore Ray has been associated with many literary organisations. He was Secretary of the Orissa Sahitya Academy and later its Vice-President, and subsequently Vice-President of the State Sangeet Natak Academy.

Ga.M.

RAY, RAJKRISHNA (Bengali; b.1849, d.1894), the first Bengali who made writing his means of livelihood, wrote much more than any of his contemporaries. He was at once a poet, playwright, story-teller, actor, translator and editor.

Today Rajkrishna's reputation rests on his plays. His first play, *Patibrata*, appeared in 1875. His other plays include *Haradhanu bhanga*, *Prahlad-charitra*, *Baman-bhiksha* and *Naramedha yagna*. He wrote most of his plays for the Bengal National, the Bina, and the Star theatres.

Haradhanu bhanga was written in five or six days on a request from some actors of the Bengal Theatre. In this play he employed a new metre which came to be known as the 'Gairish chhanda.'

Rajkrishna Ray also wrote some lyrical plays and farces. Of his lyrical plays, *Laila Majnu* (1892) and *Benazir Badre Munir* (1893) bore the influence of French stories. Some of his farces were staged at the Bina Theatre which he had founded. Of his farces *Dwadash Gopal* (1878), *Daktarbabu* (1890), *Ballune bangali bibi* (1890) and *Juju* (1890) are well-known.

Most of his writings are in verse. *Abasar sarojini* in two parts, published in 1876 and 1879, is his most famous collection of poems. Other collections are *Giri sandarshan* (1870), *Agamani* (1871), *Nibhrita nibas* (1878), etc. *Bangabhushan* (1874) is an anthology of sonnets celebrating many famous personalities from Ballal Sen to Michael Madhusudan Dutt. He wrote a number of songs which appeared in two collections *Bharatgan* (1878) and *Gan* (1888) which were extremely popular in his time.

His multifarious interests and acquaintance with various subjects are proved by his *Bharatkosh* (1880-92) written in collaboration with Saratchandra Dev. It is a volume dealing with the puranas, art, philosophy, religion, medicine, astrology, etc. He also wrote *Rusiar itihas* (1885), a history of Russia. He translated the *Mahabharata* and the *Ramayana* in Bengali verse. James Macpherson's *Poems of Ossian* were partially translated as *Ashwayaner kavitavali*.

Most of his poems have an undercurrent of nationalism. They reflect his sorrow at India under foreign domination. He was good at writing prose as well. He wrote a few novels and short stories. Mention should be made of *Hiranmayi* (1880), *Kiranmayi* (1881) and *Pratiphal* (1893).

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C.L.

RAY, RAMSHANKAR (Oriya; b. 1838, d. 1917) was born in a Bengali family of Orissa, and had his schooling at the village school, where he acquired some knowledge of Oriya rhetoric and prosody. Afterwards, he studied at a Bengali High School at Cuttack, and at Ravenshaw College from where he graduated. He started his career as a clerk, but soon he studied law and became a lawyer.

In 1875, when he was editor of *Utkal madhupa*, an Oriya monthly magazine, his 'Prematari', a long poem, was serialized. He started writing two novels, *Saudamini* and *Unmadini*, for the journals *Utkal madhupa* and *Indradhanu* but left them incomplete.

A Bengali drama, *Ramabhiseka*, inspired him to write plays in Oriya. In fact, he became the first playwright in Oriya. His purpose was didactic. He studied the Vedas, the Smriti, the *Ramayana*, the *Mahabharata*, the *Bhagavata*, *Chaitanya-charitamrita* and *Gitagovinda*. He borrowed stories from ancient literature and turned them into popular dramas. He adopted the structure of western plays and was the first in Oriya to use blank verse in *Kanchi Kaveri*. He also used Hindustani 'ragas' and

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'raginis' for embellishment. Ramshankar dominated the scene of Oriya drama for thirty-seven years from 1880 to 1917, and set a new trend, which influenced later dramatists like Veer Vikram Dev, Padmanav Narayan Dev, Bhikaricharan Patnaik and Kamapala Mishra.

Ramshankar has seventeen works to his credit. Among them ten are plays: *Kanchi Kaveri* (1882), *Vanavala* (1882), *Ramavanavasa* (1891), *Yugadharma* (1892), *Kamsavadha* (1896), *Visamodaka* (1900), *Kanchanmali* (1904), *Chaitanyalila* (1906), *Lilavati* (1912) and *Ramabhisheka* (1917); two dance dramas : *Badaloka* (1913) and *Visva yagna* (1916); and two farces : *Kalikala* (1883) and *Budhavara* (1892). The historical and mythological plays of Ramshankar reveal his genius. He also wrote a novel called *Bibasini* (1891) which was published in *Utkal prabha* and became very popular.

A.P.

RAY, SATYAJIT (Bengali, b.1922), the versatile film-maker of international repute, was born at Calcutta. His father Sukumar Ray, Bengal's most loved humorist and writer of nonsense verse and stories for children, died when Satyajit was a mere child. He studied at Presidency College and learned fine arts with Nandalal Basu at Santiniketan. In 1943, he joined a British advertising agency as a junior visualiser and worked for twelve years before he ventured into the world of films with a trilogy beginning with *Pather panchali*.

Ray combines in himself a multiplicity of roles–book illustrator, cover designer, typographer, music composer, translator and editor of children's magazine. His literary career began in 1961 with the revival of *Sandesh*, a children's magazine, first founded by his grandfather Upendrakishore Raychoudhury in 1913. Most of his stories and novellas were first written for it and for *Desh*. With *Badshahi angti* (The Imperial ring, 1975), Ray broke new grounds in the genre of detective fiction. In *Baksha rahasya* (The mystery of the box, 1974), *Kailashe kelenkari* (Scandal in Kailash, 1974), *Sonar kella* (The golden fortress, 1976), *Bombayer Bombete* (The buccaneer of Bombay, 1977), *Golokdhame rahasya* (Mystery at Golok Lodge, 1981) and *Gorosthane sabdhan* (Trouble in the graveyard, 1979) he continued the trend and almost perfected it. As in the Victorian crime-thrillers where we find the pairing of the sleuth with a not-too-acute assistant, Ray pairs the incomparable sleuth Feluda with a green horn, his own cousin Tapesh Ranjan alias Topse, a boy of about fourteen. Besides, Ray introduces Lalmohan Ganguli alias Jatayu, a rolly-polly and naive writer of cheap thrillers. Both of them serve as a kind of foil to Feluda. Jatayu also provides comic relief by supplying dollops of humour with his eccentricity and naivete. Feluda, urbane and intellectually inclined, a charminar-brand cigarette in his mouth, solves the mystery *a laf* Sherlock Holmes. With each novella changes the locale and the landscape and Ray, with a connoisseur's relish, changes the nature of the crime too.

In the stories of the Shonku series *Sabash Professor Shonku* (Bravo Professor Shonku, 1974), *Professor Shonkur kandakarkhana* (Antics of Professor Shonku, 1984), *Mahashankate Shonku* (Shonku in great danger, 1985), Ray's talents as a science fiction writer come to the fore. Professor Shonku is a scientific prodigy and rubs shoulders with the greatest personalities of the world but prefers to work in the quiet of his Giridih laboratory. He has an innocent, loyal servant on whom he tries out, Holmes-like, his scientific ideas. Ray himself sees Shonku as a tamed version of Conan Doyle's Professor Challenger.

Ek dajan gappa (A dozen stories, 1975) is the first of his twelve story collections, followed by *Aro baro* (Another twelve, 1981), *Aro ek dajan* (Another one dozen, 1983), *Ebaro baro* (Twelve this time too, 1984) and *Eker pithe dui* (Two behind one). Each contains twelve stories dealing with mystery, crime and the supernatural. Though there is no conscious or obvious didacticism in them, the stories, besides giving us joy, project a certain vision of the world and offer valuable insight into some deeper aspects of life. In 'Khagam' Dhurjati Babu, the central character, is metamorphosed into a snake as a punishment for his 'modern' scepticism. At the end of the story 'Asamanja Babur kukur', Asamanjababu's remark, 'My dog is laughing because the gentleman thinks money can buy everything', holds a mirror up to a materialistic and acquisitive society that thinks everything can be bartered away for money. 'Brihachchanchu', though ostensibly about a monster-bird, symbolises the way society renders impotent the greatest talent in an individual. 'Sadhanbabur sandeha', while providing us with a good laugh, brings out the schizophrenia of the central character.

In some of the stories like 'Sadanander khude jagat' (The tiny world of Sadananda) and 'Pikur diary' (Piku's diary) published in the volume *Pikur diary o anyanya* (1986), Ray shows a remarkable insight into the psychological and psycho-analytical processes of his characters. 'Pikur diary' is a striking illustration of free writing. Ray dispenses with traditional rules of punctuation, spelling and syntax and writes as a boy of seven or eight would. 'Sadanander khude jagat' depicts how a child, confined to his room because of sickness, creates an entirely subjective world for himself by empathising with the tiny objects and creatures around him. These stories are striking for their innate lyricism and the use of a technique which is close to the stream of consciousness.

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Bishay chalachchitra (On films, 1976) and *Our films, their films* record Ray's reflections on different aspects of film-making. Together they form one of the most articulate bodies of analysis of the subject ever written. *Jokhon choto chilam* (When I was a child, 1984) is an account of the author's childhood experience and the extraordinary range of people he came into contact with, and gives a clue to the diversely gifted personality of Ray. The language used by him bears the stamp of his personality. It is simple, pithy and terse, shorn of any verbal ornamentation and displays his professed distaste for 'erudition'. A recipient of over a hundred national and international awards, Satyajit Ray is an institution by himself.

Mo.A.

RAY, SHASHIBHUSAN (Oriya; b. 1874, d. 1954), the eldest son of the poet Radhanath Ray, was a distinguished essayist and travelogue-writer. He passed his Entrance examination in the year 1891, but could not prosecute higher studies on account of epilepsy. The physical handicap, however, did not affect in the least his literary activities and achievements. In 1914 he became Secretary of the Utkal Sahitya Samaj and continued in that office till 1939.

Shashibhusan had an unfailing love for nature and wandered far and wide in different parts of Orissa. Communication was difficult in those days but he would even travel in bullock-carts. He wrote three travelogues; *Dakshinatya bhramana* (Travelling in the Deccan, 1896), *Aryabarta darshana* (A view of northern India, 1911) and *Kanika darshana* (A view of Kanika). They are full of beautiful descriptions of nature besides being a commentary on the geographical and historical importance of the places, social customs and practices of the people. His essays show deep personal involvement in a romantic vein with a sharp eye to details. They are written in a style which is almost poetry in prose. These are 'Utkalara rituchitra' (Beauty of Orissa in different seasons), 'Utkal prakriti' (Nature in Orissa), 'Kumuda pahadare aparahna' (Afternoon on the Kumuda hill), 'Panchadharare basantotsaba' (Spring festival at the Panchadhara), 'Antiare sarat sandhya' (An autumnal evening at Antia), 'Nibhrita nilayare shrabana sandhya' (Rainy evening in the solitary abode) and 'Kushabarar atmakatha' (An autobiography of Kushabara).

One of his books shows his devotion and gratitude to his father and bears the name *Pitrusmriti* (In memory of my father). His autobiography which was serialized in the magazine, *Satyabadi*, during 1950 remained incomplete. One of his most remarkable writings which has remained yet unpublished in book form is 'Bikshiptachinta' (Diverse thoughts) which was serialised in the *Utkal sahitya* for twenty-five long years.

P.P.

RAY, SUKUMAR (Bengali; b. 1887, d. 1923) was the eldest son of Upendrakishore Raychoudhuri, pioneer of fine printing and children's literature in Bengali. Born in Calcutta and educated at City School and Presidency College, Calcutta, he graduated with double honours in Chemistry and Physics in 1908 and was awarded the Guruprasanna Ghosh scholarship by the University of Calcutta. He proceeded to England in 1911 to study photography and printing technology at the Manchester School of Technology. He returned home in 1913, and joined the family printing and publishing firm. Upendrakishore died in 1915 and Sukumar had to take charge of the firm and also edit the excellent children's monthly *Sandesh*, started by his father in 1913. Though Sukumar wrote some masterly articles on art, language and photography, he devoted himself almost wholly to children's literature. Like his father, he was born an artist and a humorist.

Sukumar began his literary career at the age of nine with the publication of two poems in the children's paper *Mukul* in 1896. His greatest service to Bengali literature was to give humour literary dignity. His extraordinary sense of the comic and the ridiculous was evident from early childhood and it influenced his whole philosophy of life. His humour was sharp but without malice, and his masterly use of language is an example to be followed.

He used ordinarily modern spoken Bengali in his poems, plays and stories. His illustrations were a revelation to other artists of the power of images, a characteristic that later influenced his son Satyajit in film-making. He was an admirer of Rabindranath Tagore but stuck to his own diction and dialogue. His seven plays reveal his dramatic talent. Unfortunately, his untimely death cut short a career of great promise. He composed devotional songs of a high order in sharp contrast to his humorous works. Friends and admirers remembered with nostalgia his homely Nonsense Club, where some highly gifted people regularly met to discuss literature or stage plays composed by Sukumar. His important works include *Atiter chhabi* (1922), a serious review in verse, of the past ideals of Bengal; *Abol tabol* (1923), a collection of humorous poems with remarkable illustrations by the author; *Ha-ja-ba-ra-la* (1924), a serial in *Sandesh*—a veritable riot in nonsense and inimitable dialogue; *Paglaadashu* (1940), humorous stories for school-boys with illustrations; *Bahurupee* (1944); *Jhala pala* (1945) containing seven incomparable plays; *Abak jalpan* and *Hingshuti*,

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both children's plays. A good number of his poems, stories and articles, hitherto unpublished in book form, have been recently published in two volumes by Satyajit Ray. He has also left behind an incomparable book of essays in prose and verse, entitled *Varna mala tattwa*, as well as a number of delightful letters, notes, etc.

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L.M.

RAY: Also see under **ROY.**

RAYAPASENIYA (Prakrit) is a canonical work in Ardhamagadhi. According to Jaina Shvetambaras, the whole canonical literature is divided into eleven angas (divisions), twelve upangas (sub-divisions), six chheda sutras (penal code formulas), four mulasutras (original formulas), ten prakirnakas (miscellaneous formulas) and two chulikas (later formulas). *Rayapaseniya* consists of two parts and 217 sutras. The commentary on this work was written in the 12th century AD by Malayagiri. The text is composed in the form of conversation between king Pradeshi and the Jaina saint Keshi. Scholars consider that king Payesi or Pradeshi is, in fact, the historical king Prasenjita who was the ruler of Koshala.

In the first part of the text, the life of Suryabhadeva, who was a devotee of Lord Mahavira, is narrated. In the second part of the text the previous births of Suryabhadeva are described in detail. Suryabhadeva, in his previous birth as Pradeshi, had met shramana Keshi who was the principal disciple of Lord Parshvanatha. He (Pradeshi) asked saint Keshi about the existence of the soul. The saint enlightened him on the various problems of life—the difference between matter and soul, self-knowledge and phenomenal knowledge, etc. At last the king acquired inner light and samyaktva (right faith), with the result that he became Suryabhadeva in his next birth.

Apart from being informative, the work possesses various literary qualities. It is stated in the work that Suryabhadeva had presented before Lord Mahavira various arts, such as drama, music and sculpture. He had staged before Lord Mahavira thirty-two types of drama. It contains commentaries on the art of writing, the principles of politics, seventy-two forms of arts etc. The story is unfolded through the medium of dialogue which was later developed into the art of narration, story-telling and drama.

D.S.

RAYCHOUDHURI, PRAMATHANATH (Bengali; b. 1873, d. 1949) was born in a family of landed aristocracy at Santosh in the district of Mymensingh, tracing its descent from Maharaja Pratapaditya of the Mughal period. Pramathanath lost his father when he was nearly eight and was tutored at home by Bhavani Charan Ghosh (1862-1925), himself a novelist. Manmohan Ghose, elder brother of Sri Aurobindo and a poet and teacher of English at Presidency College, taught him Shakespeare, which aroused his interest in Bengali theatre, histrionics and play writing.

Pramathanath was the best known minor poet in Bengal when Rabindranath Tagore dominated the scene. Though a follower of Rabindranath, he was scarcely successful in assimilating the literary and aesthetic ideas of Tagore. He is very often sentimental and also careless of the metrical pattern and sometimes even prosaic in his versification. He had close personal contact with Tagore and Dwijendralal Ray, but his temperamental affinity was more with the latter. While the influence of Bankim can best explain his puritan and nationalistic outlook, the influence of Dwijendralal is mainly discernible in his plays. As a poet, the peak of his creativity extended from 1898 to 1905; later, he took keen interest in theatre and set up a dramatic club at his native place, Santosh. He was associated with the Bangiya Sahitya Parisat and in 1901 became one of its trustees.

Padma (1898), his first published work, was a collection of fifty-five poems. The number of poems rose to sixty-two in the second edition. As a poet, he was rather fanciful than imaginative. Some poems of Tagore's *Manasi* (1890) seem to have been the main source of his inspiration. Soon, he published *Yamuna* (1900) and *Dipali* (1901). *Gan*, containing texts and notations of his twenty-five songs, was published in 1902 and so also *Arati* and *Dipti*. His sonnets, as contained in *Giti* (1902), testify to his unwillingness to follow any particular rhyme-scheme of a rigid stanza-form. He simply arranged fourteen metrical lines, forming seven rhymed couplets. *Gouranga* (1902) was an ambitious work and earned him some fame. Divided into six cantos, it portrays the life of Chaitanya and lays emphasis on the human elements of his personality. In 1905, he published *Galpa* and *Gatha*, both containing ballads. 1905 saw the spark of people's discontent and protest, rapidly turning into widespread fiery outbursts against Curzon's policy of partitioning Bengal. Pramathanath was also emotionally stirred and in *Deshabhakti* (1905) recorded his love for the motherland. Two editions of the book, though not of a high literary value, sold out within a short period. This forced the government to proscribe it. Soon came a barren period in his life when he gave up writing, but the poet's voice was again heard in 1913, when came out *Gairik* and his first

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drama, *Bhagyachakra*. Three volumes of his collected poems were edited by Jaladhar Sen and were published during 1915-16 under the title *Kavya granthavali*. *Pathar* (1914), *Patheya* (1916), *Taj* (1921) and *Nila* (1930) showed his declining power. On his wife's death he spoke in a whispering voice in *Smaran* (1937) but soon his voice choked.

Apart from *Bhagyachakra* he wrote four other plays, *Hamir* (1915), later named *Chitoroddhar*, *Akkel selami* (1916), *Jay parajay* (1918) and *Dilli adhikar* (1924). Some of his plays were staged in Calcutta theatres. His prose works include two short stories and a few articles and book reviews, all published in periodicals.

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J.R.

RAYCHOUDHURI, SAROJKUMAR (Bengali; b. 1903, d. 1972), eminent novelist and writer of short stories, graduated from Calcutta University and took to journalism. He worked for two dailies, *Krishak* and *Navasakti*, after which he joined the *Anandabazar Patrika*. Later, he edited two literary journals, *Vartaman* and *Anukta*. His best known novels are a trilogy called *Mayurakshi*, *Grihakapoti* and *Somlata* which appeared between 1935 and 1938. Portrayed against the background of the Vaishnava Bairagi-sect, the trilogy deals with the family-life of Rasamoy, Gaurhari and Lalita. They provide a realistic picture of the life of the peasants of Rarh or western Bengal. In the novels which he wrote in the forties, *Kalo ghora* (The black horse), *Satabdir abhishap* (The curse of the century) and *Anushtup chhanda* (The anushtup metre) he is concerned with middle class Bengalis. In *Kalo ghora* he draws his portrait against the background of the Second World War. Srimanta, the hero, comes from a low level in society and quickly moves to the top. He buys the house of his former master and earns a lot during the days of the Bengal Famine of 1943. His actions are immoral but that does not prevent Indrani, the daughter of his former master to admire him. Srimanta is the representative of the middle class in Bengal during the forties. In *Anushtup chhanda* the novelist portrays the love of an unattached elderly couple. We are shown their inner life and an unexpected romance at the twilight of life. Sarojkumar Raychoudhuri will also be remembered for a few short stories and a bunch of thought provoking essays on men and society.

A.M.

RAYCHOUDHURI, UPENDRAKISHORE (Bengali; b.1863, d.1915), second son of Shyamsundar Ray, was a fine scholar of Bengali, Arabic, Persian and Sanskrit. In his childhood he was called Kamodaranjan, but when a distant uncle, Sriharikishore Raychoudhuri, adopted him, he was renamed Upendrakishore. The boy had his early education at his native village, and graduated from Presidency College, Calcutta, in 1884. He showed early promise in arts and creative writing, with an equal aptitude for music and science. His first literary appearance was with a prose writing in 1883. It was about a fly (macchi) which appeared in *Sakha*, a children's monthly, edited by Pramadacharan Sengupta. Later, in 1913, he brought out a prestigious children's magazine, *Sandesh*. His inventive brain produced a new and more developed method of block making for printing, and his technique of halftone for illustrations received wide recognition and his name was recorded in the *Encyclopaedia Britannica*.

Upendrakishore's love of music was no less and he was a composer and notation-maker of repute. His 'Jago purabasi' (Get up citizens) became a popular Brahama sangeet. Some of his articles on music were published in *Prabasi* (monthly). His mastery over the other arts was also remarkable, and his use of water colour and oil in painting and other western methods were widely admired. He illustrated Tagore's long poem, *Nadi*, with seven drawings, and was also the illustrator for Sitadevi and Santadevi's *Hindustani upakatha* (1912).

Upendrakishore was geared to the lofty tradition of the Raychoudhuri family. He inspired a whole band of writers and artists, musicians and scientists, including his son Sukumar Ray, daughter Sukhalata Ray and grandson, Satyajit Ray, the famous film-maker. He did not write many books, but his mythological stories retold are superb in presentation with self-drawn illustrations. His other works include *Sekaler katha* (1903), *Chheleder Ramayana* (1907), *Chheleder Mahabharata* (1909), *Tuntunir bai* (1910) and *Chhotoder Ramayana* (1911).

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Na.S.

RAYMANGAL (Bengali) is a late-middle-period Bengali 'Mangal' kavya which glorifies Dakshin Ray (The Lord of the South), the presiding deity of the Sundarvans. Dakshin Ray is iconographically represented by the figure of a soldier carrying a gun and riding a full-size Royal Bengal tiger. He is worshipped annually on the last day of the month of Paush (December-January) by the villagers who generally go deep into the forest for their livelihood, collecting honey, wood, dry leaves and other articles.

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They mostly enter the forest on country boats. Casual worship is also performed on mounds of earth under the shade of a tree or in places considered sacred to the deity. Such worship is thought necessary for protection from possible attacks from tigers.

It is generally on the occasion of the annual worship that *Raymangal* is narrated in accompaniment with music while the villagers keep vigil throughout the night. The theme in brief is as follows:

Ratai Baulya of Bardaha was employed by a merchant to construct some vessels. He entered the Sundarvans by boat with his six brothers and his only son in order to collect wood. There they hewed the trees and loaded seven boats. As they got ready to return, they caught sight of a big tree which was the abode of Dakshin Ray, and felled it. This incensed the deity who ordered his attendants to kill the six brothers of Ratai Baulya but spare him and his son.

The six brothers were done to death by the tigers. Overwhelmed with grief Ratai asked his son to return home, but himself wanted to commit suicide, when a voice from heaven revealed that the retribution had come from Dakshin Ray since the brothers had felled the tree which was his abode. Dakshin Ray told Ratai that the lives of his brothers would be restored if he offered his son in sacrifice. Ratai did as he was told and the deity was propitiated, who restored Ratai's six brothers and his son to life. The rest of the story followed very closely the story of *Chandimangal* in adherence to the norms of the later mangal kavyas.

It is difficult to know who wrote the first *Raymangal*. Krishnaram Das, a later poet of *Raymangal*, mentions the name of Madhavacharya as the earliest poet who wrote *Raymangal*. But no one else mentions him as such, and no work in his name has yet been discovered. He, however, did write mangal kavyas on other subjects. But there is some information about Krishnaram Das himself, who gives a short history of the origin of his poem. He tells us that he was once sleeping in a village named Barishya, when he dreamed of Dakshin Ray. The deity commanded him to write a poem about his glorious deeds in a mangal-kavya. Krishnaram was hesitant at first; but later agreed when Dakshin Ray assured him that his tigers would kill anyone who would dislike the poem.

Krishnaram mentions the year in which he composed his poem as 1686. Besides *Raymangal*, Krishnaram also wrote other mangal kavyas, such as *Kalikamangal*, which testify to his scholarship in classical Sanskrit literature, and to his skill in rendering well-known Sanskrit verses into Bengali.

Rudradev is another poet who is known for his *Raymangal*. His work came later than that of Krishnaram's. In Rudradev's work there are three episodes, one of which concerns the terrible fight between Dakshin Ray and Bada Ghazi Khan, a Muslim Pir, who vied with each other for territorial supremacy over the Sundarvans. Another episode is about the voyage of a merchant, Pushpadatta, who is drawn in imitation of the merchant character in *Chandimangal*. Rudradev's work has, however, no literary quality.

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As.B.

RAYSHEKHAR (Bengali; 16th c.) was a post-Chaitanya composer of Vaishnava lyrics in medieval Bengali. His identification is controversial, for at least two, if not more, poets are known to have composed the lyrics in the name of Shekhar, though there are minor variations in their names. In *Padakalpataru*, an anthology of Vaishnava padavali collected in the mid-eighteenth century by Vaishnava Das, there are as many as one hundred and seventy-nine lyrics under the bhanitas 'Shekhar', 'Rayshekhar', 'Shekhar Ray', 'Kavi-shekhar', 'Shekhar Kavi', 'Shekhar-Das' and 'Nripa Kavishekhar'. In the *Ray Shekharer Padavali*, published by Calcutta University, two hundred and fifty-three lyrics have been collected in which three more names as 'Dukhiya Shekhar Ray', 'Papiya Shekhar' and 'Nava Kavishekhar' have been mentioned. Among them one lived in the later part of the sixteenth century and composed lyrics of excellent quality. Another was a poet of the closing era of the sixteenth century. His real name was Devakinandan Simha, but 'Kavishekhar' was his pen-name. He composed the 'panchali kavya' entitled *Gopal-vijaya*. The third poet composed his lyrics in the mid-seventeeth century. It is possible that some lyrics of Ray Shekhar got mixed with those of Vidyapati, the famous Maithili poet of the fourteenth-fifteenth centuries, whose poetic epithet was also 'Kavishekhar'.

According to some scholars, Rayshekhar was born in the village Padan in the Burdwan district of West Bengal. It is likely that he wrote later than Govindadas Kaviraj (c.1534-1613), another famous Vaishnava lyricist. Rayshekhar was probably a Brahmin by caste. He was a disciple of Raghunandan, the nephew of Narahari Sarkar Thakur of Shrikhanda, a famous Vaishnava centre in the district of Burdwan. Rayshekhar composed four types of lyrics: Brajabuli padas after Govindadas Kaviraj, narratives written in simple Bengali, light lyrics in 'dhamali' metre after Lochan Das and, lastly, the 'dandatmika padas' depicting the 'astakaliya nityalila' of Radha and

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Krishna. Among his best lyrics, mention may be made of the following: 'Kajara ruchihara bayani vishala', 'Gagane aba ghana meha daruna', 'Aota Chidamchandra', 'Sakhi kamane dekhaba mukh', 'Chhanda dhari bandha kari' and 'Sakale asiha Gopal dhenugan laiya'.

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K.G.

RAZDAN, KRISHNA (Kashmiri; b. 1850, d. 1926), a prominent 'Shiva bhakta' poet of Kashmiri, was born in a cultured family of Kashmiri pandits. He was a Sanskrit scholar of repute and had a good command of Persian as well. His poetry reveals his deep study of the shastras and the puranas. He had studied Persian classics also.

Though a Shaivite by faith, he composed songs in praise of other 'devas', believing that Shiva was the tree of life, the other devas being the branches of the same tree.

Razdan was a great 'Yogi' and devotee of his time. People from various places used to come for his 'darshan' and to seek his blessings. Maharaja Pratap Singh used to come twice a year, in spring and autumn, for his darshan. Razdan was not in favour of renunciation of the world for the attainment of spiritual exaltation. In his spiritual quest he was initiated in 'Shiva yoga' by Mukundram, a noble soul and saint of his times. But the Shiva yoga of Razdan is, in fact, the Shiva yoga of 'Sagun vada,' which is slightly different from the monistic Shaivism of Kashmir. It is said that he was the disciple of Paramanand, but there seems to be no internal or external evidence to substantiate this statement. As a matter of fact, Paramanand and Krishna Razdan are poles apart inasmuch as Paramanand is a perfect Krishna bhakta, while Razdan is a Shiva bhakta. Razdan had a deep interest in music and used to play the Sitar on particular occasions. His love of music is reflected in his poetry which is saturated with melody.

A large part of his compositions in Kashmiri and Persian is yet to be published. His first verse collection, *Shiva parinayah*, was published by the Royal Asiatic Society of Bengal during 1914-1924 in six different volumes in Devanagari script. *Harihar kalyan* is the only anthology of his poems published in Persio-Arabic script in 1930 posthumously. Krishna Razdan was basically a singer of melodies. To quote the difinition of Coleridge, his poetry is 'the best words in the best order'. In popularity he is second to none and excels even Paramananda. He imitated none, but many of those who followed him are all his imitators. The compositions of Krishna Razden deserve a special place in Kashmiri literature; especially his description of nature, local colour and musical quality deserve particular mention. His melodies have a soothing effect and are very refreshing.

In handling the language, he is a master. He makes full use of the mythological symbols in his compositions which add grace and meaning to his poetry. It is because of his poetry that a number of mythological symbols and terms have gained popularity among the common people of the valley.

Some of his songs have now become part of Kashmiri folk literature.

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Mo. S.

REALISM (Bengali). The modern concept of realism in Bengali literature has come from Europe, though some of its ingredients may be discerned in early writings produced in Bengal. These early works reveal to some extent aspects of contemporary life—customs, beliefs, superstitions, social events, etc., but at best they give only a fragmented view of the reality. It is, however, with the beginning of the Renaissance that Bengali life and literature undergoes a change. During this period many literary works were produced which reflected the social pre-occupation of the age. The notable among them are *Kalikata kamalalaya*, *Naba babu bilas*, *Alaler gharer dulal*, *Hutam pyanchar naksha*, two plays *Kulinkulsarbasva* and *Nildarpan*, the poetry of Iswarchandra Gupta, social novels of Bankimchandra Chatterji, two social novels of Rameshchandra Dutt, and Taraknath Ganguly's *Svarnalata*. This literature was not, however, truly endowed with the essential components of realism but they do foreshadow the pre-requisites of realism in Bengali literature.

With Rabindranath Tagore towards the end of the nineteenth century Bengali literature approached reality through the vista of intellectual realism. His effort was to grasp the dialectic dynamism of reality leaving aside its cruder manifestation. Tagore had a deep awareness of the need for comprehensive depiction of the objects he wrote about and this awareness, perhaps involuntarily, made him the pioneer realist in Bengali literature. Actually, his writings provoked critics like Bipinchandra Pal, Radhakamal Mukherji and others to initiate literary polemics

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over the true form and content of realistic literature. Of course, whether their perception of Tagore's approach was tenable or not was quite a different matter. The fact remains that though branded a romantic, it was Tagore who broke away from his own world of romanticism.

It is worth mentioning that the earlier Bengali literature is more or less devoid of the basic contents of realism in spite of its marginal presence in literature until the twentieth century. In 1923 Bengali literature ushered in the era of *Kallol*, a literary movement initiated by a group of young writers. There has been a concerted effort to brand this group as the pioneer realist group in Bengali literature. In fact, the eagerness of the Kallolites to respond to the demand of the age was not matched by their preparedness to perform the self-imposed responsibility. The matter-of-fact way of their depiction succeeded only to create an illusion of reality that fell far short of their avowed claim and objective. The Kallolites were unaware that the essential characteristics of realism had nothing to do with crudity of depictions, rather such depictions were prone to mar the intended effect. They also overlooked that realism did not mean cataloguing of objects but a heightened perception of the totality of objects.

Amongst the post-Tagorians, however, it was the famous Bandyopadhyaya trio (Tarashankar, Bibhutibhusan and Manik) who successfully took the cue from Tagore to revitalise realism with their refreshing blending of life and pattern. In Tarashankar's *Ganadevata*, *Panchagram* or *Hansuli banker upakatha*, Bibhutibhusan's works and Manik's *Padmanadir majhi* and *Putul nacher itikatha* the reader finds that experiences attained through the use of a sensory organ are not sufficient to comprehend the total reality of life or society, as they do not intend to include varieties of experiences. The novels are not confined to the stereotypes of an inelastic perception, but the realist totality manifests itself through a harmonious blending of life and design. It is this design in such Bengali novels as referred to that satisfies the aesthetic feeling of the reader. A successful realist fiction always appeals to our aesthetic sense, because within it illusion and reality submerge into a new entity.

Tarashankar succeeded in creating a realistic effect in spite of his adoption of a form whose proximity to the fairytale or legend is apparent. In his *Hansuli banker upakatha*, a village awakens from the perpetual slumber in the fashion of fairytale parallels. Bibhutibhushan used in *Pather panchali* and other works a forceful pattern to create a world of his own where probability and improbability mingled to manifest a transcendental reality. His apparent reluctance to portray reality for the sake of including details of all sorts made the novelist's reality more real than its archetype. Thus, in *Pather panchali*, Sarvojoya's cruelty towards Indir Thakhrun has all appearances of real life experience. Indir dies as naturally as leaves fall from tree. Equally uninhibited is the author's depiction of the death of Durga. Detachment and objectivity in their truest from had installed the author and his creation at the peak of realistic manifestation. Manik Bandyopadhyaya's prime concern was human psyche and hence, as in *Dibaratrir kabya*, he relied more on action and reaction of human mind under given circumstances than on a colourful depiction of events. He was completely free from the traditional perception of reality. He did not care to portray details of everyday life or experience since he believed such details were not at all essential for depicting reality. He sought reality within the individual and naturally in his characters, as one sees in *Putul nacher itikatha*, and thus he could afford to ignore the external world. His characters are ordinary human beings whose search for truth ends in the ultimate realisation that life is neither an epic nor a well-written verse. Manik could not, therefore, spare more than one sentence to describe Sendidi's death: 'As dawn approached, Sendidi died.' He set his eye on the psychological response of Sashi and Gopal following the death of Sendidi, not on death itself.

Critical opinions, however, differ as to the nature of the creative process involved in the realistic fiction of Tarashankar, Bibhutibhusan and Manik. Every age has a rhythm of life and reality of its own and an attempt to create a meaningful fiction is limited by the view of life and reality the age takes. In the literary products particularly referred to one can see reality at work and appreciate the four basic ingredients of realism—the sense of time, understanding of social phenomena, perspective of history and evolution of individualistic traits.

The success of Dhurjatiprasad in his *Antahshila* may be compared to the contentment of a stream when it reaches the confluence, travelling all the way from its starting point. Dhurjati depicted modern man torn by inner conflicts and intellectual crises. Bimal Mitra, in his novel *Chhai*, expressed his eager quest for knowing the real world. Jyotirindra Nandy in his *Baroghar ek uthan* created an edifice where degeneration and death mixed to form a present combination just to expose man's helplessness to face the world around him, and the detachment of the author reached a state of ruthless artistry. Contrary to this, Amiyabhusan Mazumdar depicted a world which was simple but meaningful and comprehensive. In his *Garh srikhanda* the pangs of an historical period found expression. This pain, suffered by the community, can be perceived even with sense organs. This is realism in its truest manifestation. Bimal Kar in his work dwelt on the problems created by a gap in generations, resulting in

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alienation. In *Dewal* and other novels this new phenomenon makes for an added dimension. The alienation is also the strongest motif in Shrishendu Mukhopadhyay's works. The lone man, who first appeared in his *Ghunpoka*, reappeared again and again in *Manavjamin* or *Durvin* in his pursuit to justify his alienated existence.

In spite of Tagore's assertion that the 'poet's own vision of the world is more real than the world of matter and substance' (*Kavi tava monobhumi/Ramer janmasthan Ayodhyar cheyey satya jeno*), there are valid reasons for collecting materials from real life experiences, as 'greater reality' is not merely an expression but can be dug out with conscious effort from the store-house of the real world around us. *Hajar churashir ma* and *Aranyer adhikar* of Mahasweta Devi are pointers to this literary maxim.

In contemporary Bengali literature the quest for reality has virtually become a synonym for the quest for knowing one's own identity. Men today are subjected to stress, strain and suffering of immense magnitude. A man sees his nemesis whenever he looks deep into this turmoil. Sunil Gangopadhyaya termed it as 'unexplainable instability', and Samaresh Basu used the expression 'mental and moral quest to know thyself'. Thus in modern works, as in *Lotakambal* of Sanjib Chattopadhayaya, past and present have been clashing together to create a disruptive tension. Modern perception of existence stresses more its negative aspects, and this realisation of futility actually compels man to seek refuge in the classical perception of invincible existence.

Ud.D.

REALISM (Dogri). The first two decades of Dogri fiction are dominated by a romantic, idealistic, didactic approach to life and its problems. Realism as a trend enters the scene around 1970 with a shift in accent in the stories of the old writers, Ved Rahi and M.M. Sharma, and the advent of a crop of up-and-coming short story writers like Om Goswami, O.P. Sharma 'Sarathi', Chhatrapal and Bandhu Sharma. This is more marked in the two collections of short stories of Om Goswami, *Nehn te pote* and *Haashiae de notes,* while the stories of the other writers in *Sukka barud, Tapu da admi* and *Parohame* are not totally free from the shades of romantic sentimentalism. The trend gathers momentum with the powerful stories of Om Goswami in his third collection of short stories, entitled *Nhere da samundar*; here he ruthlessly focusses his attention on social inequities, injustice, exploitation, political corruption, poverty and unemployment, contrast between profession and practice of people in authority, decaying mores of semi-urban society, erosion of values, and so on. Later, short stories of Ved Rahi in *Aale* and those published in journals, M.M. Sharma's in *Dudh lahu zahar* and *Nayak*, and N.D. Jamwal's in his latest collection also have realistic portrayals of life around and the psychology of the characters, in their own distincive styles. Bandhu Sharma also adheres to similar themes and follows the same technique in his short stories compiled in *Kingare*, and subsequent three collections of Om Goswami, entitled *Sunne di chidi*, *Nherai ghiri di puli* and *Pagdandi par suraj*. The trend is followed by the short story writers of the eighties, like Manoj, Lalit Magotra, Chaman Arora and Deshbandhu Dogra 'Nutan'.

In Dogri novel, the realistic description of events is depicted by Narsingh Dev Jamwal in his Sahitya Akademi Award winning novel *Sanjhi dharti bakhle lok* (1976) and Deshbandhu Nutan's three novels which appeared in the eighties, *Qaidi, Pyoke bhejo* and *Jangli lok*. Nutan's forte is portrayal of life in rural Duggar and it comes alive in all its pathos and poignancy in his novels as much as in his short stories published in *Sainskar te mukvani.*

Sh.

REALISM (English). The spread of western education fostered the development of modern Indian languages, and made English freely available to the Indians. With the emergence of a new language of prose, writers, inspired by humanism, portrayed contemporary reality. With prose came the novel. *Rajmohan's Wife* (1864) by Bankimchandra Chatterjee is the first Indo-English novel. Essentially a melodramatic tale, it reflects certain elements of contemporary life and society. Bankim was a shaping influence on the Indian novel for a hundred years. It is, however, with Lal Behari Day's *Govinda Samanta* (1874) that we see the ushering in of formal realism in the western sense.

Towards the end of the nineteenth century and the beginning of the twentieth, the sketches of Behramji Malabari, Nagesh Vishwanath Pai, Chakravarti Kshetrapal and T.Ramakrishna Pillai taught the succeeding novelists the technique of providing photographic details as well as creating the scene and the atmosphere in the novels. During the last years of the 19th century, B.R.Rajam Iyer's *True Greatness of Vasudev Sastri* appeared as an exercise in social realism, a juxtaposition of individualism and Vedantic philosophy, and A.Madhavia's five novels written in the early years of this century demonstrated an acute social awareness. Rajam Iyer and Madhavia anticipated much that now one discovers in the novels of R.K.Narayan, Mulk Raj Anand, K.Nagarajan and Raja Rao. The early years in this century also saw the novels of S.M. Mitra and S.K. Ghosh, presenting realistic docu-

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mentation of the social and cultural confrontations between the British and the Indians. The historical novels of Romesh Chunder Dutt, Sirdar Jogendra Singh and Kali Krishna Lahiri are a blend of historical facts and details of life in the ages dealt with, as well as certain details of social life contemporaneous with the novelists.

With the beginning of the Gandhian age the novel gained a new momentum and there were several experiments in the form and technique of fiction. The novels of Mulk Raj Anand bring out social problems and sufferings caused by political manoeuvering. One can feel the author's sensitivity, his awareness of the dehumanising effect of social evils and the necessity for creating a just social order. Raja Rao's novels apart from reproducing the contemporary social scene, offer the reader a sense of a permanent and universal reality. In the novels of R.K.Narayan one discovers a world that maintains its stability, despite the continuing changes, contradictions and consequent imbalance set in motion by unstable human motives and actions as well as social and historical vicissitudes. As Raja Rao has shown, Narayan too is preoccupied with the concept of a permanent and universal reality and it reaches the reader by way of his characters who are small individuals and have to face numerous problems in their world. Narayan's realism appears in his presentation of such constraints and freedom from them, and the human struggle is set against the backdrop of a world largely physical in its details of manners, postures and everyday objects of life. Sudhin Ghosh presents realism in the autobiographical details of his childhood as well as in the portrayal of the metropolitan evils in the background of his novels. In G.V.Desani's *All About H. Hatterr*, apart from a quest for truth, we find the real mixed with comicality, exaggerations and magnified visages of the objects. In Bhabani Bhattacharya's fiction there are faithful representations of characters and events and the backdrop of life against which the freedom struggle, or the battle against poverty, superstition and other evils is fought. The representation is, however, set invariably in allegory or discussion, but its realism is perhaps what one discovers in history, in details taken from the contemporary and changing events as well as the use of a past historical period for reference.

In the novels of the forties and fifties there is an authentic presentation of the life of the Muslim women as in Iqbalunnisa Husain, Zeenuth Fatehally and Attia Husain and of the women in a high-caste Hindu family in Venu Chitale and Santha Rama Rau. Ruth Prawer Jhabwala faithfully details the Indian life at home and in public with her keen observation, and a sense of the comic and ironic. Nayantara Sahgal has been concerned with women's personal sufferings, domestic and marital problems, politics and society and has narrated her stories with well-defined facts. The same realism appears in Muriel Wasi's school administration, in Nargis Dalal's straightforward narration of love, seduction and extra-marital affairs and in Bharati Mukherjee's portrayal of women's personal problems and the problems of the resettlement of the returning Indians. Veena Paintal, Uma Vasudev, Raji Narasimhan, Rama Mehta, Perin Bhanucha, B.K.Karanjia and Leslie de Noronha have also dealt with the real problems one comes across in society. Realism has also entered the novels dealing with alienation for a subject, as we see it operative in the works of Arun Joshi, and a definite treatment of sex is noticeable in Shasti Brata, Saros Cowasjee, Kamala Das, K.M. Trishanku and Vikram Kapur. Manohar Malgaonkar's novels appear almost historical in his faithful use of events from history and the portrayal makes him look more like a historian who has turned into a novelist. Kamala Markandeya's sense of the real appears in her presentation of social and economic problems, especially in the villages, but it is influenced deeply by the romantic heritage in the Indo-English fiction as well by the idealism of Gandhi. In the novels of Anita Desai one notices the accuracy of particulars drawn from the sophisticated upper middle class life. Her realism is apparent in the subjects and characters she selects and the events discussed by the characters. The events take place more in the individual's personality than in the external evironment, turning the depiction into a kind of psychological realism. With the relevant realistic particulars, the struggle for freedom, the division of India and the events thereafter appear powerfully in Khuswant Singh's ironical and satirical novels. In the technique of reportage adopted by K.A. Abbas and the straightforward narration followed by Chaman Nahal one can see the realistic mode of realism.

Realism in Indo-English poetry appeared as a counter-movement to the Romantic tradition with which Indo-English poetry had first started in the early nineteeth century and continued in practice until late in the twentieth. The realist Indo-English poet does not reproduce the individual as a photographer but qualifies, colours and highlights the form and the shape in which the individual is presented. Realism in its true definition actually first appeared in Indo-English poetry after the Indian independence. The poet became aware of a new order and the problems the society now growing had to face. Independence created for him an environment that encouraged questions about the nature of society, the poet's place as an individual in it, and his response to the environment. Placed in the new milieu, he found encouragement in the Indian independence. It made him aware of a language and an idiom which would be

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appropriate to expressing his own thoughts and feelings.

Other than the typical constituents of Realism, their poetry is an expression of what is known in philosophy as the universal. Death, life, youth, age are the 'constants' here. In Jayanta Mahapatra's poetry, the description of two alternating rains, the pleasant and the violent, treated together as a form of rites, indicates the reality of a different type, exhibiting a natural fact as well as the essence of a ritual. Time and its progression, and time as the source of suffering are also his concepts of 'reality', as are the fleeting views of a fifteen-year old girl, the colour scarlet suddenly appearing over a tree in summer, the white-washed walls in the yard looking naked in its want of colour and variation, the wasted man in the bed in a hospitial. In Ramanujan the concept of reality and the universal takes the form of memory, whether he sees life through the eyes of a boy in a family or presents a contrast between a dull present and a beautiful past. In K.N. Daruwalla the Indian landscape, with the house on fire and the shimmering, dancing, levitating objects in the coils of death, presents the reality as facts associated with cremation and mourning as well as the progress of the normal life in the fact of cooking on another fire, perhaps a few feet away from the funeral pyre. Arun Kolatkar's boat on the sea, the sail getting unfurled on the mast, and the knees—the only visible objects—are real as facts and can be seen by all. Jussawalla's waiter attends to young girls, ignoring others who appear ugly to him, counting chimneys and wondering at their smoke during a rain in a Derbyshire town and thinking that the light from the street lamps is bending low to the frogs moving in numbers into different directions. His tramp sleeps in the afternoon with wet and open mouth, while the sunlight falls into the back of the mouth and the toothless gums. Here is reality of a different order. When A.K. Mehrotra comments that the woman he is talking about is a snake, wind and leaf, he presents the reality, once again, of another kind—a reality of feeling and experience. Keshav Malik's idea of a heart training the limbs into transcendence, Dilip Chitre's embrace without the arms, S. Santhi's monologue while drinking beer at Bangalore, the details in Gieve Patel's contrast between the grandfather and the grandson, Pritish Nandy's kinship with the past, the confessionals of Kamala Das and Gauri Deshpande, Shiv Kumar's observations upon suffering, death, birth and flux, and Ezekiel's reflections on love, sex or society demonstrate such realism.

Indo-English drama has not produced very many playwrights and what is known as realistic drama is hard to come by. Between the early years in this century and its third decade a number of plays showing a sense of realism, however, did appear. Their realism is noticeable in the subjects selected by the playwrights such as the treatment of widow-marriage and the problems in the marriages between young girls and old men in A.C. Krishnaswamy, the inter-caste marriage in S.M. Michael, the sophisticated, urban and middle class life in V.S. Srinivas Aiyangar, the corrupt priestcraft and exploitation of people in Niranjan Pal, the evils of organised religion and society in V. Narayan, the social customs in A.S.P. Ayyars's discussion plays, the contemporary life in D.M. Borgaonkar, the social problems in Balwant Gargi and the domestic life in Ajoy Chunder Dutt. In the thirties Harindranath Chattopadhyay wrote three playlets which deal with social problems, read as 'manifestos of new realism', showing the conflict between the capitalist industrialist and the poor labour, the world of human subjection and man's need for freedom from all bondages. In the forties Bharati Sarabhai dealt with the traditional womanhood, the social philosophy of Mahatma Gandhi, the complex nature of the sophisticated Indian woman and her private world, Mrinalini Sarabhai with the struggle for independence and the conflicting response to it and R.N. Dubhankar with the contemporary political and social atmosphere. Since independence, Asif Currimbhoy has delineated the problems related to politics, society, the East-West relations, religion and also what may be called psychological realism. Lakhan Deb has selected the last days of Mahatma Gandhi, M.V. Rama Sarma the domestic conflicts, Kaiwara Raja Rao the bureaucratic errors and the problems of laws made by man, Nissim Ezekiel the conflict between dream and reality and between what is counterfeit and genuine, Dina Mehta with communalism that stems from migrations, Shri Devi Singh with the decaying aristocracy, Partap Sharma with the sex and life in the brothels, and Shiv K. Kumar with marital incompatibility. Thus realism that belongs to the inner and outer world of man finds a powerful expression in the Indian writings in English.

Sh.Ba.

REALISM (Gujarati). While realism was a dominant force in European literature, in Gujarati it was still a nascent trend. It gained force with the advent of Gandhi on the Indian scene. A democrat, Gandhi held the view that literature should reflect the life of the people. Those writers who assiduously committed themselves to realism subscribed to the view that life should be faithfully presented in literature. They drew their subjects from life and their characters were drawn from the different strata of society. Moreover, the language spoken by the different classes of people was chosen as a proper medium

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corresponding to their taste, temperament and sentiments.

While concentrating our attention on realism in poetry, we cannot but recall Jhaverchand Meghani, who faithfully mirrored the social conditions of his time in his poems. His famous anthology *Yugavandana* shows the harsh reality of the life of the wretched people, more so the exploited peasants and labourers. Besides, his poems, dealing with patriotic feelings and the Gandhian ideology, established him as a major poet in Gujarati.

Sundaram and Umashankar Joshi, born and brought up in villages, imbibed the spirit of realism in their poetry. Further, the impact of Gandhiji's thoughts made them inclined towards idealism-oriented realism. Sundaram's first anthology *Koya bhagatni kadvi vani ane garibinan gito* itself is suggestive of his approach to life and literature. He voices the feelings of the common, suffering people and dwells upon incidents related to the lower strata of life. Further, evidence of his realistic approach is revealed in his famous poems such as 'Bhangeli ghadiala', 'Ghan uthava', 'Intala' and 'footpath and talai', in which insignificant and trivial objects are exploited as new images.

Umashankar Joshi, who earned a reputation as the poet of universal peace for his *Vishvashanti*, also wrote such poems as 'Ek chusayela gotalane', 'Ghaninun git', 'Hathodanun git' in which he dwells on petty, discarded and trivial things so as to create the impression of reality. No doubt, all these objects are evoked by him to arouse patriotic feelings, sympathy towards society and compassion for humanity at large. Characters like a washerman, a cobbler, a dealer in bangles, all are part of Umashankar's poetic world.

Among the rest of the poets who have devoted themselves to realism are Sheshu, Shridharani and Snehrashmi, who combined their realistic attitude with Gandhian ideology.

Gujarati poetry after 1940 gradually turned to aestheticism and yet the impact of realism is perceptible. The poets who deserve a mention in this group are Rajendra Shah and Niranjan Bhagat. Rajendra Shah frequently uses language and rhythm appropriate to rustic people, while portraying their life. On the contrary, Niranjan Bhagat gives expression to the feeling of frustration resulting from a meaningless pursuit of life in the heart of Bombay in his 'Pravaladvip' which is a separate section of poems found in his famous anthology *Chandolaya*.

Jhaverchand Meghani arrests our attention in his novel *Sorath taran vahetan pani* which presents real incidents from both the heroic past and the present Saurashtra.

Tulsi kyaro and *Niranjan* are his other novels in which the craft of fiction and reality of life are harmoniously blended. Ramanlal Desai, who has profusely contributed to the development of Gujarati novel, has interwoven national fervour under the direct influence of Gandhiji into the theme of his famous novels *Divya chakshu* and *Bharelo agni*. *Gramlakshmi*, Jhanjhavat and *Pralaya* are his other novels in which art and reality are fused into an organic pattern.

The trend of realism continues further in the novels of Pannalal Patel and Ishwar Petlikar. Pannalal writes about the customs and traditions of the village life from the realistic point of view in his novels *Malela jiv* and *Manavini bhavai*. The zeal for social reform is carried out along with the realistic presentation of social life in *Janamtip*, *Lakhya lakh*, *Tarna othe dungar*, *Bhavsagar* and many other novels written by Petlikar. Besides these novelists, Pitambar Patel, Chunilal Madiya, Jayanti Dalal and Pushkar Chandavarkar also deserve mention for contribution to realistic fiction.

In Gujarati short stories Dhumketu tackles the social problems involving the people of lower classes, depicting their sentiments and sufferings. A large number of his stories included in *Tankhamandal* deal with poverty, social inequality and disparity prevailing in the life of the village folks. Sundaram, as a short-story writer, deals with the rural and urban society realistically. Excessive realism resorted to in his stories 'Narsinha' and 'Kholaki', some times bordering on vulgarism, exposed Sundaram to criticism. Dviref, too, occasionally touches upon the lower strata of life from the realistic point of view. His 'Khemi' is regarded as the most representative work in the field. Sneharashmi, Meghani, Pannalal and others as well have largely contributed to the Gujarati short-story based on the realistic trend.

Gujarati plays too respond to the realistic trend in literature. Umashankar's collection *Sapana bhara* is the first evidence of realistic representation of the rural and urban society. *Udan charakaladi*, *Dhedna dhed bhangi* and *Khetarna khole* unfold the customs and superstitious beliefs of the village folk. His most tragic play *Sapana bhara* deals with a plot largely centred around the life in the country side, employing the rural dialect in dialogues. Jayanti Dalal, too, dramatises vividly the incidents and events directly picked up from contemporary social life, presenting the day-to-day reality in a satirical vein. His one-act plays are also expressive of a large variety of social themes in the same vein. Several realistic plays by Dhansukhlal Mehta, Shivkumar Joshi and Durgesh Shukla also present social life with artistic dramatization.

Ch.Y.

REALISM (Hindi). Though known for its emphasis on

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high moral values and spirituality, Indian literature does show a realistic approach to life as well. The first major realistic writer in Hindi was Kabir (1398-1518), who vehemently attacked the rituals, hypocrisy and corrupt practices prevalent in the contemporary social and religious life. Though an idealist, Tulsidas too was aware of the ills of society during his age. The 'kali prasang' in the 'Uttarkand' of *Ramacharitmanas* and a number of verses in *Vinay-patrika* depict the sad state of affairs, and present a faithful picture of the political, social and religious life of his times. But it was Bharatendu Harishchandra and his associates who brought Hindi literature to the threshold of the modern era. Though several poets still continued to write devotional poems and erotic verses, the spirit of renaissance soon inspired them to discover fresh pastures. They became conscious of the happenings in society and tried to portray a realistic picture of the plight of the common people exposed to social inequity, economic exploitation by an alien power and heavy taxation. In the past, literature belonged primarily to the prosperous few; now it tended to become more and more a concern of the common people reflecting their fears and frustrations, hopes and aspirations.

Thus the Bharatendu era paved the way for the poets of the future to be more realistic and revolutionary in their approach to life and to write literature with a new spirit. Bharatendu's plays *Bharat durdasha*, *Andher nagari* and the poems of Pratapnarayan Mishra, Premghana and Bharatendu himself are a few examples of realistic writing during this period.

The scathing realism of the Bharatendu era is conspicuous by its absence in the poetry of the Dwivedi era. The poets during this period, because of their idealism, turned a blind eye to the problems facing society with the result that the tone of realism got subdued.

The 'Chhayavadi' poetry of the romantic poets is escapist in nature. However, the Second World War brought in a new approach and a fresh vision which has been called socialistic realism. Among the chhayavadi poets Nirala is the most realistic poet. His collections of poems *Anima*, *Bela*, *Naye patte* and his outstanding poems 'Kukurmutta', 'Bhikshuk' and 'Vah torti patthar' not only acquaint us with the sordid side of life, but arouse sympathy for the poor, the downtrodden and the oppressed, and call upon the people to challenge oppression and the capitalistic order of society. Sumitranandan Pant too came in touch with the progressive ideology, but his poems *Yugant* and *Gramya* give evidence more of his humanitarian ideals than of any revolutionary zeal.

Socialist ideology and realistic art found expression in the works of the progressive poets. The changes that occurred in the political and social life around 1936 affected the Hindi poets; especially, the Marxist ideology influenced their thought and their approach to the problems of life. They faced the facts of life and presented a realistic picture of society, especially the proletariat and the oppressed sections of society.

'Nai kavita' or 'New poetry' was primarily concerned with making experiments in form and technique, but it also gave expression to the disillusionment and frustration of the new generation. The 'new' poets were not distant or detached witnesses of sordid life, but themselves suffered at the hands of the people in power. The contemporary Hindi poetry is realistic not only in its content, but also in its form, structure and language.

When we turn to fiction, it was Premchand who in his novels and short stories depicted the everyday life of the common man and highlighted the problems facing society. In his earlier works, influenced by Gandhi and the Arya Samaj, he laid stress on moral values, social and economic reforms, appealing to the nobler instincts of mankind. In his novels like *Sewasadan*, *Karmabhumi* and *Premashram*, he gave a faithful picture of society, but the solutions to problems suggested by him were based on his faith in the principle of change of heart. Thus he appears more of an idealist than a rebel in the earlier phase. Later, influenced by Gorky perhaps and perturbed by the stark realities of life at home, his voice became more radical. In his *Rangabhumi* and *Godan* and in his short stories like 'Pus ki rat' and 'Kafan' he is a realist in the true sense of the word. In these works he presents life and its various aspects as he sees them. Here he does not preach, does not make a quiet appeal, but presents forcefully the sufferings and tribulations of the Indian farmer and labourer. Other poor and exploited sections of society too have been painted by him with deep sympathy and understanding. He was the only writer of his age, who had minutely examined the fibre of society and portrayed it in the true colour. The result is that we witness for the first time a vivid and true portrayal of the vast populace hitherto ignored.

Jaishankar Prasad another great writer and primarily a chhayavadi poet and dramatist, turned, to stark realism in his novels *Kankal* and *Titali*. Again, Vrindavanlal Varma, known for his historical realism, touched on the social problems too, occasionally. Nirala seems more progressive in his writings. Jainendra, Ilachandra Joshi and Agyeya, influenced by the western psychological theories, probed deep into the human psyche; they have been sometimes called novelists of psychological realism.

Realism is an integral part of progressive literature. The Marxist novelists, Yashpal, Rangeya Raghav and Nagarjun, carried the tradition of Premchand forward and portrayed society, both rural and urban, on a larger

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canvas. Other notable novelists of this stream are Phanishvar Nath 'Renu', Rajendra Yadav, Kamleshwar, Mohan Rakesh, Rahi Masum Raza, Srilal Shukla, Amar Kaul, Shekhar Joshi, Bhisham Sahni, Mridula Garg, Usha Priyamvada, Mannu Bhandari and Giriraj Kishore. In their novels and short stories, we find the Indian masses, especially the middle and lower classes struggling for their existence and identity. They have paid special attention to the middle class woman, her problems both at home and outside, and her struggle for survival in her valiant fight against the harsh feudal values and man's egotism. Thus the farmers, the labourers, the untouchables, the middle class educated and employed women—in short, all the weaker and expolited sections of society have been portrayed with all their weaknesses and struggle and suffering. The most touching scenes are those which are connected with class-conflict and exploitation of the poor at the hands of the rich.

In the field of drama, it was Bharatendu again who had successfully attempted to popularise plays among the common people. His plays may not be of high literary value, but because of their themes, language and stageability they attracted the audience and provided healthy entertainment. His dramas *Bharat durdasha*, and *Andher nagari* paint the sad plight of the people due both to foreign rule and our own social and religious ills. Prasad in his historical plays and Uday Shankar Bhatt in his mythological plays indirectly touched upon problems, both political and social, and gave voice to the hopes and aspirations of the people. Hari Krishna 'Premi' and Laxmi Narayan Misra, influenced by Ibsen's plays, adopted his technique, and were bold enough to expose the ills of society, especially the problems faced by women. However, it was after 1936 that realism, in a true sense, dominated Hindi drama. The prominent dramatists of this realistic trend in drama are 'Ashka', Vishnu Prabhakar, Bhagwati Charan Verma, and Laxmi Narayan Lal.

Hari Shankar Parsai and Sharad Joshi have, with their pungent satire, underlined the hypocrisy, sham and deceit corroding our social and political life. The sketches (Rekhachitra), the memoirs (Sansmarana), the reportage penned by Mahadevi Verma, Prakash Chandra Gupta, Ram Briksha Benipuri and Rangeya Raghav also display their concern for the ills of society, and point out the inconsistencies and incongruities in our life.

Hindi essay is still dominated by intellectual analysis and literary graces which leave little scope for realistic portrayal. However, some of the essayists like Acharya Shukla, Hazariprasad Dwivedi, Nand Dulare Bajpai, Nagendra, Ram Vilas Sharma, Vidya Niwas Misra have discussed the problems of art and literature on a broader and universal plane and there is a streak of humanism in their exposition. To all of them, man is the centre of creative art and his welfare should be the main concern of all intellectuals, thinkers, philosophers and writers.

Thus, today, realism, in all its aspects and forms, has become the dominant note in modern Hindi literature.

S.S.G.
Gov.R.

REALISM (Kannada) as a literary theory is of recent origin, even in the West. The discussion of realism barely spans half a century in Kannada, while creative literature spans more than ten centuries. Early Kannada literature was linked to religion in several ways, and in the first extant creative work, *Vaddaradhane* (c. AD 920), it is a handmaid to religion. Yet there are realistic touches in these works. Even in *Vaddaradhane* the account of a love-infected prince and the description of two young princes, illiterate and ignorant, when they stand before the king, are delightfully realistic. There is psychological realism in the depiction of characters in the classical works, despite kinship with religion and their intention of presenting ideal men and women, an intention which leads to the creation of characters larger than life. From the point of view of realism the most remarkable work of the pre-modern period is Janna's *Yashodhara charite* (1209); the depiction of Amritamathi, the lovely wife of a handsome and virtuous prince, when she is caught in the coils of an abnormal sexual passion, is striking.

Vachana literature needs to be mentioned separately. The vachanas were not deliberately composed as literature but were the utterances of persons—some of them illiterate—intensely religious and at times passionately advocating social reforms, which became literature. They lay bare at times the agonies and the joys of utterly sincere devotees. In them are to be found both realism of presentaion and realism of content, as well as psychological realism. Similarly, the compositions of the Dasas (the servants of God) are passionate utterances of sincere devotees and critics of society.

One can speak of realism only with reference to Navodaya and later literature. In earlier literature, it is to be glimpsed occasionally. But with Navodaya literature a conscious desire to be realistic emerges. There is a curious mixture of realism in much of Navodaya writing. This is conspicuous in the poetry of the two major poets of the era, Bendre and Puttappa. D.V. Gundappa's *Mankuthimmana kagga* makes a brave attempt to see life as it is, to recognize the realities of life and come to terms with it. Its realism is characterized by a recognition of the many-facetedness of all phenomena and experience, and sober approach to life. G.P Rajaratnam's *Yendkudka Ratnana*

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padagalu seeks to look at life from the point of view of a man addicted to drinking, and employs rustic dialect; but the sophisticated mind reveals itself time and again.

The central tradition of the Kannada novel is realistic. There are critics who have asserted that there is really no 'tradition' of the Kannada novel since the only two significant novelists who wrote realistically were Shivarama Karanth and K.V. Puttappa. It is true that these are the towering figures, but until the early fifties novelists (like Devudu Narasimha Sastry) who did not seek to portray life as they saw it around them were few indeed. Gulvadi Venkata Rao's *Indira* (1899) and Bolara Babu Rao's *Vagdevi* (1905) ushered in realism in the novel. The former depicts the sorrowful life of a widow in an orthodox family and the latter exposes hypocrisy in religious centres. The most important of the novels before Karanth that appeared on the scene was *Madiddunno Maharaya* (1915) by M. S. Puttanna. The novel is didactic and introduces magic and an element of the supernatural. There is an idealistic strain in the novel. But it catches both the structure and the cross currents of rural life and is realistic in its depiction of most of the characters, particularly of those not at the centre. Karanth's *Chomana dudi* (1932) presents, with restraint but without glossing over the harsh realities, contemporary society with an untouchable at the centre, and registers the colonial experience. Both Karanth and 'Kuvempu' (K.V. Puttappa) have shaped the realistic tradition in the Kannada novel. They are concerned with the individual as well as the society that shapes his life in many ways.

Critical realism shapes these novels. Kuvempu's second novel, *Malegalalli madumagalu* (1967), is a more remarkable work than his *Kanuru heggadithi* (1936) because in the former a whole community is the 'hero', and the tendency to portray larger-than-life characters is held in check. Karanth sometimes changed his technique (as in *Alida mele* and *Mukajjiya kanasugalu*) but he has been the architect of the realistic tradition; moral criteria evolve as he portrays without sentimentality the men and society around him. Novels like Rao Bahadur's *Gramayana* belong to this central tradition. Adya Rangacharya ('Sriranga') stands out for his psychological and critical realism. His 'Anadi' and 'Prakriti' represent the two approaches. In drama the major figures of this era were T.P. Kailasam and 'Sriranga'. Kailasam's plays were avowedly realistic; his characters were not, as in the mythological and historical plays of the professional troupes, mythological heroes or supermen; they were ordinary men and women and, sometimes, mere boys; he was the first playwright to put a widow on the stage. The events which made up the plot were from the work-a-day world. There was serious purpose behind the rich humour; it was a didactic purpose. But what was lacking in was depth. And the peculiar 'Kannadanglo' he evolved seriously limited his appeal and his influence. 'Sriranga' was a growing dramatist, unwearingly experimenting. Beginning with realistic plays which examined the contemporary society critically, he went on to write plays in which he sought to go straight to the heart of the matter—and, in the process, sometimes became too intellectual and critical. His realism was not limited to fidelity to contemporary manners and ways; he sought to probe the deepest causes of change as well as deterioration. Not only contemporary India but the contemporary world challenged him. The intellect dominates. Neither Kailasam nor Sriranga founded a school or inaugurated a tradition. Masti's realism lies in the unravelling of the potentiality of human nature both for good and for evil; and this he pursues even when he uses mythological material or the supernatural element. Some of those like 'Ananda' (A. Seetharam) or K. Gopalakrishna Rao who wrote in Masti's tradition were really Romantics at heart. Nearer Masti's realism is Gorur Ramaswamy Iyengar.

The Pragatisheela Age was influenced by the realism of French writers like Flaubert and Maupassant and the social realism of Marxist writings. But what most of those writing achieved was realism of detail and a presentation. Some of these writers like A.N. Krishna Rao and T.R. Subba Rao were, in fact, Romantics who made realism their creed because of historical necessity. Genuine social realism shapes a few stories and novels of Niranjana.

Navya literature deliberately rejected the realism of the Pragatisheela Age. It used fantasy and dream experience in ample measure. Reacting against the earlier conception of character as stable and consistent, it achieved psychological realism in the sense that it more faithfully captures the tensions and flow of cross currents and contradictions inherent in human nature. Both in the novel and in the short story Navya achievement was high, while outwardly it seemed far removed from daily life. Novels like *Samskara* and *Mooru darigalu* and stories like 'Prakriti' and 'Nivritharu' capture the realities of the inner world and the interaction among men and women better than many writings with profusion of realistic details. To the fiction writer seeking to recreate the interior landscape the stream of consciousness technique and the monologue proved immensely useful.

The last decade has seen the rise of the Bandaya and Dalita school. There has been a return to the realism of the Pragtisheela days but without the lurking Romanticism and with a stronger commitment to Marxism. There is, therefore, more evident social realism. There is a more liberal use of dialects, particularly of rural dialects. This is literature which seeks to use the pen as an instrument of

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social revolution. It is interesting that the writing is growing more realistic in the sense that it recognizes exploitation in different guises and from different sources and not only the exploitation of the labour class by the capitalists; in other words, it is going beyond text-book exposition of class struggle. Another interesting development is the attention man-in-society has received from writers like Yashwant Chittal and Lankesh, who were earlier absorbed in the study of man in loneliness. Chittal's stories and Lankesh's *Mussanjeya kathaprasanga* are instances in point.

There are important names and works outside the schools mentioned above which need to be considered. By and large, the novel and the short story have been engaged in the delineation of society in a spirit of liberalism and humanism. A host of writers from H.L. Nage Gowda to Vyasaraya Ballala and Mirji Anna Rao have followed this path. In the last three decades women writers have come to the fore; and this has been their path too (with a few exceptions which include Rajalakshmi N. Rao and Veena Elburgi). M.K. Indira, Anupama Niranjana and Geetha Kulkarni, for example, have given us realistic novels in this sense. One of the most remarkable achievements of the realistic novel in Kannada, if not the most remarkable achievement, is S.L. Bhyrappa's *Griha bhanga*. It seems to be no more than a faithful recording of the happenings and the very words and actions of certain men and women in a narrow belt in the Old Mysore State. But the novel goes deep into the nature of the power of survival. It is realistic in the deeper sense that it portrays the will to survive clashing with the forces of destruction.

L.S.S.R.

REALISM (Konkani). The year 1946 was a turning point in Konkani literature. The liberation movement brought a new vigour into literature. The writer's contacts with the reality of life became more alive. All the works bear one meaningful similarity—they show an interest in social issues and turn away from the aesthetic principles of art. This shift in emphasis begins at once to reveal a characteristic tendency, i.e. social awareness, in the literature of this period.

B.B. Borkar's (1910-1984) *Painjana* (1960) expresses faith in Goans to break their chains and forge their own destiny. R.V. Pandit's (1917-1990) five collections of poems published after 1960 bring a new strength to poetry with the colloquial idiom of the folks in Goa, M.L. Sardessai's *Zaiat zage* (1964) depicts discontent at the existence of remnants of slavery and ignorance even after liberation. B.B. Borkar, M.L. Sardessai and R.V. Pandit paid the foundation for social realism in poetry, setting aside erstwhile predominant aesthetic values. In fact, there has been a tradition in Konkani literature of realistic and analytical writing, but now onwards it became the main trend.

P.N. Nayak's *Ga Ami Rakhane* (1976) introduces a new vioce in Konkani poetry. The poems of the volume arouse hopes in the minds of readers by the poet's extraordinary strength and potentiality for revolution. His empathetic description of the afflictions and agonies of the downtrodden is an authentic record both in idiom and in content. A feeling of despair is another remarkable feature of this period. 'Vascoyan' (1977), a poem by Prakash Padgaonkar, presents a heart-rending description of the growing city of Vasco. The theme of revolt against tradition appears again in the poems of Nagesh Karmali. Social content is the significant feature of his poetry. It is a poetry of revolt and struggle for social order, Moreover, there is greater political awareness in his poetry. These themes are obvious in his *Zorgot* (1979) and *Sanvar* (1979).

Ramesh Velluskar has enriched Konkani poetry by presenting the realistic descriptions of rural life. The woes of the labourers and the suppressed are reflected in his collection *Matee* (1983). C.F. D'Costa and Olivinho Gomes are other significant poets known for the realistic portrayal of the social world. D'Costa's *Soncyachekan* and Olivinho Gomes' *Punjailyo Paklleo* display righteous indignation at injustice and expose the hypocrisy of men. Tomazinho Cardozo, J.B. Moraes and Vijaybai Sarmalkar write on similiar themes, but Cardozo writes in a satirical mode to expose the duplicity in politics. Even at the beginning of the decade of the 80s we find poetry dealing with social issues. The veteran poet B.B. Borkar's *Sasay* shows despair at the state of things after the 70s in Goa. In spite of political freedom the poet finds that the people are in chains of economic inequality, ignorance and illiteracy. M.L. Sardessai's *Pissolim* expresses restrained anger at social injustice.

Social issues of the day, and concern for children and women are reflected in the poetry of Ramakant Zuarkar, Prabhakar Tendulkar and Vatsala Manjunath Rao.

Fiction in the realistic vein in Konkani literature has come into prominence only in the 70s. P.N. Nayak's *Achcheve* (1977), set in regional atmosphere, mirrors the distinct changes in the Goan peasantry during the last 25 years following the exploration of iron and manganese mines. The regional character of the novel is obvious from its theme, plot and character. Primarily a writer of rural life, Nayak in his second novel *Bambar* (1977) depicts the distinctive features and primary urges of the unlettered masses, and his characters speak in rustic dialect with a heavy folkloric accent.

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Ravindra Kelekar's *Tulasi* written in the realistic mode reflects the Goan tradition of thought and sensibility. Again, Tukaram Sheth's *Pankhlo* (1977) is a fine blending of romance and realism, and sets a trend in reconciling the claims of individual consciousness and social awareness. Karmelin (1982) by Damodar Mauzo has been hailed by critics as an example of moral realism. It depicts the life of Goans in the Gulf countries. Lancy Pinto Naik from Mangalore has also depicted life in the Gulf countries in her novels. Leo D'Souza, J.S. Silva and Stan Agere too describe domestic issues and plead for social justice.

The Konkani drama mirrors the social issues realistically. Here, too, P.N. Nayak is at the forefront. His one-act plays *Raktakhev* (1978), *Rakhon* (1980) and *Chowrangi* (1982) are noteworthy contributions to Konkani literature. Alienation, conflict between the old and the new, problems of communication and strained human relations are some of the major themes in his plays. N. Shivdas presents psychologically the oddities of human nature in his play *Pisantt* (1979). Dilip Borkar, Ashok Kamat and Ram Krishna Zuwarkar have also unfolded the social problems of the day-to-day life. C.F. D'Costa's plays expose sham and hypocrisy, Prakash Thali's one act-plays and Tomazinho Cardozo's plays deal with the lives of ordinary people. Both are critical in their approach and write in a satirical vein. J.L. Gomes deals with middle-class family life. Social and political disenchantment appears to be the major basis of Konkani drama.

The short-story writers in Konkani literature have penetrated the secret recesses of the human mind. They write not only about the elementary struggle for life, but carry forward the quest for an understanding of our lives as social creatures and as individual human beings. The only significant writer before the liberation was Shanni Goembab whose short stories presented a slice of life, but is was only after the liberation that realism crept in the form of short story. One of the most significant writers of the short story is Chandrakant Keni. His collections of stories, *Dhortari Azun Jietali* (1964), *Ashad Panvali* (1973), and his Sahitya Akademi Award winner *Vhonkal Pavani* emphasise human relations and human warmth. In most of his stories Keni recreates with great sympathy the socio-cultural life of the Goans after the liberation, Keni does not look back in anger or forward in fear, but around in awarness.

P. N. Nayak has widened the range of Konkani short story. His *Har*, *Pishantar* and *Muthai* reveal fundamental seriousness in his works. His writing many a time is in a pessimistic tone. He is a regionalist but transforms his local backyard into an image of the whole creative universe. Damodar Mauzo *(Ganthan* and *Jagrana)* and N. Shivdas *(Galsari)* display fine blending of romanticism and realism. Both have a sharp eye for the absurdities of life, especially Shivadas who focusses on obscenities of living. Another significant writer is A.N. Mhambro, whose *Panaji atam Mhatari Zalea* mirrors reality in a satirical vein.

Social consciousness pervades the stories of Olivinho Gomes. His *Man Oddata Voddana* depicts the life of ordinary people. The writer's emphasis is on the truth of feeling and behaviour rather than on the truth of ideas. Francis Saldanha and J.S. Alvares also deal with social issues. There are a few other short-story writers also who deal with emotional upheavals and sexual repression and frustration.

Many women writers have achieved distinction in the field of short story. Shiela Naik's *Oli Sanj* displays her empathy for fellow human beings and natural affections of childhood. One of the major writers of the short story is Meena Kakodkar. Her *Dongar Chauvalla* presents ironical portrayals based on realism. Very often she writes about the threatening pressures of modern living. Jayamala Danayat deals with homely joys and social issues concerning women. Jayanti Naik, a young woman writer, depicts rural life in the manner of P.N. Nayak. The women writers do not reflect the major upheavals in society, but they do bring to literature a distinct feminine insight.

Thus Konkani literature is strongly rooted in an identifiable locale and is largely realistic in its mode of expression.

F.F.

REALISM (Maithili) is ordinarily taken to be a modern phenomenon, but as early as in Jyotirishvara (*c.*1324) we find an acute sense of the facts of life, not only in his prose work when he describes a city, but also in his dramatic work *Dhurttasamagama* (Assembly of knaves) which required the introduction of the seamy side of life. Even Vidyapati (*c.*1360-1448) gave realistic details in his prose romance *Kirttilata* as well as in *Nacharis*. Moreover, even while expressing personal feelings of love or devotion, or describing such a shocking event in public life as the famine of 1873 (*Kavitta akali* by Fatur Kavi), the Maithili writers were realistic.

Realism as a literary movement or trend, however, was unknown in the past: literary endeavour then used to be either a sacred activity or a source of entertainment.

Realism appeared as a literary trend when in the twentieth century writers made contemporary life their subject-matter. Chanda Jha (1831-1907), Jivana Jha

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(1848-1912), Bhuvaneshvar Singh 'Bhuvan' (1907-1944), and Janardan Jha 'Janasidan' (1872-1951) in poetry, drama and fiction made realism a necessary element. Nevertheless, they did not make realism a literary movement. As yet, there was no conscious effort to emphasize the realities of life, howsoever gloomy or unpleasant, to arouse the conscience of the people and bring about a change in society.

This movement actually began with the publication of Vaidyanatha Mishra Yatri's volume of poems, called *Chitra* (1949). In a famous poem entitled 'Kavi ka swapna' (Poet's dream), the poet declared that the modern poet should see the realities and give due importance to the lower classes and ordinary things in life. In another poem 'Param satya' (Greatest truth) he enunciated that what matters in life is the materialistic truth, not the so-called Vedantic truth. Yatri also made his diction, imagery and rhythm reflect realism, and banished idealization, exaggeration, melodrama, etc. in the new literature that he wrote. Indeed, in an earlier work, the novel *Paro* (1946), he did not even fight shy of insinuating an incestuous love between close cousins and giving lurid details of the heroine's life. He kept on the realistic approach to life even in the diction and style of this work.

Others followed Yatri's example. Rajakamal Choudhary (1929-67) announced that the changed generation was writing poetry not for entertainment or embellishment or even as devotion. In the preface to his volume of poems, *Svaragandha* (1958) he boldly wrote of the inner realism that spoke more articulately than actual words of man and his predicament on this earth. Even in prose fiction Rajkamal did not mince words. In his short stories in general and in his novel *Adikatha* (1958) in particular he was fearlessly vocal; indeed, like Yatri's *Paro*, his novel also invited the opposition of the traditionalists.

Even traditionalists like Kanchinath Jha 'Kirana' (1906-89) turned radical. 'Kirana' was a radical in his language and diction too. In his short stories as well as one-act plays like *Karna*, he upheld uneasy and harsh reality, rather than tender idealization.

Ramkrishna Jha 'Kisun' (1923-1970) was an outspoken advocate of the new voice in poetry as well as prose. Other writers who advocated realism were Lily Ray (b.1933) in her fiction, Lalit (1932-83) in his short stories, Mayanand Mishra (b.1934) in his later poems, Somadeva (b.1934) in *Kaladhvani* (Accent of Time, 1965), Ramanand 'Renu' (b.1934) and Dhivendia (b.1934) in novels like *Bhorukaba* (Early dawn, 1965) and *Kado a koila* (Mud and the coal, 1980), Sudhanshushekhar Choudhary (1923-1990) in his one-act plays, and Mahendra Malangiya in his plays on rural life. Several other young poets like Kirtinarayana Mishra (b.1937), Virendra Malik and Gangeshi 'Gujan' (b.1940) produced realistic literature in its varied forms, exploiting Freud's psychology, Sartre's existentialism and Proust's stream of consciousness in one form or the other.

Though traditionalists have not stopped writing in their individual styles, yet even they too have been influenced by the new trend. Realism has, indeed, come to stay in modern Maithili literature as one of its most potent trends.

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J.M.

REALISM (Malayalam) as a mode of writing underscores the importance of man in relation to his environment. It seeks to project the vibrant realities of life through a direct, concrete and down-to-earth language. Realism emphasises the here and now, preferring the ordinary to the exceptional and the sensational.

Realism as a literary tradition may be understood as a historical trend rather than as merely relating to the content or form of a work. In Malayalam, the trend of realistic writing dates back to the ancient period, when the school of 'pattu' literature existed side by side with the ornate, classical Sanskrit literary tradition. Written in a simple, localised and lucid style, pattu poetry in its multifarious forms like ballads, narrative songs, work songs and reminiscences embodied the ideas and aspirations of a whole race. The trend of realism set by this corpus of literature extends down to the works of Ezhuttacchan, Puntanam and Cherusseri which, even while discussing philosophical, spiritual and mythical matters, are infused with a rare grasp of the complexities of life.

During the medieval phase, Kunchan Nambiar, the harbinger of 'tullal' poetry, emerges as a poet of great mass appeal. Adapting stories from the puranas to suit his purpose of creating a popular dance-drama (also called 'tullal'), he makes his motive clear: To entertain a huge army consisting of common soldiers, the mellifluous, simple Malayalam is the most appropriate. If a poet enters a thick jungle of hard, complex Sanskrit words, the soldiers will get up and leave the hall.' A humorist *par excellence*, his device for narration of the epic story is to give it a local habitation and a name, making it completely realistic and familiar to his contemporaries. For example, whether it is Hastinapuri, Dwaraka or Vidarbha, there are people from all castes of Kerala—like Nambudiris,

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Pattars and Nayars who hover around, and everything is described as it happened in Trivandrum or Ambalappuzha, his native town. In his tullal poems, apart from evoking humour, Nambiar also achieved the purpose of presenting a realistic picture of his contemporary society and directing his satire on the evils of that society

It was during the early part of the twentieth century that realism as an off-shoot of the western concept took root in Malayalam. After an exposure to western literature, prose became a popular medium of writing. Information, and not creation, became the purpose of writing, and it made literature more accessible to the masses. Prose itself branched off to several genres like the novel, the short-story, essay, travelogue, etc.

In the field of fiction, the development of realism is directly linked to the nineteenth century European novelists like Balzac, Stendhal, Zola and Flaubert. According to western terminology, realism is a major political, philosophical and practical issue which acknowledges a historical act of production, shattering old forms in the interest of a new and effective hold on reality. In Malayalam, Kesari Balakrishna Pillai, the veteran journalist, was the earliest stalwart who came under the powerful impact of European realism—French, German, Swedish and Russian. His paper *Swadeshabhimani* serialised novels having a contemporary significance.

By the third decade of the twentieth century, the novel became an established medium to portray realistically the sections, groups and individuals with a representative character, motivated by the ideal of social reconstruction. This brand of social realism may be seen as a powerful force in the works of all the major novelists of the day—like Thakazhi Sivasankara Pillai, Kesava Dev and Basheer. Inspired by Marxian ideology, these writers highlighted the want and privation in the lives of the underprivileged sections of society. In order to suit the subject-matter, the language also became simple, straightforward and realistic. Thakazhi, starting as an admirer of the works of Maupassant, wrote *Chemmeen* which depicts the life of the fisher-folk in the coastal areas of Kerala. In *Tottiyude makan* and *Rantitangazhi,* the note of social commitment is more pronounced. Kesava Dev also concentrated on the lives of the lower middle class, offering realistic portrayals of economic and social inequalities. *Odayil ninnu*, his outstanding novel, is on the life of a rikshaw-puller. His other novels include *Bhrantalayam, Ulakka, Rowdy* and *Ayalkkar.* Basheer, though as an artist more suggestive than outspoken, describes the various facets of the Muslim community in *Balyakalasakhi, N'tuppappakkoranentarnu, Mantrikappuccha, Pathummayute atu,* etc. The device of blending realism and romanticism is more manifest in the novels of S.K. Pottekkat—like *Vishakanyaka* and *Oru deshattinte katha.* A host of other writers like Uroob, E.M. Kovoor, M.T. Vasudevan Nair, Surendran, and Cherukad represent the different facets of realism in their novels.

In the field of short story too, the trend of realism became a powerful force. The major novelists like Thakazhi, Dev, Basheer, Uroob had all successful tried their hand in this field also; in fact, most of them seem to have begun with short stories and matured with the novels. In Malayalam, most, progressive ideas were disseminated through powerful stories. Thakazhi's important collections are *Changathikal, Inquilab, Makalute makal, Atiyozhukkukal*, etc, while Kesava Dev wrote *Pravaham, Jivitachakram, Deenamma* and *Bhavi varan.* Basheer pioneered the chain-story in Malayalam. Some writers have concentrated on portraying realistic pictures of their own communities, one of them being Ponkunnam Varki who wrote pungent stories on the Christians in Kerala, and the other, Lalitambika Antharjanam, who dwelt on the degeneration of the Nambudiri community, of which she is a member.

The influence of western realism was also seen in the field of drama, which earlier dealt only with puranic and historical themes. The drama of ideas represented by western dramatists like Ibsen, Chekhov and Bernard Shaw became a model for the Malayali writer, and contemporary issues became the subject of many realistic plays of the period. V.T. Bhattathirippad in *Ritumati* exhorted the progressive-minded Nambudiris to root out age-old superstitions and malpractices. Social realism is the driving force behind the plays of K. Damodaran (*Pattabakki*, describing the evils of the feudal order), V. Krishnan Tampi (*Innatte vanita*, on women's emancipation), K.T. Mohammad, Ponkunnam Varki, Chrukad, P.J. Antony and Thoppil Bhasi. Damodaran, Varki, Antony and Bhasi may be said to have openly and powerfully espoused political themes, with a pronounced communist bias. Bhasi's *Muladhanam* (Capital), *Sarvekkallu* (Survey stone) and the more forthright *Ningalenne kamyunistakki* (You made me a communist) were staged by the Kerala People's Arts Society (KPAC). A fresh note of realism under the direct influence of Ibsen was N. Krishna Pillai's *Bhagnabhavanam* which depicts the disintegration of an ordinary family. Recent interest in experimental techniques seems to have made the play in Malayalam move away from realism.

In the field of poetry, realism perhaps manifests itself as a movement more preocupied with the physical rather than the metaphysical world. Even though the trio—Vallattol, Asan and Uloor—heralded a new era of romanticism in poetry, Vallattol, charged with the spirit of nationalism, also used poetry for a contemporary social

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purpose, propagating the cause of freedom. The same note recurs in the poetry of G. Sankara Kurup during the middle period of this writing. During the later phase, N.V. Krishna Warrior spurns excessive romanticism and in his *Ninta kavitakal* (Long poems) and *Kurekkuti ninta kavitakal* (More long poems) opts for a balance between realism and imagination. Warrior was keenly aware of the changes in society like the mechanization in an urban society and the loss of personal identity. In his poetry, Warrior opposed injustice, oppression and inhuman cruelty. In K.P.G. Nambuthiri, Cherukad and the early poetry of O.N.V. Kurup, Vayalar Rama Varma and P. Bhaskaran, there is an unswerving allegiance to social realism in literature and Marxism in politics.

In Malayalam, with the advent of 'modernism' in literature, realism as a movement began to decline. Modernist tendencies, such as a negation of the values of the past, nihilism, scepticism, existential anguish, identity crisis began to dominate Malayalam literature from the sixties, but whatever be its manifestation, realism still continues to survive as a mode of writing in Malayalam.

Su.G.

REALISM (Marathi). The concept of realism begins its journey towards being a full-fledged literary genre in the nineteenth century with Balzac in France through his *La com'edie Humaine*. He was the first author to project a novelist as a scientist historian, recording and classifying the social life of a country in all its aspects, to use the succinct description of Peter Mercer. The trend set by Balzac and Zola in France and Tolstoy in Russia became the standard bearer of realism, especially in the novel. If Balzac and Tolstoy are the pioneers of the 'realistic' fiction, Marx and Engels could be called the fathers of criticism of the realistic school. In addition to the 'accurate and complete' description of the factual details of individual and social life, Marx stressed another important feature of realism: the movement of history and the impact that it has on the social and individual life. Being a realist writer thus meant relating one's material, both human and non-human to a certain a view of history or a *weltanschauung*.

The doctrine of realism in literature led to certain problems before long. Unlike the historian or the sociologist a creative writer is essentially trying to create a form which can suffer if an author tried to be accurate and complete like a social scientist or historian. George Lukacs tried to solve the problem by making 'form' a legitimate concern of the realist writer by underlining the essentially 'social'character of form.

The 'realistic' doctrine of literature influenced a wide spectrum of Indian writing. In Marathi, the modern fiction began essentially as realistic writing. Beginning with Baba Padmanji's *Yamuna paryatan*, the first attempts were necessarily realistic in as much as they tended to be very exhaustive in their descriptions of individual and social life. They also related to a movement of history to the extent that they were products of the 'modernising' zeal of early colonialism. High point of this writing seems to have reached in the fiction of Hari Narayan Apte, who described in vivid detail the contradictions (and the hypocrisies as well) of the traditional society in the new modernist milieu.

Early in this century, however, the confusion between realism and naturalism had taken its toll. Rajwade, in his seminal essay on 'Novel' (1905), put his finger on it. Hari Narayan Apte was the only contemporary author that he was willing to spare. In his criticism he brings out yet another aspect which 'realism' should have legitimately claimed. It is the emphasis on the historical character of the narrative. Hence his regret that the Marathi (actually Indian) authors were unmindful of the possibilities of fantasy as a legitimate narrative form.

During the twenties and thirties Marathi fiction tended to become either romantic or naturalistic masquerading as realistic. Phadke and Khandekar (the Jnanpith Award winner) and Sane are the best examples of the former, and Varerkar of the latter. It is during this time that the debate shifted to a largely vacuous and scarcely well-defined problem of 'Art for Art's or Life's sake'. This debate created the false polarities of art and life, content and form, technique and creativity. It was only in the sixties that Marathi fiction achieved a new lease of life in writers like S.N. Pendse, G.N. Dandekar, Bhala Chandra Nemade, and Dalit writers like Baburao Bagul and Shankarao Kharat, who could be broadly put in the realist category. Non-realistic or anti-realistic writers like Kiran Nagarkar, Kamal Desai and Gauri Deshpande would be a few other names worth mentioning.

Realism seems to have been a dominant tradition in poetry though. Poets like Mardhekar, especially in his poems describing ennui of the industrial, urban life, wrote poetry in the best realistic tradition. In recent years Dalit poets like Keshav Meshram, Daya Pawar, Yashwant Manohar and Waman Nimbalkar and left-wing writers like Narayan Surve seem to carry the banner of the realist tradition.

In drama, naturalism has reigned supreme. The Indian People's Theatre Association (IPTA), which was a major all-India phenomenon of the late forties and early fifties, began with a great promise. But before long the IPTA took the road of socialist realism, thus effectively

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closing what might well have been a major chapter in the history of Indian (certainly so in Marathi, Bengali, Hindi, Urdu and Telegu) theatre. Maybe, the failure occurred because the IPTA writers and theatre workers were unable to make up their minds on the question of realism and its socialist version. It is important to note this, because the failure of socialist realism does not in any way limit the possibility of realism as a socio-historical philosophy of literature, and a few of the Dalit and other 'parivartanwadi' (preferring commitment to complete change) writings in Marathi give enough ground for confirmation of this idea.

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G.P.D.

REALISM (Oriya) The authors of the ancient and medieval phase of Oriya literature were mostly religious or romantic in their outlook. They were indifferent to socio-political changes and were primarily guided by the literary ideals expounded by the Sanskrit rhetoricians. Hence their works deal with the superhuman deeds of the mythological characters, such as Rama, Sita, Radha, Krishna and Gopis or the romantic love of imaginary princes and princeses, along with their personal and devotional experience. This trend continued almost till the later part of the nineteenth century.

Orissa came under the British rule in 1803. Consequently, a revolutionary change took place in the socio-political life of the people. The spread of English education and the oppression and exploitation of the foreign rulers and their callousness during the natural calamities like flood and famine roused consciousness of the people of Orissa. Till then Orissa, as a separate province, was non-existant. With the object of bringing together the Oriya speaking people residing in the neighbouring states, the people were united and inspired to improve their condition. As a result, a new type of literature was produced during this period, different both in form and in content. Poetry, drama, fiction and essay of this period were based on social themes. Many of the old beliefs were challenged and authors began to write against social prejudices in order to bring about reform in society. The traditional, mythical or romantic themes were discarded.

Radhanath Roy (1848-1908), Madhusudan Rao (1953-1912), Gangadhar Meher (1862-1924), and Nanda Kishore Bal (1875-1928) took the lead in the field of poetry, and Jagmohan Lala (1838-1913) and Ramshankar Roy (1856-1931) in the field of drama. Credit goes to Fakirmohan Senapati (1843-1918), who created a new tradition by introducing realism in his literary creations. In his novels and short stories, he gave a vivid and realistic picture of the feudal society of the mid-nineteenth century, and created living characters. In them we find a unique combination of idealism and social realism. During this period Nanda Kishore, in his poems, gave expression to rural life with its rustic simplicity and pastoral beauty in a realistic manner in the language spoken by the country folk. Moreover, there was a direct impact of western literature on all the genres of Oriya literature during this period.

It may also be admitted that the romantic trend still persisted along with the new trend of realism. But very soon the leftist political ideology for the first time was introduced in Oriya literature. As a result, in the later works of many romantic poets we see a new realistic awareness and social consciousness. This is evident from the poems of Baikuntharath Pattnayk (1904-1978), Mayadhar Mansinga (1906-1973), Kunjbihari Das (b.1914), Nityananda Mohapatra (b.1912), Gyanindra Verma (b.1918), Krushna Chandra Tripathy (b.1911),etc.

In 1935, an organisation named 'Nabajuga Sahitya Sansad' was formed by a few political workers, who were influenced by the ideology of the Communist Party of India. In 1936, *Audhunika*, a literary journal, the mouthpiece of this organisation, was brought out. Bhagabati Charan Panigrahi (1908-1943), Anant Patnaik (1913-1987) and Gurucharan Patnaik were the founders and organisers of this organisation. They wrote stories, poems and essays depicting the ideals of a classless society free from exploitation. This was in fact a revolt against the traditional elitist literature. It emphasised socialist realism and portrayed the dreams of socially oppressed and exploited people. This trend has continued even after Independence. Sachi Rautroy (b.1918) and Manmohan Mishra (b.1924) took the lead in writing poems and songs depicting these revolutionary ideas. In the field of drama, Kalicharan Pattanayak (1898-1978) brought the social themes to the forefront.

The novels and plays written during this period depicted the grim realities of society, evils of untouchability, sufferings of the widows, social injustice, economic exploitation, and sufferings of the common man living in the countryside. This trend is reflected in the realistic novels and short stories written by Kalindi Charan Panigrahi (b.1901), Kanhucharan Mohanty (b.1906), Gopinath Mohanty (b.1914), Kamalakanta Das (b.1906-1981), Rajkishore Patnaik (b.1912) and Nityananda Mohapatra (b.1912). It may be admitted that realism, instead of being borrowed from or imposed by the west, became a natural phenomenon. Besides, the spread of the

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Gandhian Movement and the people's movement in the princely states of Orissa reinformed the trend of realistic depiction of the conditions of the common people.

The literature produced after Independence also depicted realistic themes, social problems and frustrations of the people such as unemployment, oppression, poverty, corruption in public life, etc. Among the poets of the period Janaki Ballabha Mohanty (b.1925), Chintamani Behera (b.1928), Sitakanta Mohapatra (b.1937), Ramakanta Ratha (b.1934), Brajnnath Ratha (b.1936), SaubhagyaKumar Mishra (b.1941), Rajendra Panda (b.1944), Rabi Singh (b.1932), Kamalakanta Lenka (b.1935), etc. are notable.

In the field of drama, Gopal Chhotaray (b.1920), Ramachandra Mishra (b.1921), Bhanjakishore Patnaik (b.1922), Kamala Lochan Mohanty (b.1921), Laxmidhar Nayak (b.1914), Pranabandhu Kar (b.1914), Manoranjan Das (b.1923) took the lead in portraying the weakneses of the men in power. The novelists of the post-war period took new characters from the lower strata of society, such as the tribals, fishermen, untouchables as well as a new class of political manipulators, drug addicts, criminals, unemployed youth, working girls, ruined landlords, call-girls, etc. in their works. Writers like Surendra Mohanty (b.1920), Bibhuti Patnaik (b.1937), Santanukumar Acharya (b.1922), Prativa Roy (b.1944) may be mentioned in this context.

In the field of short story the authors have shown their excellence in depicting the realistic picture of society with its complexities. Stories of Kishoricharan Das (b.1924), Bibhutibhusan Tripathy, Akhilmohan Patnaik (1927-1983), Achutananda Pati (b.1926), Manoj Das (b.1934), Ramachandra Behera, Tarunakanti Mishra, Rabi Patnaik, Basantkumar Satpathy, Rama Chandra Mishra, (b.1915), Mohapatra Nilamani Sahu (b.1926), Udayanath Sarangi, Choudhury Hemakanta Mishra (b.1938), etc. may be mentioned as examples.

Depiction of society as it is, notwithstanding overt romanticism and the use of oranate language, has been the dominating literary credo in Oriya literature in this century.

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J.B.M.

REALISM (Punjabi) is marked by two phases which may, respectively, be termed as physical and social. Physical realism or proto-realism as it may be called, is abundantly available in 'Qissa' literature that had its origin in the middle period, but remained a part of the literary scene till the end of the nineteenth century. Through the primal narration of love-tales of Hir-Ranjha, Sohni-Mahiwal, Sassi-Punnu and Mirza Sahiban, proto-realism of qissa-literature questioned the system of marriage by parental choice that denied the lovers the right to love on their own initiative and will. Alongwith, it condemned the narrow bigotry of the priestly class that forebade love marriage and sanctioned the other kind. The judiciary of the age also came in for criticism on similar grounds.

This proto-realism derived its *raison d' etre* from the natural functions of the human body without entering the social terrain. In *Hir-Ranjha*, the terrain was of the village common land along the river Chenab, where, after leaving his own village, Ranjha used to graze the cattle of Hir's father. In *Sohni-Mahiwal*, this terrain contracted to the spot on the bank of the river where, in the darkness, Sohni had nightly tryst with her lover. In *Mirza-Sahiban*, its temporal duration was shortened to a moment when, after her elopement, the heroine allowed the hero to rest his head on her thigh, under the shade of a tree in the wood.

Eating, playing, loving and sleeping on the terrain, the lovers assumed a character completely disapproved by society and its institutions. For example in *Hir-Ranjha*, the main focus of the 'gissakar' is upon the thighs, buttocks, belly, nose and mouth of the heroine. In the description of the human body as approved by the social institutions, these aspects have a place, but only for characterisation and individuation.

Proto-realism remained the stance of realistic literature in Punjabi till the end of the nineteenth century. From the beginning of the twentieth century, it gave place to social realism. On account of the changes implemented under the direction of the British government, the social terrain became more important than the natural terrain of life. Instead of bodily activities, the focus of social realism has been upon social relations the portrayal of which has been an important concern of all forms of literature in Punjabi in the first half of the twentieth century.

It was on an incipient note that social realism had its beginning in the writings of Bawa Budh Singh and Charan Singh Shahid. Typical of this naive form of social realism is *Chandra Hari*, a play by Bawa Budh Singh. In it is drawn a vivid portrayal of the indiscretions resulting from the excessive authority the government officials have come to exercise, and the misalliances to which educated middle class young men are subjected through marriage by parental choice. The responsibility for these indiscretions rests mainly with the persons concerned. Nowhere is this responsibility traced back to their class-character, class-consciousness and their role at a particular historical

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juncture. As a result, it is social realism all right, but of a naive kind only.

Only in the progressive literature is there an effort made to involve class-character, class-consciousness and their symbiosis in life-like literary characters, their experiences, relations and values. The main stance of this lierature is the contention that the power of human experiences, relations and values is determined by the economic, social and historical forces working in an immanent and latent manner. Naturally, the efficacy and significance of the feelings, emotions, ideas and thoughts of individuals are proportionate to their groundedness in class-character and class-consciousness. The *raison d' etre* of this critical realism is Aristotle's ancient dictum that 'man is a social animal' which can be discerned as operative in the male and female speakers of the poems of Mohan Singh and Amrita Pritam, in the short stories of Sant Singh Sekhon and Kulwant Singh Virak and in the novels of Surinder Singh Narula, Gurdial Singh and Narenderpal Singh.

Critical realism, the central mode of creative writing in the thirties and the forties, became dormant during the fifties and the early sixties. The reasons for these contrary developments may be found in over-emphasis on the contradictions that, on account of the national war of freedom, were operative in the earlier decades and the under-emphasis on the contradictions under the Nehruite ideology, in the later decades. From the later part of the sixties, this critical realism has appeared with greater vigour and dynamism, evidences of which can readily be found in the short stories of Prem Prakash, and the poems of Avtar Pash and Surjit Patar. Along with historical realism, critical realism in these writers is fraught with the existential concerns of life.

Related to this critical realism is biological realism that has marked the contemporary writings of Balwant Gargi, Ajit Kaur and Narinder Pal Singh, as seen, respectively, in *Dhuni di agg* (Smouldering fire, 1969), *Phaltu aurat* (Extra woman, 1970) and *Ba mulahza hoshiar* (Attention, Cometh the king, 1974). In these writings the focus of delineation shifts to sex which becomes the sole measure of life, especially in its bio-psychopathic capacity. To emphasise this shift further, the incestuous and homosexual proportions of sex are brought into focus. Sceptical of history, this disposition hints towards the destiny of those classes or forces which have either lost faith in the efficacy of history or are being themselves deprived of historical efficacy. Critical realism offers hope, however, of containing these aberrations before they become destructive of national and indeed of human culture.

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Te.S.G.

REALISM (Rajasthani), in medieval Rajasthani literature, is almost conspicuous by its absence. All heroic and erotic literature adhered to a pattern which was essentially idealistic in its approach and the dark side of life was almost ignored. However, one could point out a case or two where a realistic touch may by seen. Durasa Adha, the celebrated poet of the seventeenth century, offers a telling description of the extreme hardships faced by people engaged in various professions. His *Kartar bawani* mentions fifty-two professions. Opa Adha, a nineteenth century saint-poet, lays bare the lives of such Charanas who suffer physical and mental afflictions while seeking alms from their patron. Another Charan poet admonishes himself to take to peasantry instead of begging from donors. A striking example of this kind may be seen in *Chhapana ro chhand* by Umardan Lalas, who describes the horrors of the 1899 famine and the wreteched life of the peasantry which suffered physical and mental agony. Nothing can be more realistic than his description of the movement of famished men and cattle. How the village girls and women in tattered clothes were molested by city-based goons, is very effectively described by the poet.

But realism became sharply pronounced after the advent of progressivism. The atrocities afflicted by feudal and capitalist forces on the under-privileged and downtrodden classes of society were described in a number of ways by writers. Vyas Ganesilal 'Ustad' denounced the entire class of exploiters in his poems. The socio-political conditions of the post-Independence period were also criticised by him in his poem, 'Ustadan riaan'. He was much influenced by Marxism. Just as idealism was expressed earlier in an exaggerated tone, so has realism been over done at several places. There was a loud denunciation of feudal and capitalist elements in society. Those writers, who had kept silent over the lot of the depressed people, came out now vehemently to criticise social evils. Annaram 'Sudama' exposed the village money-lending class in his novels, dramas and short stories. Nrisingh Rajpurohit presented a satirical picture of rural education entrusted to novices. R.D. Shrimali gave a realistic picture of the sufferings of people during famine, exposing the village landlords in collusion with the police.

When new poetry was ushered in, the upcoming

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young poets became more vocal and presented a grim picture of society. As their writings are sometimes the outcome of their own frustration, they do not always carry conviction. Moreover, the new poets mostly look at the darker side of life. So far as Rajasthani literature is concerned, one may, therefore, generalize that realism, broadly speaking, is well expressed when the writers write about poverty, famine, corruption, social democracy, and evils and blemishes in our political life. The conflicts and struggles forming part of the metropolitan culture are yet to show up in this literature.

Raw.S.

REALISM (Sanskrit). A good deal of literature in Sanskrit is classical, romantic, devotional and spiritual. The idealism in these works is obvious. The hero—where there is one—is an ideal man or a god or a semi-god; the events involving the perfect characters are typical and the end is in a happy mould, often expounding a moral. The treatment of the outer world is selective, the guiding concern being the expression of the intended sentiment. Nature, a part of the outer world, is so selected and described as to serve the purpose of the sentiment.

In the midst of this literature, some works stand out as showing streaks of realism. Human nature is described as what it really is and the external world gets a more or less faithful treatment. Such works also do not point to an obvious ideal; the ideal is concealed and has to be surmised.

A vivid picture of India's social life, though in fragments, may be seen in such epics as the *Ramayana* and the *Mahabharata*. Later, it is in Bhasa's plays that we find a realistic treatment of life. Among his thirteen plays, the one that shows a whole world of realism is *Charudatta*, a play later used as a model for Shudraka's *Mricchakatika*. In *Charudatta* the hero is an impoverished but virtuous merchant and the heroine, a cultured courtesan in love with the hero. Perhaps for the first time in the history of Sanskrit literature the author moves out of the glittering royal court in search of hero and heroine, and the play consequently reflects the middle-class life. We also get a glimpse of the stark realism of political corruption. The king's brother-in-law is a law unto himself, and the lower class is represented by Sajjalaka, a thief.

Mricchakatika (The clay cart), a longer play than the incomplete *Charudatta*, has more or less the same story except that the events are carried forward here. The realistic features of *Charudatta* are found in this fuller play too. Sakara, brother-in-law of the king and a rejected lover of Vasantasena, the heroine, strikes her and she falls down unconscious. The crime is foisted on the innocent Charudatta who is condemned to be executed. Vasantasena, however, recovers in time and saves the condemned man. Earlier in the story, she sends some of her jewels to Charudatta's home in a clay cart which belonged to Charudatta's son. The play gets its name from this clay cart. The political realism of the later play covers a wider ground in not only because political corruption is sharply portrayed, but also because a radical solution is offered. Aryaka, whom Charudatta rescues from prison, marches on the city of the corrupt king—doubtless, a revolutionary deed. *Mricchakatika* is thus an outstanding example of realism in Indian drama.

A collection of fables which shows a good deal of realism is *Panchatantara*. A work in five parts, as the title itself indicates, this famous book expounds the realism of commonsense. It shows considerable insight into both animal and human nature. Vishnusharman's lessons to the princes, done through these stories, encompass reality on the level of conduct and the mind, and what is taught is often what is realistically feasible.

A third class of works noted for some kind of historical realism is the group of works on history. In Kalhana, author of *Rajatarangini* (1149), we find an example of historical realism. In fact, Kalhana describes good writing with the attribute 'bhutarthakathana' (a statement of what has happened), untouched by one's passions (ragadveshabahishkrita). In *Rajatarangini* basically a chronicle of the kings of Kashmir, the author's mind functions on another level of reality too. This is the level of the reality of destiny, a belief in an order of existence in which what has to happen necessarily happens. In his description of the kings and dynasties of Kashmir, Kalhana keeps this cosmic law of 'karma' in mind and gives his work the dimension of a supramundane realism.

An aspect to be noted about the Indian emphasis on realism is that the philosophic attitude towards the 'real' being 'really unreal', to some extent blunted the emphasis on realism. The tantalising phenomenon of writers maintaining their anonymity in their works is partly due to this attitude. Our attempts at reaching biographical realities in the study of works are frustrated by this fact. Realism thus in Sanskrit cannot be described as a dominant streak.

K.R.P.

REALISM (Sindhi), as a conscious movement, gained initial momentum in 1930s. Publication of Sindhi literary works based on realism was rather sporadic during the years 1930-56. However, the first short story based on realism was published in the *Saraswati* magazine in 1902 with the title 'Hura Makhia ja', which may be termed as,

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what in modern jargon is called, journalistic fiction. The story was authored by Lalchand Amardinomal.

Amarlal Hing'orani's two short stories entitled 'D'asu d'iyom ta kithan labhandi' (Tell me where shall I find her) and 'Ado Abdul Rehman' (Brother Abdul Rehman), which were published in the *Pulwari* magazine started by him in 1930, can be broadly termed as modern short stories based on realism. Hing'orani was a lawyer by profession and it does not escape one's observation that the clientele provided him with enough raw material and characters for depiction in his short stories. There are yet other stories of his published in the *Saqi* magazine in 1946 and 1947, which admit of his inclination towards realism.

About a dozen short stories by Mirza Nadir Baig were published in the *Sindhu* magazine during the years 1932-36. Out of these, in the stories like 'Mohinia ji diary' (Mohini's diary) and Achhut (The untouchable), Baig appears more realistic, and the rest follow the progressive trend.

Asanand Mamtora is at his best in the collection of his short stories, *Jivat* (The living, 1939). The characters in the stories are treated with psychological doses, and the narrative is lucid and gripping. Specially two short stories, 'G'anwarin' (The illiterate) and 'Vad'ero Ramzan' (Ramzan, the headman) are based on stark realism and demand special mention.

The full-blooded movement of realism in Sindhi literature is essentially the result of a confrontation between the progressive writers committed to ideology and other contemporary writers of the late 1950's. The angry young men of the latter group brought in a new, invigorating wind of change into the literary atmosphere of the day. This happened in 1958. The new writers, Mohan Kalpana, Guno Samtani and Lal Pushp, introduced a new philosophy to Sindhi literature, and characters and plots were given a new dimension in fiction. Of these three writers only Lal Pushp was neo-realistic in his approach. The other two were more romantic than realistic, although they, to an extent, did indulge in psycho-analytic techniques in their short stories. The psycho-analytic approach led in its own way to the depiction of reality of human behaviour. The basis of this new experiment was not only freudian, but also Jungian. The social reality gave place to the 'stream of consciousness' which now started taking roots in Sindhi fiction. The most successful among the contemporary writers depicting the 'stream of consciousness' was Lal Pushp. Many of his short stories in as many as nine collections, reflecting one or the other Freudian complex, reach a logical conclusion. Particularly, *Punar milan (Meeting again, 1966), Khal-ee khal* (Voids and voids, 1970) and *Karaz ji darkhast* (An application for loan, 1976) need special mention. There are a few stories of his like 'Hika sard deewar' (A cold wall), 'Boryata jo ahsas' (The time of ennui), 'Jawab jo maut' (Death of an answer) which stand apart from these complexes and reflect to some extent modern sensibility, though these cannot be assessed in terms of the 'new' story. More or less, psychic gelation is the main ingredient of Pushp's stories.

Mid-sixties yet witnessed another literary quarrel. Now this new batch of angry young men was more angry than the romantics and the contemporaries. These writers had naturally a new awareness of contemporary reality and of the changing Indian scene. They accused the 'stream' of consciousness' writers of unnecessarily probing the dark recesses of human mind and of producing in their works an uncalled for complexity. In fact, the modernists felt that the basis of the contemporary Sindhi fiction was crumbling and a new approach was needed in conformity with the changes which had so rapidly taken place. They insisted that the writer had to keep away from the Freudian filth and Jungian abracadabra in order to produce clean and healthy fiction.

Now, these new angry young men, the modernists, should be viewed, instead, as a rare example of the Sindhi greatness, the writers who were peculiarly responsive, especially in the mid sixties, to modern complexity. The greatness is in the effort itself, in variety of responses deliberately made to every possible level of experience.

The pioneers of the modern movement were Anand Khemani, Ishwar Chander and Vishnu Bhatia. They were followed by other writers like Harish Vaswani, K.S. Balani, Shyam Jaisinghani, Prem Prakash, etc.

In 1969, for the first time four Sindhi 'new' poets were presented to Sindhi readers in a special issue of the *Sindhi Times*. The poets were Harish Vaswani, Vasdev Mohi, Mohan Kalpana and Anand Khemani. This was a new poetry issue edited by Hiro Shewkani. The reaction of the readers was that of appreciation as well as doubt. And certain controversies ensued.

In March, 1974, a collection of anti-poems by Anand Khemani was published by Kalpana Kitab Ghar with the title *Bimar pirhi* (The sick generation). Some critics denounced the poems as filth, while some others pronounced them as the first real new-poetry published in Sindhi.

Anand Khemani's *Bimar pirhi* is not a collection of fragments, but a magnificent torso in which lineaments of anti-poems are visible to fix the head over. The introduction by Mohan Kalpana is a modest, masterly delineation of the work's dimensions and Khemani's deep identification. Some of the poems are shocking indeed, and strike against the well-established attitudes of thought and

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culture. But then, all this was done for depiction of modern realism in Sindhi poetry.

Vasdev Mohi's collection of new poems entitled *Tazad* (contradiction) was again published by Kalpana Kitab Ghar in 1975. The *Tazad* is the most appreciated collection of 'new' poems by a single author. Hardly any adverse comment by the critics appeared. It seemed that *Bimar pirhi* acted as a shock absorber and smothered the ire of the traditionalists and paved the way for the acceptance of 'new' poetry.

Later, in 1974, Koonj-Kavita publications brought out a collection of poems by Harish Vaswani entitled *40-76*. Harish Vaswani is considered to have initiated 'new' poetry in Sindhi.

Shyam Jaisinghani, in his collection of poems, *Vichhotyun* (The crevices, 1980), takes us to the world where souls are gnarled and the agony seems to be the only common measure of humanity. Mohan Kalpana's collection of poems *Jahaz's je deck te* (On the deck of a ship) could hit the news-stands only in 1983. Hari Kant's collections of poems entitled *Ughara awaza* (The naked voices, 1980 and *Lapa bhari roshni* (Handful of light, 1988) are set in the present time and imbued with a sense of a dread of encroaching authoritarian rule. The poems are full of pyrotechnics.

What distinguishes the above Sindhi 'new' poets is their compulsive urge to break through all barriers. They speak of their innermost thoughts and feelings and are always in the quest of the real, the stark, the bitter and the ugly.

In his collection of short stories entitled *Navambar ji akhrin rat* (The last night of November, 1976), Anand Khemani depicts the consciousness of a man exerting under the opposite forces of equal momentum, which have to be changed—the pulls as well as the momentum.

Going through the bulk of the stories of Vishnu Bhatia as compiled in *Chandramukhi* (1967) and *Sija ja tukra* (1972), one is confronted at certain places with flashes of artistic touches, but, on the whole, one would find only pernicious flareups, contradictions, structural deficiencies and romantic freaks. His earliest stories as compiled in *Dil ji basti* (Abode of heart, 1965) especially, are at once romantic and progressive.

Ishwar Chander belongs to the same school. Of course he has written too much and some of the stories may be termed as prosaic and stale, but most others are modernistic and representative. He has his own diction and tells the saga of his time. He deals with the human psyche in an objective way and depicts 'self-alienation' and 'fear' in a simple, explicit language. The collections of the best short stories to his credit are *Mual Makoro* (The dead ant, 1966), *Panjhe-ee ghar mein* (In one's own home, 1973), *Sakht chahre varo manhun* (A man with a hard face, 1980) and *Munhinjyu sata kahanyun* (My seven short stories, 1983).

K.S. Balani, who died young, was really an artist of no mean reputation. Although one of his stories 'Prabha ain Kranti' compiled in *Kath je sanche mein* (Within the wooden frame, 1971) is a 'stream' story and very successful at that, with symbolic narrative, yet the other stories like 'Kara jisma' (Defiled bodies) are modern short stories based on stark reality. He could have given much to Sindhi literature but for his untimely death.

Harish Vaswani is known more as a poet than as a short story writer. In December 1980, he brought out a compilation of his nine short stories *40-80*. The story 'Silsilo' (The continuity) in the collection is nearer the contemporary reality.

Leaving apart his stories compiled in *Nango asman* (The naked sky, 1968), in the subsequent stories Shyam Jaisinghani is 'new'. Some of the stories, especially the "Kuey jo maut" (Death of a rat—on rat race) and 'Irado jad'ahin ain jian jo' (Intention as and when it surfaces—on self-alienation) in the collection of his short stories entitled *Thongo* (Knuckle, 1970) and his earlier short story 'Rirhandaru waqt' (creeping time—on the ravages of time) will ever defy time.

Prem Prakash has wonderful subjects and fine technique through which he depicts man's complex situations and his suffocating environs. In one of his short stories Parun (The roots) he is face to face with the desperate situation the destiny casts him into, and wages his lone war with his 'condition'. The efforts fail and he is resigned to his fate and bears with the curse. The compilation *Villain* (1976) contains some of his representative short stories.

The Sindhi new story is sweeping in its range; it questions the present value-system, makes gibes at what is wrong and attempts at imposing a new meaning on life. It is not really philosophical in content, but it has all the compulsions of philisophy about it. The technical level is high and the values that make a good story—compression, subtle tone and micro-surgical eye—strike many readers as of high standard.

The first Sindhi new novel entitled *Hik shakhsa ji vasna* (Lust of a man, 1970) was that of Anand Khemani. The novel is a modern Gothic Passion Play with animalistic overtones, yet it depicts the reality of life.

The second modern novel published in Sindhi was that by Lal Pushp entitled *Huna je atam jo maut* (Death of his self, 1973). Pushp is at his best in this novel. Rejecting the conventional form, he portrays an anti-hero who goes deep inside himself to find a reason of his peculiar behaviour he has hitherbefore not been aware of. The author has administered psychological overdoses to the

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characters in certain situations and made the passages incomprehensive. His function is thus reduced to an exhaust pipe. It is, however, a successful novel in the 'stream of consciousness' style and won the Sahitya Akademi Award for the year 1974.

The third 'new' novel (we may, perhaps call it a novelette) was brought out by Motilal Jotwani with the title *Narangi traffic light te* (At the amber traffic light). The novel opens with the onslaughts of tension nearly throwing to the wolves the hubsand-wife relations. It is a thoroughly enjoyable reading up to the four chapters and up to that limit it has a tense, easily followed story line, culminating in a breathless chase of emotions and feelings.

The next modern novel that was brought out by the Koonj publications in 1976 is *Khahia je chautaraf* (Around an abyss) by Shyam Jaisinghani. The book is on anti-sentiment of a character who is deeply involved in life, so much so that his detachment and coldness are a refusal to recognise any priority among objects and events. He clings to his 'self', seeks refuge in the self-created shell to keep away the pressures of sentiment compressed by the social milieu he is forced to live within.

The last 'new' novel brought out in Sindhi with the title *Len bi* is authored by Param Abichandani.

Prem Prakash is presently the only'new' playwright published in book form.

One of the plays by Prem Prakash entitled *Morchabandi* (The baricade, 1979) is a political satire. In *Morcabandi* Prem Prakash just succeeds in achieving sensationalism by combining a dilution of the complicated infrastructure of the 'new' drama with the all popular phenomenon—speed—which makes the work of art seemingly an achievement for excellence.

The bulk of the present-day Sindhi literature follows the trend of realism. However, there are a few fictioneers and poets who still produce erotic works.

P.A.

REALISM (Tamil), a modern phenomenon that emerged under socio-political upheavals in the mid-nineteenth century, slowly entered Tamil literature, especially in the field of novel, not as a movement, but as an alternative mode of representing the reality. The history of realism begins with B.R.Rajam Iyer's *Kamalambal charittiram* (The story of Kamalambal, 1896), but as Pudumaippittan has rightly observed, the first part of Iyer's work is novel inasmuch as it portrays the reality of life, but the second part is merely a dream. A.Madhavaiah's *Padmavathy charittiram* (The story of Padmavathy, 1898) is still another example of realistic writing in Tamil. In the same way, C. Subramania Bharati (1882-1921) and V.V.S.Iyer (1881-1925) have tried to depict realism as a mode of style in their short stories. Bharati's 'Railway station' and 'Kanthamani' (1919) and V.V.S.Iyer's 'Kulattankarai arasamar' (The Pipal tree near the tank, 1919) and 'Kamala vihayam' (1917) are the best examples of realistic writing in the field of short story. All these writers thus opened a new vista in the field of Tamil writing by introducing realism.

In the name of realism, however, a group of writers associated with *Anandaviktan*, a popular journal started in 1929, promoted sensational writing, leading to commercialisation of literature. But in the forties, Pudumaippitan and R.Shanmugasundaram adopted the realistic mode of writing seriously through their short stories and novels respectively. The latter tried to offer a 'slice of life' in his novels, 'letting the facts speak' for themselves. Pudumaippittan's 'Mahamashanam' (The great cremation ground) and Shanmughasundaram's *Nagammal* (1942) are the best examples of the new mode of realistic writing in Tamil.

In the sixties, C.S.Chellappa and over a dozen other writers wrote their novels in a realistic vein. Chellappa's *Vadi vasal* (Threshold, 1959), Sundara Rama Swamy's *Oru puliyamarattin kathai* (The story of a tamarind tree, 1966), T.Janakiraman's *Amma vandal* (Mother came, 1967), and Poomani's *Piragu* (Afterwards, 1979) are important landmarks in the field of the realistic novel in Tamil.

The impact of realism was dominant for some thirty years from 1940 to 1970. During the same period, the progressive movement also gained strength. Writers like T.M.C. Raghunathan, D. Selvaraj and K. Chinnappa Bharati started writing novels in the format of socialistic realism. Raghunathan's *Panchum pasiyum* (Cotton and hunger, 1953) is the first novel in Tamil reflecting this ideology. Now more than a dozen writers in Tamil championed the cause of the proletarian class. Chinnappa Bharati's *Dhagam* (Thirst, 1975) is perhaps the most outstanding novel belonging to this group, depicting socialistic realism. Most of the novels written during this period are, however, works of slogan-shouting and propaganda.

During the eighties, the concept of realism took a new turn in the hands younger writers under the influence of French neo-realism. They were also receptive to the works of Latin-American writers, especially Gabriel Garcia Marquez. Tamizhavan's *Yeerkanave sollappatta manitharkal* (The people already mentioned, 1985) narrates the story of a family against the time span of three generations on the model of *One Hundred Years of Solitude* by Marquez. In such writings, however, simplicity, one of the major qualities of realism, is lost in the process of de-coding the text.

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In the field of drama, it may not be wrong to say that most of the Tamil plawrights have shown little interest in realistic writing. That is one of the reasons why good realistic plays are difficult to find in Tamil.

C.Ra.

REALISM (Telugu), as a trend in literary composition, was not popular in Telugu literature until after the Second World War. The beginnings of the trend can, however, be traced to the late nineteenth century. Gurazada's *Kanyashulkam* (1889), perhaps, is the first realistic work in Telugu, representing the spirit of the age. To reflect contemporary reality, Gurazada chose to use contemporary language in his play. His racy, colloquial style is deeply steeped in the local dialect. The writers of the pre-Independence era, like Gokhale, Karunakumara, Tripuraneni Ramaswami Chaudari, Gudipati Venkata Chalam, Kodavatiganti Kutumba Rao and others, created an atmosphere imbued with a new spirit of enquiry leading to a realistic understanding of the workings of the social and economic forces. They are practitioners of what we call 'critical realism' today. The ideas of dialectical or historical materialism and class conflict were still foreign to them.

The origin of 'committed' writing and socialist realism, however, is to be found in the inspiration provided by the Russian Revolution and the consequent founding of the first Marxist state in the world. The influence is not direct, but a great event like the Russian Revolution is bound to have a subtle impact all over the world. Even as early as 1928, Unnava Lakshminarayana makes a reference to it in his famous realistic novel, *Malapalli*. Indian writers like Premchand and Mulk Raj Anand, whose writings bear the impress of new realism, had a great influence on Telugu prose fiction. It was, however, in 1930s that Sri Sri heralded a new age in Telugu literature with his *Mahaprasthanam* in which he extolled Russia, praised Lenin, and vowed to dedicate his writings to the proletariat. 'Abhyudaya kavitvam' (Progressive poetry) was thus born and gradually it took roots in other forms of creative writing as well. Outstanding writers like Kodavatiganti Kutumba Rao, Chaganti Somayajulu, Rachakond Vishwanatha Sastry, Bina Devi, Kalipatnam Rama Rao, Vattikota Alwar Swamy, etc., wrote novels analysing the social problems of the day in the context of Marxist thought and class consciousness. Puripanda, Kundurti, Ajanta, Ramana Reddi, Arudra, Somasundar, Kaloji and others held the banner of revolt aloft in the field of poetry. In the field of historical and philosophical writing, Yetukuri Balaramamurty made a mark. If earlier realists employed colloquial language in their works, some of the new realists experimented with dialects.

The Revolutionary Writers's Association (*Viplava Rachavitala Sangham*) came into being in 1970 on the occasion of Sri Sri's sixtieth birth aniversary. This movement defines realism as a study of social relations on the basis of control of means of production, land being the principal one. It advocates armed revolution to end bourgeois social values and parlimentary democracy. It has chosen prose and lyric as forms most suitable for rousing the popular farm labourers, industrial workers and tribal people to action. Subba Rao Panigrahi, Gaddar, Sri Sri (of *Jhanjha*), K.V. Ramana Reddi and Vara Vara Rao propagated this movement. Tripuraneni Madhusudana Rao is their most vocal spokesman.

As against naturalism, critical realism and socialist reality of the revolutionary writers, we have a few writers who under the influence of Freud and Sartre have tried to explore the inner reality of man with the help of techniques like the stream of consciousness. Rachakonda Vishwanatha Sastry's *Alpa jivi*, Butchibabu's *Chivaraku migiledi*, Bhaskara Bhatta Krishna Rao's *Velluvalo puchika pullalu*, G.V. Krishna Rao's *Kilubommalu*, Vinukonda Naga Raju's *Ubilo dunna*, Navin's *Ampashayya*, N.R. Nandi's *Drishti*, Vaddera Chandida's *Himajwala*, R.S. Sudarshnam's *Samsara vriksham*, Vasamurty's *Ihaparalu* may be cited as outstanding examples of novels portraying psychological reality. But this can hardly be called a movement. In Telugu, the term 'realism' as a movement applies, perhaps, only to the revolutionary writings of today.

G.Sr.

REALISM (Urdu). There was no such term as 'realism' known in Urdu literature before the end of the 19th century, although a great realist, Nazir Akbarabadi, wrote his poetry in the middle of 18th century. It was the age of classical poetry. His greater contemporary, Mir Taqi Mir (1722-1810), steeped in classicism, left for us hundreds of lines of his exquisite ghazal which have the stamp of realism, a kind of direct poetry depicting his cruel age, the devastation of Delhi by the foreign invaders, the degradation of man under the incompetent rulers and the greedy amirs of the court, the conflict of Marathas and the Rohilas, the blinding of kings and the starvation of the people including the princesses of the Red Fort. His autobiography in prose is an authentic document of his age recording the lawlessness of the Empire, the movements of the plundering hordes and even the defeat of the Marathas on the battle field of Panipat. Later, in the middle of the 19th century, Ghalib (1797-1869) wrote the simple prose of the modern age without ornamentation.

It is surprising, yet creditable, that Urdu poetry was

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secular in the middle ages, and reflected social and political consciousness. It has recorded the intrigues of the East India Company, the defeat of Sirajuddaula in 1757 on the battlefield of Plassy, and other events leading to the slavery of the country, the revolt of 1857, the new awakening of the Indian people, the various phases of the freedom struggle, the revolutions of the 20th century and the achievement of Independence in 1947. After Jawaharlal Nehru's speech when India awoke to freedom at the hour of mid-night, it was Iqbal's poem which was sung in the Constituent Assembly: 'Saare jahan se accha Hindustan hamara.'

Realism found poweful expression in the satire of Sauda (1713-1780), great poet of ghazal and qasida. His poems in *Shehr ashob* (On the ruin of a city) are very powerful social documents. *Tazhik-e-rozgar* (Denunciation of times) is the description of an impoverished horse of an impoverished nobleman, symbolising the political and moral decadence of the age.

With the final defeat of the Indians in the War of Independence (1857), the sun of Urdu poetry set. It was an age of decadence after Ghalib and Anees (1802-1874), reflecting spiritual crisis. At this moment of history appeared four great personalities who were exposed to English literature and European science. Syed Ahmed Khan of Delhi, later known as Sir Syed, was a reformer and educationist, the founder of Anglo-Muslim Oriental College on the pattern of Cambridge and Oxford, which became Aligarh Muslim University in 1920. His attention was drawn to modern knowledge and science by Ghalib before 1857 and was told in clear words: 'The worship of the dead was not creditable.' His close associate was a disciple of Ghalib, Altaf Husain Hali of Panipat (1837-1914). He was a poet and a critic who, for the first time, laid down the principles of criticism in Urdu, attacked the decadent poetry of ghazal and gave a call for revolution in poetry, along with his literary comrade, Mohammad Husain Azad of Delhi (1830-1910). The fourth one was a brilliant scholar and historian, Shibli Numani of Azamgarh. His approach to history was scientific in the sense that he believed more in the role of the people than the culture of kings. He criticised the older Muslim historians in no uncertain terms, who glorified, according to him, the despotism of the rulers of Asia. His history of the Persian poetry, *Sherul Ajam* in six volumes is a classic in which the socio-political background of poetry has been taken note of for the first time.

They were pioneers, yet they revealed the weakness of poineers. They wrote didactic poetry (Hali) and agitational verses (Shibli), literary histories (Shibli and Azad) and biographies (Shibli and Hali) and scientific essays (Sir Syed). Thus, they laid the foundations of the modern Urdu literature. This is known as the Aligarh Movement in Urdu literature. Azad and Hali laid the foundations of a new kind of 'Mushaira' where poems on specific themes were recited, and not the ghazals of old style. They believed in the interdependence of life and literature and called their poetry 'Natural poetry'. This was their definition of realism. Sir Syed was denounced by conservatives and the fundamentalists as a 'Kafir' and worshipper of nature. Their natural poetry was totally opposed to the fanciful and exaggerated poetry. Much of it has become outdated, but the greatness of this lies in the fact that it made the great writing of the future possible. The greatest poet of the Aligarh Movement was Iqbal, who acquired the status of a world poet. The Progressive Writers' Movement inherited his finest traditions and carried them forward.

The expression 'Natural poetry' did not survive. The beginning of the 20th century was the dawn of a new realism with Iqbal and his younger contemporary, Premchand, playing the leading role. The emergence of a new middle class gave it a new vitality. The freedom movement had started gathering strength and helped in moulding the consciousness of writers. Patriotism ran like stream of fresh blood in the veins of Urdu literature. Abul Kalam Azad, a disciple of Shibli, shot up like a fiery star on the firmament, and a young Aligarh student, Hasrat Mohani, after his graduation, went to prison instead of joining the Government service. He was a born rebel and revolutionary who joined the ranks of Tilak in the Congress. He studied Marx and Lenin in prison and called himself a Muslim socialist. He did not write much political poetry. His real contribution is in the field of love poetry full of robust earthiness. The beloved of his ghazal does not resemble the classical courtesan or the princess of the Mughal palace. She is an ordinary middle-class girl who would come out to meet her lover under the hot summer sun without shoes on her feet. As a fearless journalist, Hasrat Mohani stands on the same pedestal with Abul Kalam Azad, Maulana Mohammad Ali and Zafar Ali Khan, the brightest names in this field. This too was a process in the development of realism. With the exception of Maulana Azad, all others were poets. Azad's political writings had a poetic flavour and his vast erudition was delightful. This style was a little removed from the realistic style, but it gave fire and passion to his political rhetoric. Some of his court statements are master-pieces of literature.

Iqbal sang from prophetic heights. His realism had a philosophical framework. His direct statements against imperialism and its culture, and in favour of freedom and dignity of man are great examples of didactic poetry. In prose, the biggest contribution is that of Premchand, who

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blended his realism with idalism. The oppressed peasant of India comes alive on the pages of his novels and short stories. He not only depicted the tragedy of the peasant, but also his great strength. He lived in poverty to enrich Urdu language, and later Hindi also. He was inspired by Tolstoy and Gandhi, and towards the end of his life by the Russian Revolution and Gorky. The stamp of Gorky's *Lower Depths* is clearly reflected in the last story of Premchand called 'Kafan' (The shroud). This was the turning point in Urdu fiction, carried forward by Krishan Chander, Rajender Singh Bedi, Manto, Ismat Chughtai, Ahmad Nadeem Qasmi, Shaukat Siddiqi, Hayatullah Ansari, Khwaja Ahmad Abbas and many younger writers of the day. In between Premchand and the progressives stand some famous writers like Sudarshan, Ali Abbas Husaini, and Suhail Azimabadi.

In poetry the romantic revolt led by Akhtar Shirani and Josh Malihabadi was responsible for the change over from classicism to realism. Along with the social and political themes of the modern age the poetry of love and nature reflected modern sensibility expressed through fresh images taken from everyday life. The abstract concept of beauty of the classical period took the form of Indian woman in flesh and blood. This realism embraces the themes of the third world also where an epic battle is being fought for liberation aginst neo-imperailsim. The most representative names are those of Firaq Gorakhpuri, Hafeez Jullundhari, Faiz Ahmad Faiz, Akhtaruliman, Makhdoom, Majaz, Jazbi, Jafri, Parvez Shahidi, Qasmi, Kaifi, Sahir, Majrooh, Nazish Partapgarhi and the younger poets like Ahmad Faraz, Zohra Nigah, Famida Riaz, Sajida and Zahida Zaidi, Shaz Tamkinat and many others. They include radicals and rebels both. The latest expression of realism in Urdu is the poetry of protest.

A.S.J.

REDDY, BALA SHOWRI (Hindi; b. 1928) was born at Gollala Gundur in district Cuddapah, Andhra Pradesh. He is the editor of *Chandamama* (Hindi) a popular children's magazine published from Madras. Quite early in life he freed himself from linguistic inhibitions when he met Mahatma Gandhi during his visit to Madras, and soon turned a multilinguist. He wrote novel after novel in Hindi from 1954 onwards. He has written some forty-five books in Hindi, the more popular among them being *Zindagi ki rah* (1962), *Yah basti ye log* (1963), *Bhagna seemayen* (1965), *Sabri* (1959), *Davanal* (1979), *Swapna aur satya* (1968), *Baristar* (1967), *Lakuma* (1969), *Professor Prakash aur Purchayen* (1971). To him writing was not for living but for service to society, as he strongly reacted to the terrible sight of our society writhing under the evils of dowry, unemployment, poverty and ignorance, while politics became caste-oriented. He felt the futility of law trying to bring about the desired social change, and so he grasped his pen to prove that it could be mightier than the legislature. His merit was soon recognised, and he received several awards and honours. The crowning glory of his literary career came in 1983 when the third World Hindi Conference at Delhi honoured him. Reddy's magazine for children, *Chandamama* has won great popularity all over the country. It offers to children good reading material, and entertains as well as enlightens them.

D. Su.

REGE, PURUSHOTTAM SHIVRAM (Marathi; b. 1910, d. 1978), distinguished Marathi poet, began to write when he was still at school, where he was introduced to Sanskrit literature by his teacher, Moreshwarashastri Kale. His first book of verse *Sadhana* was published during his last year at college in 1931. The same year he left for England where he studied at the London School of Economics for three years. On his return he began his professional career as a lecturer in Economics, a subject which he taught at various colleges till his retirement.

Phulora (1937), the first collection of poems written after his return from England, contained, what Rege was to declare later, 'the creative principle at work in various forms in life and the embodiment of this principle in female form in human life'. The book was dedicated to the poet's mother and to his beloved, and has poems like 'Abhisarika' which carry the rhythm of short-lived expectancy so characteristic of his work. *Phulora* was followed by *Himaseka* (1943) and later *Dola* (1950). Rege says that his main interest is in the detail and not in the totality, that he is more intent on capturing the intensity of one among many experiences than dwelling on their variety. He describes the process of his poem-making thus : 'The starting point is simple enough—something small and special in some incident, a word uttered, a thought which enters the mind while one is reading something... A line takes shape. One feels that one wants to put aside everything and start writing.'

The poems in *Dola* are vignettes on the borderline of the lyric and the Sanskrit 'muktaka'. The language is unadorned, striking at the very root of utterance itself, and its brevity offers strange and strong support to the meaning. The meaningful alliteration in 'Lampata ole vastra howuni, anga anga tava limpuna ghyave', expressing the rhythm of the poem, becomes its essence.

In the poems of *Gandharekha* (1954) words embody even more sharply the impress of an experience. Then came *Pushkala* (1960) and some of its poems closest to his

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heart. He felt that words here, while they retained their 'word-being', reached out beyond the familiar to suggest unexpected shades of feeling.

By and large, the creative principle in his poetry works through the elemental forces in nature and the female form. Wind and water, eyes and lips mingle effortlessly. For instance, in the poem 'Punarbhet' (in *Dola*), space is crowded into the beloved's eyes, blue mountainsides lean on her lips, long drawn-out ploughed furrows line her cheeks. In *Pushkala*, however, these forces of nature determine the tempo of a dialogue, its texture and even a relationship. In *Dusara pakshi* (1966), the poems reach a further point of complexity, and the poems in *Priyal* (1971) represent continuation of this process. Perhaps one misses in Rege's poems a sharp awareness of the contemporary world, but if the poet mentions its existence (e.g. in 'Paper' from *Gandharekha*), it is as though he was reminding himself or the reader that, if he chose to, he could write in that vein too.

When Rege does write on an event of crucial or natural import (like Gandhiji's death), he brings it within the vortex of his own vision of me, you, and the world dissolved in one.This is in sharp contrast with B.S. Mardhekar's poem on the same event where man's indifference to what has happened is conveyed with force and immediacy. The single-minded devotion to his own experience is evident even in Rege's approach to the writings of others. In the early sixties, he translated some works of Brecht and Pasternak. His critical articles in *Chhand*, which he edited for six years (1954-60), also bear the stamp of his own creative process.

Rege's preoccupation with this dissolution of separateness or rather merging of identities to embrace all creation is extended to his prose writing. His collection of short stories *Roop-katthak* (1956) and *Manava* (1968) suggest, with the utmost sophistication, a mood, a situation, with woman in focus. This is also true of his plays *Rangapanchalika ani dona nataken* (1958). They are only another version of his poetry. *Rangapanchalika*, based on an episode in the 'Virata parva' of the *Mahabharata* has Uttara begging Brihannala to guide her brother's chariot and bring back trophies from the battle — the enemy's banners to clothe her dolls. Once victory is won, Brihannala is revealed as Arjuna, and Uttara is to be given away in marriage to his son Abhimanyu. Did Arjuna go to battle because she begged him to? Or was she only a link in his total destiny to fight the Kauravas? She had surrendered and dictated her first awareness of womanhood to Arjuna and she can now only re-live the tremulous ecstacy of that moment as she prepares herself to face life as his daughter-in-law. The mood of acceptance appears again in 'Kalayavana' where nobody can define Krishna (even as they all seek desperately for him) except for Radha and perhaps Kubja (Why impose the fetters of coming and going on him? All paths must be left free for him. Where he goes will be our path. There is no other. Each has to be all). The vision is expressed again in his prose works *Savitri* (1962) and *Avalokita* (1964), and to some extent, in *Renu* (1973) and *Matrika* (1978).

Urvashi, Ahalya, Radha are all names that clothe the same experience—one brief instant of joy with the self, annihilated and forgotten—which places Rege in the mystic tradition, but with a modern slant of self-denigration, amounting to sarcasm. There is no romance in Rege's work, no earthiness, not even eroticism in the accepted sense. The brief moment of physical intimacy may be savoured, treasured, only as a timeless instant of joy, but it is a meeting of bodies:

> Far, far from beyond
> Wind's impetuous haste,
> I only repeat what I can tell,
> After here there is nowhere.

The rhythm in his writing is carefully wrought and words are 'created' to match a mood ('Tridha Radha' in *Gandharekha* or the last word 'udasini' in 'Khuna' from *Pushkala*). Marathi gender being grammatical and not natural (as in English), Rege uses inanimate objects ('Kalokh' - darkness - masculine; 'Khidki' - window - feminine in the opening page of *Avalokita*) to anticipate the arrival of a visitor, the setting for the start of a relationship.

Time, place, age, physical characteristics are subordinated to the need to capture the experience of coming together, to the realisation that it cannot be stretched, that it does not have either a past or a future. In a sense, this vision frees Rege from the confines of any 'school' of poetry and places him in a class by himself with no ancestors or descendants. His unique contribution to Marathi literature was recognised not only in the numerous awards which his works received, but also in his election as President of the Marathi Sahitya Sammelan in 1969.

Perhaps, the quotation from Ludwig's *Goethe*, which Rege used to introduce *Avalokita*, is true of his own writing:

> 'As with Leonardo and Kepler so with Goethe casual experience was raised to vision, and vision widened to embrace the form: for it is with these phenomena as with poems - I did not make them, they made me.'

Ku.M.

REGE, SADANAND SHANTARAM (Marathi; b. 1923) taught English at Ram Narain Ruia College, Bombay. A

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writer of varied literary forms, fantasy and farce go hand in hand in his writings.

His *Jivanachi vastre* (1952), a collection of stories, gives us a sharp insight into the prevalent inequality in our social system. The influence of Chekhov is evident in his writings. *Chandava* (1959) and *Masa ani itarkatha* (1965) are among his other collections of short stories.

Aksharvel (1957), his first collection of poems, is mainly nature poetry. The pictorial quality of his poems and their vivid imagery won him acclaim as a poet of promise. Drifting occasionally into abstraction, his poems like 'Bhaas' and 'Matpritichya kabaripashi' reflect the spirit of resignation. *Chandoba chandoba* (1959) and *Zopalyachi baag* (1965) are his books of verse for children.

Rege went to Norway on a Scandinavian Fellowship for Cultural Studies in 1961. He studied the Norwegian language and in 1963 translated Ibsen's *Brand* (1866) into Marathi. His other translations of the Western classical plays include *Jayaketu* (1959), *Badshah* (1966), *Gochi* (1974) and *Raja Oedipus* (1977). His translation of V. Mayakovsky's poems *Pant ghatalela dhaag* (1972) won him the Maharashtra State Award and also the Soviet Land-Nehru Award.

La.B.

REH, VASUDEV (Kashmiri; b. 1926) was born in circumstances of abject poverty. His health was poor in his childhood and the most unfortunate thing that could happen to him was that he went blind early in childhood. He could not continue his studies. However, his friends would read to him and thus he became familiar with Urdu and Hindi poetry. He was influenced by the Progressive Movement and composed poems on patriotic themes. He is a staunch supporter of national integration, secularism and socialism. He has a sensitive ear for the musical and rhetorical qualities of the language, but is defficient in visual imagination. His poetry often lacks metrical accuracy. The first collection of his poems is entitled *Shabgard* (Night watchman,1964) which is full of beautiful phrases and alliteration.

Sh.S.

REHBAR, AVTAR KRISHEN MAM (Kashmiri; b. 1933) is a well-known short story writer, playwright and critic. He did his M.A. from the University of Kashmir, joined Khalsa School as teacher to start with, and then worked with the Department of Census as Socio-economic Investigator for some time. Later on, he joined Radio Kashmir, Srinagar, as script-writer and is now a Producer there.

His works include *Tobruk* (1958), a collection of short stories, *Mokhta lar* (1959), and in collaboration with Naji Munawar a collection of short stories for children and *Kashri adbuk tarikh* (History of Kashmiri literature, 1965), which received the State Academy of Art, Culture and Languages Award, and *Kashur nasr* (Anthology of Kashmiri prose, 1967). Some of his short stories have been translated into different Indian languages. His plays, *Talaash, Wolherish, Badshah, Reh ta aab, Ba chus choor* and *Deda rein* are considered significant contribution to Kashmiri literature.

C.L.C.

REHBAR, HANSRAJ (Hindi; b. 1913) was born in a village of Patiala state. A writer with leftist political leanings, he was arrested for his anti-government activities first during the 'Quit India Movement' of 1942 and then during the Emergency (1977). His first work was published in 1938. Since then he has been continuously writing. His major literary works are: Fiction: *Uphas* (1947), *Nav kshitij* (1947), *Dharati ki beti* (1947), *Kankara* (1953), *Kissa tota padhane ka* (1971), *Mithak ki maut* (1971), *Adim purkhe* (1977), *Dishahin* (1980); Criticism: *Premchand—jiwan aur krititva* (1950); *Pragativad punarmulyankana* (1966); Translation: *Khandahar* (1977); Others: *Jawaharlal Nehru benakab* (1969), *Ghalib benakaab* (1970); *Gandhi benakab* (1971); *Yodha sanyasi Vivekanand* (1979); *Bina reedh ka adami* (1979); *Tilak se aj tak* (1980) and *Mao tse Tung* (1982).

He has also translated short stories of the Urdu writer Shaukat Thanvi. *Kissa tota padhane ka* is a satire in which the author, through the hero Manisha, tells us how the idealism of an intellectual is shattered by temptations offered by wealthy people in modern society, which is greatly influenced by the capitalist system and is manipulated by it to its own advantage.

The story of *Adim purkhe* goes back to the prehistoric age. Revealing how the matriarchal society was replaced by the patriarchal society, it enables the readers to understand the history, philosophy and development of mankind from the Marxist point of view.

Gov. R.

REKHTI (Urdu) is a form of verse peculiar to Urdu poetry in which the poet assumes the persona of a woman and gives voice to her emotions and feelings. But it is not merely a woman's outpourings of the heart. The special characteristic of rekhti lies in an unrestrained expression of a woman's sensuous desires and sexual urges. That is why it frequently touches the fringe of obscenity, lustfulness and moral degeneration. The language being absolutely that of women, rekhti thrives in the special idioms, mannerisms and accents of women. That was why Hashmi Bijapuri characterised rekhti as 'Ui ki booli' (Language of female mannerism). In India, the segregation of sexes

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stood as a stumbling block hindering easy communication between men and women. This is the reason why there was a substantial amount of difference between men and women not only in their attitudes, preoccupations, habits and manners, but also in the language used by them. Many words used by men unabashedly could not be used by women because of their natural shyness and modesty. Hence they communicated their intentions through suggestions and the use of metaphors and symbols. In this way, their language came to acquire a characteristic of its own, quite distinct from that used by men. The age-old beliefs and superstitions of women also gave birth to new coinages or the old words came to acquire rich, associative meanings, in addition to their literal ones. The prayers of women, their blessings and good wishes, even their abuses and curses, were invested with a special meaning and all this became an integral part of rekhti.

The main motifs of rekhti are the manners and customs of women and their emotions and feelings. It also gives an insight into the society and culture of a certain period in Indian history. The poets of rekhti have preserved for posterity women's dresses, jewelleries, the elaborate paraphernalia of female beautification, articles especially used by women, their beliefs and superstitions, in their couplets. A searching analysis of these elements reveals a certain stage in the cultural life of that period with which the new generation is not acquainted. Thus, rekhti preserves that period from the ravages of time.

There are basic differences between the language and diction of ghazal and that of rekhti. The symbols used in ghazal are so rich in suggestiveness, flexibility, subtlety and comprehensiveness that not only did ghazal express effectively the finer and deeper feelings of humanity down the ages, but also became a mirror of contemporary life.

In rekhti, the poet does not concern himself with such deeper questions as the relation of man with the universe, nor does he analyse the feelings of the individual from a cultural perspective. Rekhti-poets had no interest either in mysticism or philosophical questions, nor did they have any didactic purpose. Thus, while ghazals are full of insight into the reality of things, rekhti deals with trivial experiences and the little joys and sorrows, follies and foibles of humanity. While ghazal touches the height of imagination, rekhti derives its sustenance from the psychological analysis of women and the voluptuous aspects of their personality. Most of the poets wrote rekhti in imitation of the structure and style of ghazal.

As a literary form, rekhti had a dubious reputation. It was the product of a decadent culture and was obsessed with sensual and sexual pleasures, and wallowed in obscenity and lustfulness. Like other forms of Urdu literature, rekhti also had its origin in the Deccan. The first Urdu poet who wrote rekhti was Lutfi, though in his compositions the elements of rekhti are rather scanty. Shahbaz Husaini, Malik Khushnud and Hasan Shauqi are the poets who made significant contribution to this form of poetry. In the complete works of Ali Adilshah Sani (1638-1672), four rekhtis have been included. The important thing about these rekhtis is that we find no trace of obscenity or sexual perversion in them. The rekhtis of Shahi are sophisticated and elegant. In this regard, the name of Hashmi is also important. He was the court-poet of Ali Adilshah Sani. Hashmi was the first poet who invested rekhti with its special characteristics. In the rekhtis of Hashmi, we get a true picture of a woman of that time. The poet has thrown light on the dresses, jewelleries, domestic articles, intoxicants, etiquette of the dining table and the different ways of female beautification. Muazzam also wrote rekhti, but he did not seem to be interested in it.

If we take into account the poets of Golkonda, the name of Mohammad Quli Qutb Shah comes foremost to mind. The apt and competent treatment of the motifs of rekhti establishes him as the best rekhti-poet of the period. In his rekhtis, Quli presents himself as the 'Shama' (the candle) and his twelve beloveds as 'Parwanas' (moths). Every beloved wants proximity with Quli by drawing his attention to herself and this creates rivalry and competition amongst them. In the rekhtis of Quli, we find greater dynamism and multiplicity. Wajhi uses such vulgar words as 'boond' and 'lal' for the beloved. Some rekhtis can also be found in the works of Ghawwasi, but the special feminine quality is lacking in his diction and language. Abdullah Qutb Shah was also a notable writer of rekhti.

The rekhtis of Vali, Ein Fatah, Khaki, Rahim, Shah Turab and Shah Kamal demonstrate that after the downfall of Golkonda and Bijapur, this form of verse fell from grace. The loss of the prosperity of Bijapur and Golkonda sounded the death knell for the poets practising rekhti. During the time of Asaf, Ashiq and Qais tried to restore rekhti to its original status by injecting new life into it.

In Lucknow, Sadat Yar Khan Rangin (1756-1834) left behind a complete collection of rekhti. He achieved such reputation that he came to be regarded as the inventor of this form. Rangin himself used to take pride in his reputation as a poet of rekhti. Insha also practised rekhti alongside ghazals and became the spokesman of the feelings and emotions of women. Besides Rangin and Insha, Makhluq, Basant and Jan Sahib also took interest in it. Jan Sahib was a poet of repute in Rampur. In fact, after Rangin and Insha, Jan Sahib gave a new lease of life to rekhti. He also referred to the political turmoil and

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literary activities of his day in his poetry. The first collection of rekhti by Jan Sahib was published in 1845. The other notable poets of rekhti were Asmat, Nazneen, Tasavur, Afaq, Nuktachin, Mohsin, Shaida, Anqa, Qudrat, Pari, Abid Mirza Begum and Ashufta.

As a form of literary art, the distinctive quality of rekhti lies in the fact that it is entirely original.

Sy.J.

RELATIONSHIP (English), a poem by Jayanta Mahapatra, published in 1980 by the Greenfield Review Press, New York, won the Sahitya Akademi Award for 1981. The poem is an attempt at the exploration of Indian sensibility, with all its myths and mystery, expressed in vivid and striking images.

The locale of the poem is Orissa and the poet seeks to describe its culture, its fairs and festivals, and the mysterious symbols of the deeper inner world. There are references to the Konark temple in the poet's search for the beatific vision, the deity of Jagannath representing the synthesis of all culture, the golden deer that enticed Sita in the *Ramayana* and the early conquest of Kalinga by king Ashoka. The architects are not merely 'artisans of stone' but also 'messengers of spirit', while the idol of the deity symbolizes the 'grotesque dawn of wilderness wood'. The poet delves deep into the mysterious world that transcends 'man's consciousness', intensely aware that his 'memories are just voices of another world', and he finally bids farewell to the haunting fear of guilt, wondering if there is 'anything beyond me which I cannot catch up'. Sharp and scintillating images strike the reader—images, like the 'tapestry of the year's first rain', 'warm indigo waters of the tropics', 'brassy October afternoon', 'diamond navel of shrines', sleep that is 'a song', 'a coarse cage that can hold a larger life'.

The western influence, particularly that of T.S. Eliot, is unmistakable, but Jayanta Mahapatra's quest for his own identity is voiced in an idiom that bears the stamp of his own individuality:

> Time
> and the boat
> and the initiation with the mystery of peace.

C.M.K.

RENAISSANCE (Assamese) was a late development, comparatively speaking. The renaissance as noticed in Europe in the 15th and 16th centuries or to a certain extent in the 19th century Bengal did not take place in Assam, though some of its characteristics may been seen in the 16th century Assam in the wake of the neo-Vaishnavite revival initiated by Shankaradeva. This was not merely a religious and reformative movement: it also affected other aspects of life. It was a period of regeneration of literature, music, dance and drama as well as wood-sculpture and miniature painting

Some scholars are of the view that the romantic period of Assamese literature was a period of renaissance. This is, however, only partly true, because the new movement was confined to literature alone. The works of the English and Bengali romantic poets inspired the Assamese youth of Calcutta to organise a literary club, known as the Assamese Language Inprovement Society of the Assamiya Bhasar Unnati-sadhini Sabha in 1888, which published a magazine called *Jonaki* from 1889. This monthly magazine ushered in the romantic trends in Assamese literature. A widening of imaginative sensibility, love of nature, glorification of the past, respect for unsophisticated life and humanism which characterise the romantic literature of England and Europe also mark the Assamese literature written by the writers of the *Jonaki* period. The emergence of short story, novel, narrative poetry and the lyric in all its varieties, the rediscovery of the ancient heritage and a revaluation of the early literature are some of the trends of this literary movement. The movement was spearheaded by Laksminath Bezbarua, Hemchandra Goswami, Chandrakumar Agarawalla and Padmanath Gohain Barua. The writers not only drew inspiration from English litterateurs of the romantic period, but also borrowed technique and ideas from the earlier writers like Shakespeare, Milton, Dryden, Pope, Swift and others. The Bengali writers like Michael Madhusudan Dutt, Bankimchandra Chatterjee, Hemchandra Banerjee, Nabinchandra Sen, and above all Rabindranath Tagore exerted a considerable influence on the Assamese writers. This romantic trend in literature lasted for nearly fifty years to be replaced by the modern trends towards the end of the forties of this century. But the movement did not affect any other field of arts and science. Even the social and religious reformative attempts, so pronounced in Bengal, were negligible in Assam. A small middle class, consisting of the educated people and the businessmen, was mainly involved in regenerating the literature after the set-back it had received as a result of the prominence given to the Bengali language in schools and administration for forty years. The growth of the national movement spearheaded by the Indian National Congress gave a further fillip to the patriotic urge to revitalise society through the medium of literature. But it must be admitted that except literature and language there was no perceptible flowering of other branches of arts and science. So, the renaissance in the true sense, as noticed in Europe or in Bengal, did not take

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place in Assam; it was mainly confined to the sphere of literature and only partly affected by social and political consciousness. The scene, however, has changed since the attainment of Independence.

S.S.

RENAISSANCE (Bengali). The first stage of the Renaissance in Bengal came with the administrative reorganisation in the 1770's which emphasised the importance of the Bengali language. Nathaniel Halhed's *Grammar of the Bengali Language* was published in 1778 by Charles Williams, who had already completed a set of Bengali types and established the first vernacular press. In 1780 Williams published *Hickey's Gazette*, the first English newspaper in India, and in 1783 he translated the *Bhagavat Gita* into English. With the foundation of the Asiatic Society of Bengal in 1784 the British interest in Indian culture was further boosted, and in 1791 a Hindu College for the cultivation of Indian culture was proposed. The Sanskrit College at Banaras was established in 1792, and the Fort William College at Calcutta followed in 1800. The same year the Serampore Mission was established and the first translation of Matthew's Gospel was published by it. Numerous books in Bengali came out between 1800 and 1833. The contribution of the scholars at Fort William College towards the development of Bengali prose was also considerable. Raja Rammohun Roy (1774-1833) wrote to Lord Amherst in 1823 that English education be made available to all people in India, and in 1824 he wrote to the Rev. Henry Ware of Boston that the highest and the lowest of the Bengalis wished to learn English and that adequate teaching of English needed to be taken up. Following Macaulay's recommendations the government introduced English in place of Persian which had been in use in India for the last six hundred years. The stage was thus set for a new awakening.

The cultural and intellectual stirrings which had begun in the 1770s and 1780s witnessed momentous changes in all spheres of life in the nineteenth century. The development of various socio-cultural activities in Bengali heralded the Renaissance which later radiated throughout India. There was a vigorous interaction between religious and social reforms and literary flowerings. Raja Rammohun Roy happens to be the torch-bearer of the Renaissance, and his letter on English education has often been regarded as its manifesto. An urge for the discovery of man in a process of the discovery of the world with renewed vigour and inquisitiveness had now begun. Individualism, humanism, scientific outlook and rational approach to life became a corollary to the blossoming of the Renaissance spirit.

Raja Rammohun Roy, well-versed in Hindu, Muslim and Christian scriptures, was eclectic in his religious outlook and attempted to synthesize the best thought of the East and the West. He strongly criticised the religious superstitions and perversions among the Hindus. A pioneer in educational and social reforms, he was one of the first Bengali journalists. He published, between 1815 and 1817, the Bengali translations of two Vedanta texts and five of the major Upanishads. In 1828 he and his friends founded a new theistic society, the Brahmo Sabha, which was the beginning of a movement with far reaching influence on the life and culture of Bengal. Rabindranth's grandfather Dwarkanath Tagore, Prasanna Kumar Tagore, Chandrasekhar Dev and Tarachand Chakravarti were his friends and associates, while Radhakanta Dev, the editor of the celebrated Sanskrit lexicon, *Shabdakalpadruma*, was his formost conservative critic.

Henry Louis Vivian Derozio (1809-1831), an exceptionally talented young Anglo-Indian teacher of the Hindu College, who was also a poet, created a sensation by his ultra-radical thought which attracted a large number of students. Their group came to be known as 'Young Bengal' which published two organs, the *Enquirer* and the Bengali *Jnananesvan*. The group included Ramtanu Lahiri, Krishnamohan Banerji, Peary Chand Mitra and Radhanath Sikdar. The 'Young Bengal' waged a revolt against the attitude of conformity in society and against ignorance and prejudices. Derozio was also the first Indian English poet of considerable importance; his output was slender but his sonnets, satirical verses and narrative poems were rich in imagery and diction. Then there was Krishnamohan Banerjee, author of the play *The Peresecuted* (1832), who would be remembered as the first playright in Indian English literature. In the 1840s Sashichandra Dutt wrote stories in English under the pseudonym, J.A.G. Barton.

Others who wrote in English were Kasiprasad Ghose, the poet, who also published the *Hindu Intelligence* (1846-57), and Michael Madhusudan Dutta, author of *The Captive Ladie* (1848). Another poet, who was also a moderate reformer, was Iswarchandra Gupta (1812-1859). He had a flair for satire and his *Sambad Prabhakar* became the first Bengali daily. (1839).

After Roy's death his mantle fell on Rabindranath's father, Debendranath Tagore (1817-1905). He founded the Tattvabodhini Sabha in 1839, and with *Tattvabodhini Patrika*, which had a high seriousness and moral message, he deeply influenced the intellectual life in the middle of the century. He also resuscitated the moribund Brahmo Samaj.

A towering figure of the period was Iswarchandra Vidyasagar (1820-1891). A man of great magnanimity, a

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profound scholar who made an outstanding contribution to Bengali language and literature, a dedicated social reformer, he became a legend in his own life time. Associates of Vidyasagar included Madanmohan Tarkalamkar (1817-1858) and Kaliprasanna Sinha (1840-1870), both of whom took great interest in the spread of literacy and education.

There were a host of luminaries in the nineteenth century Bengali literature. Owing to the Renaissance this literature burst into a new dawn of modernism, as in the surging confluence of variegated personalities it could easily find a new dimension. Rammohun had already laid the foundation stone of Bengali prose; Iswarchandra Vidyasagar chiselled it. He was the first artist in Bengali prose, although he wrote few original books. Apart from his translations of Sanskrit classics into Bengali such as *Vetal Panchvimsati* (1847), *Shakuntala* (1854) based on Kalidas, *Sitar vanavas* (1860), an adaptation of Bhavabhuti's *Uttar Ramcharit* and part of Valmiki's *Ramayana*, he wrote some pieces of humorous prose like *Ati alpo hailo* and *Aabar ati alpo hailo*. Among his other original works *Prabhavali Sambhason* and *Vidyasagar charit* (unfinished are worth mentioning. Both Rammohun Roy and Vidyasagar were, indeed, the manifest image of the Renaissance. Humanists and intellectuals of the age, they both advocated the resurrection of the ancient tradition and the spread of western education.

A British Indian Association was formed in 1851 to further the interest of the Indians. Harish Chandra Mukherji (1824-1861) edited its organ, *Hindu Patriot*. He wrote for the indigo (*neel*) agitation during (1859-1860) and became a representative of the Bengali identity.

During the middle phase of the Renaissance (1857-1885) the contact with western culture brought a tremendous intellectual development in its wake. The young Bengal of the 1850s was described by Sri Aurobindo as 'a society electric with thought and loaded to the brim with passion'. Modernity was in the air, scholarship flourished. Art and literature flowered. It was, indeed, a period of 'a magnificent outburst of creative activity' and Bengal was naturally proud of her own language.

Michael Madhusudan Dutt (1824-1873) had embraced Christianity in 1843 and opted for a bohemian life, but he was second to none in his love for Bengali literature. His first drama, *Sarmistha* created a sensation by breaking away from classical conventions. He introduced the sonnet and the blank verse in Bengali and in 1861 published his *magnum opus*, *Meghanadvadh-kavya*, in blank verse, which made him famous overnight. His outlook was thoroughly unorthodox and he sympathised more with Ravana than with Rama. No wonder he came to be acclaimed as a rebel poet. His other works include sonnets, lyrics, one act plays and historical tragedies, each first of its kind in Bengali literature.

Dinabandhu Mitra (1828-1873) started with writing minor poetry but became a major writer when he turned to drama. His masterpiece, *Nil darpan* (1860), is an intensely powerful drama of social protest and written at the peak of the indigenous indigo agitation. Bankimchandra Chatterji (1838-1894), the greatest of the literary giants of the time, was the father of the Indian novel and a master of Bengali prose. He was probably inspired by Walter Scott when he wrote his first historical romance, *Durgesh Nandini* (1865), but his individual talent was of an exceptionally of high order. *Anandamath* (1882) contained the soul-stirring lyric, 'Vande mataram'. Chatterji was also a great thinker and wrote light and serious essays, mostly for the monthly *Bangadarshan*, founded and edited by him. He combined orthodoxy and modernity into a fine synthesis.

The poets of the period included Rangalal Banerjee (1827-1909), Hemchandra Banerjee (1838-1903) and Navinchandra Sen (1847-1900). Dwarkanath Vidyabbhusan (1820-1886) founded the fearless weekly, *Somaprakash*. Rajendralal Mitra (1822-1891) was well-known for his historical research, and Mahendralal Sarkar (1833-1904) founded in 1876 the Indian Association for the Cultivation of Science. During this middle phase, religious and social reforms of Keshabchandra Sen (1838-1884) revitalized the Brahmo Samaj with radical thoughts. Among his disciples was the well-known scholar Sivanath Sastri (1847-1919).

The God-intoxicated Ramakrishna Parmahamsa (1836-1886) was a phenomenon by himself. He believed there were as many ways to God as there were ideologies and preached detached dutifulness. The Hindu nationalists of the post-1857 Mutiny found their leader in Rajnarayan Bose (1826-1899), an organiser of the annual Mela from 1867, with an able ally in the essayist and novelist Bhudev Mukherji (1827-1894). Following Rajnarayan, Surendranath Banerjee (1848-1925), editor of *The Bengalee*, became the 'Uncrowned King' of Bengal. The great national resurgence during 1885-1905 led to self-confidence in India's spiritual power, and dedicated service to people taught by Swami Vivekananda (1863-1902). The Renaissance in Bengal found its fullest fruition in Rabindranath Tagore (1861-1941). Even as a boy, Rabindranath had attracted attention with his patriotic poems at the Hindu Mela in 1875 and 1877, and in 1892 he pleaded for the introduction of Bengali as the medium of instruction for higher education. In 1901 he founded the Santiniketan School, now Visva Bharati, and by 1905 came to be regarded not only as the greatest writer in modern India but also the most representative Indian .

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The British announced the Partition of Bengal in 1905. The Swadeshi movement was now in full swing and the patriotic songs of Tagore, Rajanikanta Sen, Mukunda Das and others filled the air as did the fiery speeches of orators like Bipinchandra Pal (1858-1932). Prafulla Chandra Roy (1861-1944) established the Bengal Chemical. With the munificence of Subodhchandra Mallik and others the National Council of Education was set up on 11 March 1906.

There were extermists who assembled round the central figure of Brahmabandhav Upadhyay (1861-1907), who waged a relentless crusade against the British through his daily *Sandhya*. Aurobindo Ghosh (later Sri Aurobindo, 1872-1950), editor of *Bande mataram*, made a revolutionary meteoric appearance at this time. Nationalism, he said, was a divine religion.

The foundations of modern Bengali literature and culture were thus laid during the Renaissance in Bengal, the impact of which was felt throughout the country.

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V.C.
Bi.C.

RENAISSANCE (Dogri). The year 1944, when Dogri Sanstha, Jammu, was established, marks the beginning of renaissance in Dogri. Dogri had received patronage in the courts of Dogra rajas in the last century, and Maharaja Ranbir Singh of Jammu (1856-1885) took special interest in reforming the Dogri script, publication of books in the reformed script and prescription of a text book in Dogri for the officials of his government. However, after his death, Urdu became the official language and medium of instruction, and Dogri was relegated to neglect to the extent that people developed an inferiority complex about their mother-tongue and Dogri came to be considered not fit enough for any writing or even civilised discourse. Dogri Sanstha, the literary and cultural organisation formed by a few intellectuals of Jammu, set before itself the following objectives: Development of Dogri language; building up Dogri literature embodying all aspects of Dogra life; research into the history of Dogra community and its publication; forging links among the various sections of Dogra community separated by different geographical divisions and to secure for them a place of respect among other Indian communities.

The movement led by Dogri Sanstha, Jammu, has been greatly responsible for spawning of several similar organisations at different centres of Duggar, creation of a corpus of Dogri literature, creation of Dogri sections in College magazines in Dogri speaking areas, introduction of proficiency examinations like Tilak and Shastri, introduction of Dogri as an elective subject in higher secondary schools in Dogri speaking areas, establishment of the Postgraduate department of Dogri in Jammu University and a Dogri Research Centre, extension of patronage to Dogri language and literature by the J&K Academy of Art, Culture and Language and recognition of the language by the Sahitya Akademi. All these measures have given a big boost to the production of more and more literature in Dogri.

Sh.

RENAISSANCE (Gujarati) was the outcome of the western impact on Indian society. The British Raj brought new administrative and educational systems. The influence of these reforms was far-reaching. In 1820 'The Bombay Educational Society' was set up and text-books were published. In 1825 'The Native Education Society' prepared text-books in Gujarati. It was Sir John Malcolm's conviction that the public education should be given in vernacular, and as a result new schools came up in Surat, Ahmedabad, Bharoch, Kheda, Dholka and Nadiad. In Surat, Durgaram Mehta started 'Manav Dharma Sabha' to bring about social reforms. A. Kinlock Forbes took keen interest in Gujarati folk-tales and founded the 'Gujarati Vernacular Society' in 1848. The reformists like Ranchhodbhai Girdharbhai, Karsandas Mulji, Jhaverilal Umiyashankar, Karsandas Madhavdas, Tribhuvandas Dwarkadas and Mahipatram worked actively under the banner of 'Buddhivardhak Hindu Sabha'. And in 1854, three Universities came into existence at Bombay, Madras and Calcutta.

A new interest in learning arose in Gujarati. Under the influence of the British educational system, the young generation for the first time came into contact with the west, especially with the English culture which emphasized the values of individual freedom and equality. All these factors contributed to transition from the medieval to the modern world.

There was now a significant revival in art and letters. Higher education awakened the people's interest in English literature, while stress on the classical language brought about a renewal of interest in ancient Sanskrit works. An opening to the Western literary genres led to the expansion of our own literature. In literature the consequences of these changes were many: religious content was discarded; didacticism was reduced; individual subjectivity gained respect; prose was introduced as a literary medium; distinction between poetry and versification became sharp. In short, in addition to new forms

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in poetry, Gujarati literature expanded into new genres of prose writing, such as novel, short story, essay, biography, autobiography and criticism.

Narmad was the pioneer of Gujarati renaissance, who, with his innovations and reformist zeal, not only changed the poetic course, but introduced various prose forms and worked as a compiler, biographer and lexicographer. Dalpatram, though a contemporary of Narmad, was moderate in his spirit and vigour. He acquired the modern sentiment but pursued an indigenous verse style. Balashankar Ullasram Kantharia adopted the poetic model of Hafiz and some other Persian poets and ushered in ghazals. Nandshankar Tuljashankar Mehta, betraying the influence of Walter Scott, wrote *Karanghelo*, the earliest historical novel in Gujarati. Navalram, editor of *Shalapatra*, gave a shaping hand to criticism. Ranchhodbhai Udayram, Ganpatram Rajaram, Mansukharam Suryaram, Ichchharam Suryaram, Harilal Dhruva, Behramji Mahervanji Malabari and others contributed to the renaissance in Gujarati literature. Besides, the Parsis also played a role in producing early renaissance literature.

C.T.

RENAISSANCE (Hindi). The process of change in Hindi from the old to the new, from the medieval to the modern, started in the first quarter of the 19th century. Western ideas started filtering in and people became familiar with new realities and values of life. By the end of the third quarter of the 19th century we find ourselves unmistakably at the threshold of modern life and literature. It was the dawn of the Indian Renaissance.

Many factors worked together to bring about this change. The expansion of British power and its consolidation after 1857 resulted in an unprecedented unification of the country. This sense of unity engendered nationalist thoughts which received further impetus from the western ideal of liberty. In 1857 the rule of the country passed from the East India Company to the Crown. The Royal Proclamation by Queen Victoria containing many assurances gave a new hope to the people. But soon famine, epidemics, taxes and unemployment disillusioned them and they began to feel that they should have a voice in the governance of their country. European nationalism made a deep impact on Indian life: likewise western pragmatism also influenced Indian thought. The introduction of English education, the opening of schools and colleges, the establishment of printing presses like the Calcutta Education Press (1824) and the publication of newspapers and periodicals greatly contributed to the new awakening in the country. Literature no longer belonged to the elite and feudal classes but began to reflect the hopes and aspirations, fears and frustrations of the nation at large.

Brahmo Samaj, Prarthana Samaj and Arya Samaj, and their great founders Raja Rammohun Roy, Govind Ranade and Swami Dayanand made valuable contribution towards the regeneration of Indian life in the 19th century.

The new awakening influenced the literature of the age. There was a distinct change in the content and form of poetry. The age in Hindi literature was described as the age of the Renaissance—also as 'Bharatendu Era' after Bharatendu Harishchandra, the most dominating personality of the period, who gathered around him a circle of writers writing under his guidance or inspiration. The Renaissance age in Hindi begins from 1808 with Bharatendu's monthly *Kavivachana-sudha* and extends up to 1990, the start of *Saraswati*.

The Renaissance in Hindi literature worked in two directions. One, the poets began to take pride in their heritage; two, they became conscious of new stirrings, new urges and new demands. For some time the vision tended to be blurred; even in Harishchandra there is a conflict between a feudal outlook and the new awakening, while a good many poets continued to write devotional poems and erotic verses in the tradition of the stylized poetry of the past.

It is true that the old traditions survived long in one form or the other, yet new tendencies began to manifest themselves. As the scope of life expanded, poetry was called upon to handle new themes. Every aspect of life—political, social, cultural and economic—became the concern of the poets now. On the one hand impressed, by peace and material progress that came to the country with the rule of Queen Victoria, they wrote benedictory verses in her honour, on the other they wrote about the general poverty of the masses, illiteracy and social injustice. What Gandhiji advocated many decades later was anticipated by the poets of the Bharatendu age. They came to realise that for economic stability the raw material of the country must not be drained out to foreign lands and that cottage industries needed be encouraged. Bharatendu in his poem 'Prabodhini' appealed to the people in plain language to boycott foreign goods.

The language of poetry which had become stylized for over half a century was renovated. Bharatendu imparted a new cadence to Brajbhasha. Moreover, he was one of the creators of Kharibodi poetry also which could meet the new demands effectively. In spite of being staunch supporters of Hindi, Bharatendu and his circle did not shun Urdu words. Bharatendu, Premghan and Pratapnarayan Mishra used words and idioms not only from Urdu but also from local dialects such as Kannauji, Bhojpuri, Bundeli and Avadhi. They avioded uncalled for adorn-

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ment and hyperbolic expressions and followed the dictum: 'Try to be exact without being vulgar and be precise without being pedantic (Horace).'

Another contribution by the poets of the Renaissance lies in the element of liveliness and freshness they brought to Hindi poetry. Bharatendu's contribution in this field is the greatest. Now only in the songs of his plays but also in his enigmatic verses (including parodies) there is abundance of humour and sarcasm.

The poets of the age did not fight shy of making new experiments in the field of poetic genres, diction and metre. They believed in trying new patterns. Though a large number of poems were witten in descriptive and matter-of-fact style, there are glimpses of romantic vision and free diction in poets like Jagmohan Sinha. In poetic genres too they made a few innovations and wrote lyrics and stray verses. Compositions in the style of folk-songs were equally popular. The 'kajaris' of Pratapnarayan Mishra and the 'lavnis' of Bharatendu, Radhacharan Goswami and Jaganmohan Sinha were very popular. Some of the poets employed the Urdu and Bengali metres as well. The use of blank verse in Ambika Datt Vyas's *Kamsa-vadha* was a refreshing experiment in poetry.

Bharatendu and his circle, known popularly as 'Bharatendu Mandal', made a significant contribution to the development of Hindi prose and drama also. Before Bharatendu there were hardly any standard Hindi prose works, except some sporadic works by such pioneers as Lalooji Lal, Sadal Mishra and Insha Allah. It was for the first time that the Hindi writers attempted to write original plays, novels, and essays with the clear intention of bringing about a cultural, social and political awakening.

Though Bharatendu and his associates wrote dramas on mythological, historical and romantic themes as well, one is specially impressed by the plays written on current problems both social and political. While Bharatendu's *Bharat durdasha* and *Andher nagari*, Balkrishna Bhatt's *Nai roshani ka vish* and Pratapnarayan Mishra's *Kali kautuk* depict the miserable plight of the people caused by social evils and colonial rule, there were plays like *Vidhwa vivah, Dukhini bala, Buddha munh muhase* which underlined the injustice and ill-treatment meted out to women in society. The satirical plays like *Vediki hinsa hinsa na bhavati, Achar vidamban, Maha andher-nagari* with their broad humour and pungent satire exposed the weaknesses of priesthood and the privileged classes. They offer diagnosis as well as treatment of the malaise that had set in society. Thus the plays of this period made the people conscious of the social evils, besides inspiring them to have faith in human values.

The media, specially the weeklies and monthlies, are the main source of public awakening, since they voice protest and resentment against tyranny and injustice. The Bhartendu era, because of limited printing facilities, was mainly an era of journals and periodicals, such as *Harishchandra magazine, Brahman, Hindi pradip, Anand kadambini* and *Sadadarsha*. All the prominent prose-writers of the age, such as Bharatendu, Balkrishna Bhatt, Pratapnarayan Mishra, Premghan and Sri Niwasdas were connected with these journals as editors. They not only enriched Hindi prose with their essays but educated and awakened the readers through their works. Their interests were varied, covering not only literature but also archaeology, history, religion, fine arts and biographies. Another notable contribution was in the form of essays and travelogues.

By writing on topics of current interest like widow-marriage, education of women, poverty, ill effects of fashion, relations between the ruler and the ruled, these writers tired to awake the conscience of the poeple, particularly the middle-class educated community. Their role in the cultural renaissance of the nation is perhaps even greater than that of the poets and the dramatists.

The changed vision of the writers, their new way of thinking and handling of new subjects, their use of a new medium in the form of Khariboli, the expansion of literary genres and fresh patterns of life, all point towards the dawn of Renaissance in the history of Hindi literature.

S.S.G.

RENAISSANCE (Kannada). From the second half of the seventeenth century, for nearly two hundred years, not much of real merit was written in Kannada. The renaissance in Kannada literature blossomed fully in the twenties of the present century, but the awakening began in the second half of the nineteenth century. Under the direct British rule of Old Mysore (1831-81) the state was firmly on the road to modernization. The first English-teaching school came up in 1883, and the first Government College in 1864. Similar changes were taking place in other parts of Karnataka also. The first newspaper in Kannada. *Mangaluru bamachara*, came out in 1843. By 1882 there were 600 primary schools in Bombay-Karnataka area.

The milieu was thus fast changing. Economic life and cultural climate, too, was changing. The visit of Sri Vivekananda to Mysore state and other parts of Karnataka, the extension of the work of the Theosophical Society and the Brahmo Samaj, and the close contact of Bombay Karnataka with the Bombay leaders, all served to awaken interest in Indian culture and history, just at the time when the Indian consciousness was being exposed powerfully to western influences. Chamaraja Wodayar,

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the ruler of Mysore, was a patron of fine arts, and encouraged the starting of a dramatic company practically in the palace.

About the same time, translations began to appear–translations of both Sanskrit classics and English works. Bunyan's *The Pilgrim's Progress* was translated in 1857. Churamuri Seshagiri Rao translated Kalidasa's *Shakuntala* in 1870.

The new spirit manifested itself at three centres, Bangalore, Mysore and Dharwada. Muddan's *Ramashwamedha* (1898) is a work where the Old meets the New. The story is that of the repudiation of Sita by Rama, and the spirit of the narration is of the earlier poets. But in the frame of the dialogue between the poet and his wife, the new spirit asserts itself.

In Old Mysore B.M. Srikantia served as a focal point. In Bombay Karnataka, a group of young poets formed 'Geleyara Balaga'. D.R. Bendre and V.K. Gokak were among the members. In Dakshina Kannada, poets like Panje Mangeshwara Rao and M. Govinda Pai were pioneers.

The renaissance proper may be taken to stretch from 1920 to the early 'forties'. It was shaped by non-literary forces like the struggle for freedom, the resurgent pride in Hinduism and in India's history and culture, western education and industrial progress. The literary influences which shaped it were English literature, Sanskrit and classical Kannada literatures, and Kannada folk literature.

The renaissance came deeply under the influence of Shakespeare and the Romantic poets. Literature became secular and humanistic. The love of freedom and values like the dignity of man and the equality of all men were embedded in the age and its literature. There was keener interest in the variety and richness of human nature and oddities of human behaviour. Love of Nature and a feeling of kinship with Nature which was seen as the temple of an Immanent Spirit marked the poetry of the age. The lyric and its prose counterpart, the short story, attracted many of the best writers. Many forms such as sonnet, ode, elegy, short story, one-act play, novel and personal essay were taken over from English literature. Although tragedy was not altogether unknown to the Sanskrit stage, it came to Kannada literature from Greece through the English language. There were numerous experiments in metrical patterns. The forging of blank verse ('sarala ragale') was a great achievement. Poetry often came to be wedded to music, and lovely songs were composed by poets like P.T. Narasimhachar, V. Sitaramiah, K.V. Puttappa and Siddayya Puranika. In other forms, too, there were experiments. This was an age of experiments and innovations inspired by the study of English literature. There was greater awareness of the importance of 'form'. There was also serious consideration of the nature and impact of literature. The creative process came to be studied for the first time, and concepts like the Imagination were analysed. Prose came to be consciously cultivated, and the need to develop it to meet the demands of modern life and the expanding realm of knowledge came to be appreciated. Prose acquired flexibility and range, and this was a major achievement of the age.

Classical Sanskrit and Kannada literatures received attention in an age inspired by the resurgent national spirit and the work of western archaeologists and linguists and students of comparative religion and culture. This ensured the continuity of the literary tradition, despite the powerful impact of western culture and religion. Sanskrit works were translated and studied. The first generation of writers like Masti Venkatesha Iyengar and D.R. Bendre wrote on Kalidasa and Valmiki, and on Kannada poets like Kumaravyasa and Lakshmisha. In this age rich tributes were paid to earlier Kannada poets like Pampa, Ranna, and Kumaravyasa. The Vachana literature of the twelfth century was practically rediscovered and it inspired several critical studies.

Folk literature was another source of inspiration. For the first time folk songs were collected with care and academic discipline, and the culture embodied in these songs was studied. The joy of life and the spirit of endurance, and the recognition of man's place in the scheme of creation—all these elements which we find in folk literature influenced poets like Bendre, who also responded to the tunes and the lilt and the rhythm and diction of folk songs. Writers like Shivarama Karanth were deeply interested in folk art and culture.

Renaissnace literature had a more or less homogeneous readership; the writer was an educated member of the middle class, writing for middle class readers. The spirit was that of the educated liberal, humanistic and on the side of reformation, but not revolutionary. Quite a number of these writers came from a rural background, but their experience was limited to the socially upper class life. For about a quarter of a century the renaissance spirit was dominant. It was interested in the life here and now, had a zest for life and faith in progress, and was liberated from many of the prejudices which had shackled society for ages. It had nationalistic pride, but was also inspired by the vision of the brotherhood of all mankind. But the Second World War and the increasing impact of Marxism changed the world in which it had to survive. Around 1945 the renaissance spirit was weakened by the Progressive Movement. But in the quarter of a century when the renaissance spirit shaped literature, it helped Kannada

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literature enter the modern world, liberated the lyrical spirit, enriched it through its innovative advances, and its readiness to take over new forms from the West, and shaped Kannada prose, endowing it with range and flexibility.

L.S.S.R.

RENAISSANCE (Kashmiri). Kashmiri literature awoke to new realities of the times in the first quarter of the current century. Till then it was confined to versification alone. The trend of literary journalism started in the early thirties. The first phase of renaissance in Kashmiri began with the publication of *Vitasta* by Prem Nath Bazaz from Srinagar in 1932. The then new wave poems by Ghulam Ahmad Mahjoor (1985-1952) and A.A. Azad (1903-1948) appeared in this journal. They were joined by Naz Kulgami later. The publication of *Vitasta* created a stir in the literary circles and gradually Kashmiri literature shook off the mystic tradition which had dominated it for a long time.

Another factor which contributed to the renaissance was the revival of theatre which had lost its ground in the 15th century with the death of Budshah (1420-1470). For feeding the stage, original dramas had to be written. Earlier, the Kashmiri drama was alive only in the shape of 'Badipathir', which is a form of Kashmiri folk-theatre. The first drama in Kashmiri, *Satich kahvit* (The touch-stone of truth) was written by Nandlal Kaul (1870-1940). The play is based on the story of Harishchandra and his devoted wife Taramati. This theme was handled by Tarachand Bismil (1904-1948) in his drama *Satich vath* (The path of truth, 1939). Both these dramas are akin to the dramas of Agha Hashr Kashmiri in style and diction. He wrote some more dramas, but only one of them has been published under the title *Akanundun* (1939).

Nilakanth Sharma (1888-1970) and Ghulam Nabi Dilsoz (1916-1941) wrote some long and short plays during this period. Dilsoz wrote farces like *Shirin Khusrau*, *Lila Majnun* and *Kamal Ataturk* which were published in small booklets and gained great popularity. During this period the credit for writing a full length drama depicting social realism goes to Mohi-ud-Din Hajini (b.1917). In his drama *Gris sund gari* (Peasant's house) he depicted the problems of peasants.

In this way it was drama which paved the way for furture prose writers and laid the foundation of prose writing in Kashmiri and created the urge for revival and renaissance among the educated youth.

It was also during this period that Mahjoor wrote his famous song:

Vwolo haa baagvana nav bharuk shan paada kar

(Come gardener, create the glory of spring)

This song is replete with the sentiment of nationalism, and it created a new trend, a new tradition in Kashmiri poetry. This was a departure from the past tradition and the content of poetry began to change. For the first time literature began to look at life objectively. In 1940, G.A. Mahjoor brought out the first Kashmiri weekly, *Gash* (light), from Srinagar. Though this weekly could not survive for long, its publication proved beyond any doubt that the Kashmiri language was powerful enough to become the language of journalism. The first phase of the renaissance of Kashmiri literature could not accelerate its pace and failed to gain momentum for want of encouragement from the government.

The year 1947 created an upheaval in the political and cultural atmosphere in the valley, but it proved to be a blessing in disguise, pivotal in the second and most powerful phase of cultural renaissance in Kashmir. The raid of tribals on Kashmir in 1947 shook the intellectuals, writers, artists and other patriotic forces who, at this hour of crisis, stood united under the banner of an organisation, 'Cultural Front', to defend their homeland from the onslaught of tribals from the north-west. The Cultural Front orgainsed by the leftist forces was, by and large, a training school of leftist ideology, but its contribution to the renaissance of Kashmiri culture in general, and literature in particular, was considerable. It started the first literary monthly, *Kongposh* (Saffron flower), which continued to be published from 1949 to 1956 with a long interval in between in 1953. *Kongposh* proved to be the harbinger of a new age in the history of Kashmiri language and literature. Through the pages of this journal, new genres of literature like free verse, blank verse, sonnet, short story, novel and literary criticism were introduced.

Prior to *Kongposh*, the Cultural Front published an anthology of poems, *Gaey ja Kashmir*. Poems included in this anthology were totally different in thought-content, form and expression. These poems are the poems of revolution and change. This anthology discovered the hero of the second phase of renaissance in the person of Dinanath Nadim (1916-1988), who dominated the scene for more than a decade. Even a seasoned poet like Mahjoor followed in the footsteps of Nadim and tried to emulate his style. Nadim, the hero of the renaissance, introduced new forms of free verse, blank verse, opera, sonnet, haiku and short story in Kashmiri literature. His powerful style, mastery of language, and fresh and invigorating ideas changed the course of Kashmiri prose and poetry. In fact, Nadim proved to be the tallest of the tall in the second phase. Following Nadim, many others joined the ranks of progressive writers, prominant among the new entrants being Noor Mohammad Roshan, Amin

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Kamil (b. 1924), Rehman Rahi (b. 1925) and Ghulam Rasool Santosh (b.1929). All the new entrants contributed their bit to enriching Kashmiri literature in the field of poetry, prose and drama.

Another factor which accelerated the pace for revival and renaissance of Kashmiri literature was the establishments of Radio Kashmir at Srinagar in 1949. The installation of the station opened new vistas and provided writers with an opportunity to develop the Kashmiri language and literature in accordance with the day to day needs and requirements of broadcasting. As a result, Radio plays, essays, scientific prose, skits, humorous plays and children's literature came into being.

In mid-fifties, the establishment of Lalla Rukha publications did a lot by collecting and publishing folk-songs and folk-tales under the guidence of Noor Mohammad Roshan.

In 1959, the State Cultural Academy was established. At the initial stages the Academy remained confined to organising Mushairas, etc., but after sometime it started the publication of a chain of journals in the important languages of the State, including Kashmiri. The organ of the Academy's bi-monthly, *Shiraza*, is the only journal which has been published regularly for the last 25 years. At present it is the biggest publishing house of Jammu and Kashmir. To infuse new blood in the literary movement, seminars, symposia, debates, mushairas and short story sittings are organised in the Kashmiri speaking areas. Whatever was achieved in the past in Kashmiri literature, is preserved for posterity by the Academy in the shape of publications.

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Mo.S.

RENAISSANCE (Konkani) was the intellectual movement that took its name from the French word for re-birth. Originating in Italy of the 14th-16th centuries, it spread over Western Europe in the 16th century. "Among its outstanding characteristics was an emphasis on the potentialities of the individual and his life; the belief in the power of education to produce the 'complete man', the man of action who is also master of all the culture of his age; the desire to enlarge the bounds of learning; the growth of scepticism and free thought; and the acceptance of Greek and Latin literature and art as models." Its representative in Portugal, the western country under whose rule the Konkani homeland had just been drawn, was the epic and lyric poet Luis de Camoens (1525-1580) who, *inter alia*, wrote the epic *Os Lusiadas* (1572) recounting the history of Portugal and extolling the glorious deeds of their heroes over land and sea. Much of this epic was written by him on Goan soil while languishing in prison (after having served one Viceroy faithfully) for having dared to write blistering satires like 'Disparates da India' (Blunders of Portuguese India) and 'Sátira do Torneio' (Satire on the Tourney) on the misrule of Francisco Barreto, the then Viceroy of Portuguese India.

This ferment had spilled over into Goa, then at the height of its prosperity, resulting in the establishment of the printing press in 1556, the first in India, and leading to the study of Konkani and other Indian languages like Marathi, Tamil and comparative studies in these on Latin and Greek models. The urge to investigate into new areas of learning, especially in the realm of philology, came as an inspiration from Western scholarship, particularly from Greek and Latin through the concerned European languages modelled on them. These languages were employed as a yardstick to describe and evaluate the features of Konkani in a comparative manner and books were written on them, examining them in all their morphological, syntactical and phonological aspects, thus endowing Konkani with a strong grammatical base.

The first grammar in Konkani was composed by a Goan lay brother, said to be Andre Vaz of Carambolim village, before 1583, on the foundations of which was erected the impressive linguistic literature of grammarians like Henrique Henriques (1520-1600), Thomas Stephens (1549-1617), Joao de S. Matias (alive between 1595 and 1624), Gaspar de S.Miguel (alive between 1595 and 1647), Simao Alvares (alive between 1695 and 1744) and Karel Prikryl (1718-1785) and lexicographers like the Jesuits of Rachol (late sixteenth century), Diogo Ribeiro (1560-1633), Antonio de Saldanha (1598-1683), Miguel de Almeida (1610-1683) and Diogo de Amaral (1699-after-1762), revealing the great lexical wealth of Konkani in all its manifold versatility of expression.

On this basis of a relatively high literary standard, these and other missionaries created a prose literature in Konkani, introducing into Indian writing for the first time 'the sentence of classical Latin prose-with its traditional harmonious structure sharpened with the precision hammered into the Roman tongue by its Scholastic revolution—adorned with the luxuriance of Baroque imagery. Among the Indian languages, Sanskrit was the only language with an elaborately worked prose but, from the grammatical point of view, it has no grammatical complexities. Through Konkani a greater sophistication of sentence structure came into Indian prose for the first time in these literary compositions of the missionaries. The best

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speciman of it can be seen in Konkani's masterpiece of that period, Miguel de Almeida's *On valleancho Mollo* (Garden of shepherds), a prose-poem of sublime proportions published in 1658-59 in five printed volumes. Some of the outstanding literary works of that period are *Life of St.Anthony* by Antonio de Saldanha; *Devachim ekangr bollnnim* (1660), Konkani version of the great European classic *Soliloquios Divinos* of Bernardino Villegas, done by Joao de Pedrosa; Ignazio Arcamone's *Sagllea Varsache vangel* (1667), the first version of the *Bible* in any Indian tongue, summarising the Gospels of the *New Testament;* Arcamone's elaborate grammatical treatise on the Konkani and Deccani (Marathi) languages, the first comparative work of this type, laying the foundation for the science of comparative philology which evolved later; Gaspar de S. Miguel's works in prose and poetry and his formulation of the elaborate syntax of the language which he labels 'elegant' and 'polished'; and Frei Amador de Sant Anna's *Flos Sanctorum* (1607), in Kandevi script, a massive work on the lives of the saints, running into some 1070 pages of large format, now in the Bibliothéque National in Paris.

The second phase of the Renaissance in Konkani which has taken on added vigour during the last fifty years or so, began with the publication in 1858 of the famous *Ensaio Historico da Lingua Concani* (Historical survey of the Konkani language) by the Portuguese orientalist and Goa's Chief Secretary. J.H.da Cunha Rivara (1800-1879), which heralded the manifesto for Konkani's revival, setting out the literary heritage of the language and urging Goan youth and the community in general to dedicate themselves to the cultivation of this once ascendant, developed tongue. Very few sons of the soil were, however, impressed by the Chief Secretary's clarion call. The earliest was Eduardo Jose Bruno de Souza (1836-1905) who launched Konkani's first newspaper *Udentechem sallok* (Lotus of the east) in 1889 from Poona, one of the first of Konkani novels, *Cristanv ghorabo* (A Christian family), the first epic poem *Eva ani Mori* (Eve and Mary), and also did some grammatical work on it. Poet Fernando Leal (1846-1910) began in 1905 a crusade for the 'resurrection of Konkani' in which he grandiosely concluded that 'the resurrection of Konkani, like the resurgence of the old heroic song tradition of Konkani, will be more than just the resurrection of a language; it will be the resurrection of people, who thus, aided by the mysterious and ineluctable impulses of atavism, will again enter into the full possession of its ancient poetic, metaphysical and lyrical soul.' He was backed by Cristovao Pinto (1851-1926) who espoused the cause of Konkani schools with ardour, and R.P. Vaidya alias Dada Vaidya (1859-1947) who advocated its literary use, and earlier J. Gerson da Cunha (1844-1900) who had set out the independence of Konkani in his *The Konkani Language and Literature* (1881).

Outside Goa, the heart of the Konkani homeland, the emigrant communities settled in and around Mangalore came under the influence of Angelo Francesco Saverio Maffei (1844-1899), who had brought out his book, *A Konkani Grammar* (1882) and a dictionary of Konkani-English and vice-versa, and J.A. Saldanha (1869-1947) who went into the origin and growth of Konkani, and edited the *Krista Purana*, the Marathi-Konkani work of Thomas Stephens. The great Baptist Missionary, William Carey (1761-1834) translated the *Bible* into Konkani also, among other languages he chose for this task, under the title of *Dharmalem pustak* with the help of two Konkani pundits. Meanwhile, in St.Aloysius College at Mangalore and in their Kodialbail Press, the Jesuits gave fillip to research and publication in Konkani, giving the necessary assistance to publication of basic books and literary works in it. Luis Mascarenhas and Sardar Kanappa started a magazine *Konkani Dirvem* (Wealth) in 1912, giving great encouragement to literary work. It was followed by *Raknno* magazine of Sylvester Menezes who, *inter alia* wrote the *Pashanvanchem git*, a long poem, as Luis Mascarenhas had published *Abravanchem Yadnadan*, a long dramatic narrative poem. This movement has flowered in poets like C.F.D'Costa, J.B. Moraes, Luis Botelho, Cyril Sequeira, and short-story writers and novelists like J.S. Alvares and VJP Saldanha and others. like Sten Ageira and J.B. Sequeira.

From 1917 to 1942 Konkani received substantial support in the work of S.R. Dalgado (1855-1922), Professor of Sanskrit in Lisbon University, in terms of two massive dictionaries, *Konkani-Portuguese* (1893) and *Portuguese-Konkani* (1905), a collection of 2177 Konkani proverbs with explanations and comparisons with other Indian and foreign languages, of which he knew many, and a *Luso-Asiatic Glossary* (1921); Jules Bloch's (1880-1953) *La formation de la langue Marathe* (1920); S.M. Katre's *The formation of Konkani* (1942); V.P. Chavan's *Konkani and the Konkan Language* (1924) and the most powerful of them all in impacts, Vaman R.Varde Valaulikar alias Shenoy Goembab's (1877-1946) *Grammatical Structure of Konkani* (1949) comparing and contrasting several languages *vis-a-vis* Konkani, and distinguishing it from Marathi on substantial grounds. Valaulikar's historical and polemical works and literary compositions in the realm of the short story, drama and children's literature are commendable. He came out with some startling discoveries, such as the Rashtrakuta emperors were of Goan origin and so were their vassals, the Goan Shilaharas, genuine Kshatriya kings; the Apostle Purna who

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spread Buddhism in the south of India and Sri Lanka, was a Goan merchant—all this based on solid evidence.

His colleague in this renaissance was another important figure, J.A. Fernandes, a grammarian and prose-writer known for his masterpiece, *Amcho Soddvonddar* (Our Redeemer). In Karwar, M.M. Shanbhag launched the Konkani Bhasha Mandal to revive the Konkani movement, which began the Konkani Parishads to weld together the dispersed Konkani communities in Karnataka, Kerala, Goa and Maharashtra in social and intellectual terms. Konkani writers and intellectuals, who had sought greener pastures elsewhere, came home to roost, discovering their true identity, and began writing in their mothertongue, men like B.B. Borkar, Dinkar Dessai and M.Govinda Pai. A new and flourishing era began with poets like R.V. Pandit, Manohar Sardessai, Pandurang Bhangi blazing new trails, followed by Uday Bhembro, Pundalik Naik, Olivinho Gomes, Nagesh Karmali, Jess Fernandes, Ramesh Veluskar, Madhav Borkar, Yusuf Shaik, and short story flowering with Shennoy Goembab, Chandrakant Keni, Meena Kakodkar, Damodar Mauzo, Olivinho Gomes, Pundalik Naik, Suresh Kakodkar, A.N. Mhambro, Jayanti Naik and others. Purushottam Mallya in Kerala and Yeshwant Palekar in Karwar were in the forefront of this movement, with Ravindra Kelekar shining in the essay and Antonio Pereira in the biography, among other genres. Drama has flourished with Pundalik Naik, Tomazinho Cardozo, Ashok Kamat, John Claro Fernandes, Dilip Borkar, N.Shivdas and others, and the novel too is making important strides. The discovery of the 16th century *Mahabharata* and *Ramayana* manuscripts and their publication in part by Lourdino Rodrigues, and the discovery and reconstruction of other old classics being done by Olivinho Gomes, should be a great booster for the ongoing renaissance for the vitality and versatility of the vocabulary they contain to serve present needs.

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O.G.

RENAISSANCE (Maithili). The advent of western influence on Maithili literature heralded a new age in Maithili literature at the beginning of the twentieth century. The historical background of this new age started with the establishment of the British rule on the termination of the Indian Mutiny in 1858. From almost 1860 to 1880 the modernization of Mithila began. 'English' education was introduced and an attempt was made to replace the age-old system of 'Sanskrit' education. Of course, there was for a number of years a stiff opposition to the new system of education, but gradually it replaced the old system. Meanwhile, communications were improved, statistics and surveys were made, telegraph and railway lines were laid and administrative changes of fundamental character were effected. More important than these steps was the 'discovery' of Maithili language and literature by Sir George Grierson around 1880.

The native ruler of the land, who had been reduced to the status of a landlord but was still called the 'Maharaja of Tirhoot', exercised an important influence on the cultural and social set up of Mithila. He encouraged 'English' education, established a socio-cultural organization called the Maithil Mahasabha in 1910 and became the harbinger of a resurgent Mithila.

The renaissance among the Maithili speaking people had four centres of activity: (1) Varanasi, (2) Darbhanga, (3) Jaipur and Mathura, and (4) Calcutta. At Varanasi it centred round Mahamahopadhyaya Muralidhar Jha who started a monthly magazine in 1906, called *Mithilamoda*, which virtually gave birth to a large number of creative writers. At Darbhanga a Mithila research society, called 'Murda club' (a club for the study of dead bodies, i.e. ancient and medieval texts), was set up. The society published a monthly magazine, significantly called *Mithila mihir* (The sun of Mithila), in 1909. It later turned into a weekly and has since been serving the Maithili language. Another monthly, *Mithila mitra*, was started later by other enthusiasts. Mathura and Jaipur were also centres of literary magazines, the most important of them being *Maithila hita sadhan* (1905). In Bengal Sir Ashutosh Mukherji, Vice-chancellor of Calcutta University, set up two chairs for Maithil studies in 1917. Besides, such organizations as the Mithila Sangha and Mithila Sanskrit Parishad too, worked for the renaissance in Maithili literature.

The cumulative result of these activities was widespread awakening. The love of mother-tongue, pride in ancient and medieval literature, growth of a spirit of freedom and inquiry were the gifts of the new influence. Practical humanism, dedicated service to the native language, re-orientation of old conventions and values, and search for new forms and techniques of expression were the outcome now.

Above all, the printing press revolutionized everything. Unfortunately the printing of Maithili works in its own scripts, Tirhuta and Kaithi, was ignored. The adoption of Devanagari as the script for literature in Maithili had its own advantages and disadvantages. It made Maithili distinct from Bengali, under which its poets like Vidyapati and Govindadas were included till then, but it also gave an impression that it was akin to Hindi.

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The immediate result of the new influence was the rise of journalism and the unprecedented growth of prose in its various forms hitherto unknown. Another difference that came with the new influence was a sense of dignity attached to the vernacular and its literature. Earlier, the vernacular was considered a vehicle fit for recreation—for producing at best 'Sukumar sahitya' (*belles lettres*). Indeed, literature itself was regarded as light reading, while the proper subjects of study were philosophy (especially Nyaya and Mimamsa), Dharmashastra, Vyakarana, astronomy, etc. The new system of education now changed the attitude of the people who began to feel that literature in vernacular deserved a far more serious attention. However, the higher classes in Mithila resisted for long the new influence and boycotted the English education. And when they accepted it, they found that their mother-tongue had no place in the scheme of new education. While the University of Calcutta did recognize Maithili as a modern Indian literature, the Universities of Patna, Bihar and Darbhanga gave hardly any importance to it. It was as late as 1937 when Maithili was recognized as a subject of study in the high schools, and it was only in 1990 that it became the medium of instruction and examination.

The renaissance, therefore, was limited in Maithili literature to the induction of new forms and techniques on a small scale. It was only in the wake of Independence in 1947 that the English educated writers gave Maithili the fruits of the Renaissance. Of course, in this struggle between the old and the new, Maithili literature had the advantage of retaining some of its ancient scholarship and old-world grace.

J.M.

RENAISSANCE (Malayalam). The closing years of the nineteenth century and the first few decades of the twentieth formed a period of transition in the social and cultural history of Kerala. This transition was naturally reflected in its literature too, which registered an all-round growth, resulting in what is known as literary renaissance.

The period started with a concerted effort to re-create the national tradition in literature in a new mould. The values inherited from ancient Indian culture, the inspiration drawn from Sanskrit poets like Vyasa, Valmiki and Kalidasa, and the consequent nationalistic ideals were behind this literary revival. At the same time, it represented a re-assertion of the identity of the regional heritage of Malayalam literature as well as that of its socio-cultural background. The new literary movements revealed a change in the form of a growing preference for the indigenous vocabulary and style, a return to native metres and an effort to revive the folk tradition, while a renewed pride in the natural beauty of Kerala, a strong sense of local patriotism and an awareness of the realities of social life provided their content. There was also a quest for, and an effort to evolve, new concepts and ideals which gradually led to the emergence of new literary models based on liberal ideas, scientific thinking and social philosophy.

The initial mission undertaken by poets like Kerala Varma (1845-1914), A.R. Rajaraja Varma (1863-1918), Kunjikkuttan Tampuran (1864-1913), Ulloor Parameshwara Iyer (1877-1949) and Vallattol Narayana Menon (1878-1958) to resurrect the creative genius of Sanskrit literature through translations and adaptations set in motion a chain of similar endeavours. Tampuran translated the entire *Mahabharata*, Vallattol the whole of *Valmiki Ramayana* and the plays of Bhasa, Kerala Varma Kalidasa's *Shakuntala*, and Rajaraja Varma a number of Kalidasa's works. This was followed by some original works of the same poets such as those of Vallattol which re-created numerous characters of the epics and the puranas, or those of Ulloor which extolled the ideals of ancient India. Side by side, Rajaraja Varma's effort to resurrect the romantic spirit inherent in Sanskrit poetry was carried forward by poets like V.C. Balakrishna Panicker (1889-1915), Kumaran Asan (1873-1924), Ulloor and Vallattol, some of whom were influenced by European romanticism also.

Vallattol, a patron of indigenous art forms such as Kathakali and Mohiniyattam, and most of his contemporaries wrote, especially their later poems, in native metres. Similarly, it was not an accident that Vallattol's glorification of patriotism, Kerala's natural beauty and the nation's cultural heritage reverberated in the poems of his successors like G. Sankara Kurup (1901-1978), P. Kunjiraman Nair (b.1905) and Changampuzha Krishna Pillai (1913-1947).

Another significant development related to novel and drama. Themes associated with Kerala's heroic past were handled with popular appeal. The great historical novels of C.V. Raman Pillai (1858-1922), such as *Marthanda Varma*, *Dharmaraja* and *Ramaraja Bahadur*, and those of K.M. Panikker (1894-1963) are worthy of special mention.

Quite naturally, there was a parallel search for a new approach to life evolving new ideas and a new means of expression. This resulted, on the one hand, in the rapid spread of liberal ideas, scientific thinking and evolution of democratic ideals, strengthened and sustained by the exposure of the educated to western culture and literature. On the other hand, the awakening of the social psyche led to a series of reforms and to an incessant clamour for more substantial changes. The impact of such factors on

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Malayalam literature was far reaching. In the first place, writing in prose commenced in a big way and, in course of time, established itself as the major branch of literature. Prose developed into the common man's medium of expression and made literature accessible to him. This also led to the adoption of western forms like the novel, short story, prose play, and biography.

Kumaran Asan consolidated the romantic approach, depicted human life in the light of liberal ideas and an idealistic philosophy, and strongly advocated the eradication of inequalities. Vallattol adopted a nationalistic outlook and wrote in support of the struggle for freedom, while C.V. Raman Pillai popularized the historical novel. Chandu Menon (1847-1889), who championed the modernization of society, laid the foundation of the novel by writing *Indulekha* and *Sarada*. The age of prose drama was inaugurated by C.V. and carried forward by E.V. Krishna Pillai (1894-1938). The short story too had its beginnings at the same time, thanks to the contributions of K. Sukumaran and M.R.K.C. (1882-1940).

Apart from all these, the literary developments of this period had two important features which justify the concept of renaissance. First, literature became diversified, its horizon expanded and the number of authors increased; new writers started entering the field regularly and through their efforts new movements and forms began to appear. Secondly, literature became closely associated with new ideological approaches, playing an active role in the transformation of society.

The new climate became pronounced in the third decade of the twentieth century with the advent of a large number of younger poets, writers and playwrights like G. Sankara Kurup, Balamani Amma, Changampuzha Krishna Pillai, Edappalli Raghavan Pillai, Vyloppillil Sreedhara Menon, P. Kunjiraman Nair, N.V. Krishna Warrior, Idasseri Govindan Nair, Olappamanna Subrahmanian Nambudiri, Akkitham Achuthan Nambudiri, P. Bhaskaran, Thakazhi Sivasankara Pillai, Karur Nilakantha Pillai, Muhammed Bashir, S.K. Pottekkatt, T. Padmanabhan, P.C. Kuttikrishnan ('Uroob'), M.T. Vasudevan Nair, the Kainikkara brothers, N. Krishna Pillai, Pulimana Parameswaran Pillai, V.T. Bhattathiripad, C.J. Thomas, C.N. Sreekanthan Nair, Thoppil Bhasi, K.T. Muhammed, and many others. Their contribution enriched the romantic movement, diversified it, ushered in due course an era of realism and introduced forms like symbolism, poetic drama and expressionism. The short story and the novel reached remarkable heights resulting in the production of quite a few works which have been widely acclaimed as models of contemporary Indian literature. Such unprecedented progress in creative literature, was partly the result of the critical evaluation and judicious guidance offered by critics like A.R. Rajaraja Varma, A. Balakrishna Pillai, Kuttkrishna Marar, Joseph Mudasseri and M.P. Paul.

Another important fact connected with the literary awakening is that it has led to the appearance of a new generation of poets, fiction-writers, playwrights, critics, etc. who have been experimenting with several new forms with a view to evolving a multi-faceted modern literature with its roots in the native tradition of Kerala.

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K.S.N.P.

RENAISSANCE (Manipuri) came to Manipuri literature quite late. The British conquest of Manipur in 1891 brought about several changes—social, political, educational and cultural. The period from 1891 to 1944 during which Maharaja Churachand Singh was king of Manipur may be broadly taken as the period of renaissance in Manipuri. In 1885 Johnstone Middle English School was established in Imphal which was the first such school in the state. In subsequent years several other educational institutions came up in Manipur, providing avenues for studies to the local people. The introduction of several new measures by the British in the wake of their conquest of Manipur, extension of postal, telegraphic, electrical facilities and other modes and means of communication quickened the pace of expansion of the mental horizon of the people who had remained for years almost insular. Manipuri was allowed for the first time in 1926 as a vernacular paper in the matriculation examination of Calcutta University which encouraged many writers to write in the language subsequently. The Manipuris who had been so long educated through the Bengali medium saw new prospects for their mother tongue, Manipuri, from now onwards. Many writers came forward to write in Manipuri and their writings brought about a radical change in Manipuri literature. Dr. Kamal Singh (1899-1935), Kh. Chaoba Singh (1896-1949), A. Minaketan Singh (1906), H. Nabadwipchandra Singh, (1897-1946), A. Dorendrajit Singh (1907-1944) and a host of other writers who wrote in the Manipuri language on different literary genres. Their writings had a tremendous impact in the language and for a time Manipur almost became a nest of singing birds. These writers showed the path, and revealed by their writings the richness of Manipuri. Several literary journals published in the thirties and forties of the century like the *Yakairol, The Lalit Manjari*

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Patrika, The Jyoti, the *Ngasi*, etc. gave ample avenue to those who wanted to write and exchange ideas with others. This revolution in the intellectual realm enabled the Manipuris to grasp the momentous changes taking place in society also. They became politically very conscious and socially aware of the evils prevalent during the time. Such political and social leaders like H. Irabot Singh (1896-1951) revolted against the dictatorial regime of the king and the many social evils perpetuated by a decadent society. Their writings and speeches awakened the people, and the Manipuris gradually tasted the fruit of freedom of speech and expression which ultimately helped them organise themselves into regular political parties. During this period there was a tremendous progress in cultural activity also. Manipuri culture, particularly the Manipuri dance, became famous and well-known. During the period the mental horizon of the Manipuris widened and they felt inspired to aim higher and scale new heights hitherto unattempted. The result was a new outlook, shaped by the spirit of renaissance in Manipuri.

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I.R.B.S.

RENAISSANCE (Oriya). As a result of the British rule and the introduction of English education in Orissa, a new literature, different both in form and in content, emerged during the last century. This new trend, of course, took place imperceptibly and gradually, and took about a century to gain ground. It roused a new spirit of awareness and discarded the out-dated traditional poetic forms, borrowing new literary forms from the west. Hence, this period may be called the renaissance in Oriya literature.

This period may be divided into two phases. The first phase is the period of preparation for the renaissance. It begins from 1803, when Orissa was conquered by the British, and goes up to 1853 when the first High English Schools were set up at Puri and Balasore. This was the age of Christian missionaries who during this period translated the *New Testament* into Oriya, established primary schools and, for the first time, prepared text books and published a dictionary in Oriya. It is also they who first established a printing press at Cuttack in 1837 and brought out in 1849 the first journal in Oriya.

The introduction of English education in Orissa in the beginning did not receive due encouragement from the people. Because of maladministration in the early part of the British regime, people were apathetic to the foreign rule and the new system of education introduced by them. But gradually this attitude changed and the fruits of English education reached the people.

The second phase sees the spread of English education, and continues till 1903. In 1903, Utkal Sammilani,an important organisation, was set up by Madhusudan Das (1848-1934) to work for the formation of a separate province for Oriya-speaking people. This brought about an unprecedented enthusiasm and unity among the people of Orissa. Prior to this, the great famine of 1865-66 known as 'Na-anka' had made the people conscious of their condition under the British rule and roused in them a sense of unity and a desire for progress in different directions. This was a period of great significance—a period of transition, bidding farewell to the past and welcoming the new age.

Emergence of a new literature was possible mostly due to the rise of periodicals in different parts of Orissa, edited enthusistically by eminent men. The names of *Utkal deepika* edited by Gouri Shankar Ray (Cuttack, 1866), *Balasore sambad bahika* edited by Govinda Chandra Pattanayak (Balasore, 1861), *Utkal heiteisini* or *Orissa patriot* edited by B. Pandit (Cuttack, 1871), *Utkal darpan* patronised by Baikunthanath De (Balasore 1873), *Utkal putra* edited by P.M. Acharya (Cuttack, 1873), *Nabasambad* edited by B.N. Basu (Balasore, 1877), *Sambalpur hiteisini* edited by N.M. Bidyaratna (Bamra, 1889), *Utkal prabha* edited by Chaitanya Prasad Roy (Mourbhanj, 1891) and *Utkal sahitya* edited by V. Kar (Cuttack, 1897) deserve special mention in this context.

During this period Mahima and Bramho cults, which laid stress on one Supreme Lord instead of idol worship, had their roots in Orissa. Bhima Bhoi the Mahima saint–poet sang in one of his devotional songs:

> The unending misery and suffering of humanity
> Who can bear to see;
> Let me be in hell, let mankind
> Be liberated from sorrow.

This love of humanity also found expression in the writings of several other writers of this period.

The rich ancient literature of Orissa was preserved in palm leaf manuscripts and was not within the reach of the people. But for the printing press this treasure of rich heritage would not have come to light. The National Congress, struggling for national unity, inspired the masses. There was also an upsurge of social reform and people took up the cause of female education, widow marriage, abolition of child marriage, etc. The clash between the old values and the new ideas resulted in a controversy that provoked the publication of two journals, though short-lived, namely *Indradhanu* and *Bijuli*.

Radhanath Ray (1848-1908), Madhusudan Rao (1853-1912) and Fakirmohan Senapati (1843-1918) were the pioneers who tried to bring about a new era in Oriya

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literature. They introduced new literary forms and new ideas. Radhanath freed Oriya poetry from the bondage of ornate language and conventional devices and introduced new themes, particularly the idea of patriotism, inspired by the history of ancient Orissa. Madhusudan, father of modern lyrics, introduced new lyrical forms, such as elegy and sonnets, and created a new tradition. Through them, he voiced the spirit of the age: free thinking, liberty and humanitarianism.

Fakirmohan for the first time in Oriya literature wrote novels and short stories. He depicted the oppression of the people, advocated the spread of education among the women, and dealt with several problems of the then society. Ram Shankar Ray (1858-1937) took the lead in writing dramas. Besides, Madhusudan Rao, Viswanath Kar (1864-1934), Gopal Praharaj (1872-1945), Sashi Bhusan Ray (1874-1954) etc. introduced the new prose style through their essays on various topics.

Thus through the writings of these authors who were the architects of the renaissance in Oriya, the modern age in Oriya literature was ushered in. Also, poets like Gangadhar Meher (1862-1924) and Nand Kisore Bal (1875-1928) wrote powerful new poetry and contributed substantially to the renaissance.

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J.B.M.

RENAISSANCE (Punjabi). With the establishment of the British supremacy over the whole of India in 1857, the political unity of the country was achieved. There was an impact of modern European civilisation and culture. The spread of English education brought the Indian mind into contact with western science and literature. As a consequence, there was a great intellectual expansion similar to the Renaissance in European countries in the fifteenth and sixteenth centuries. In the light of the new knowledge, there was a new awakening not only in religion, but also in various other domains including education, literature, art and science.

Alongwith the new awakening, the Christian missions started their crusade against the Indian religions. This threat served to rouse the Indian religious communities from their sleep. In order to assert their great and glorious past, several reformers, saints and scholars came forward. The Arya Samaj Movement safeguarded Hinduism and the Singh Sabha Movement safeguarded Sikhism in Punjab. Besides being religious movements, they were also reformist movements and worked for the country's cultural and political renaissance. Whereas the Christian missionaries prepared the Punjabi grammar and lexicons for the propagation of their faith, the Sikh scholars, who had their heritage in Punjabi language, broke new grounds in various forms of literature, under the impact of English literature.

With Bhai Vir Singh began the modern era in Punjabi literature. He interpreted the Sikh ideals for the first time in various forms of literature. He wrote short lyrics and thereby paved the way for the new literary trend in the domain of Punjabi poetry. He also wrote the first epic, *Rana Surat Singh*, in blank verse. He made first experiments in the field of novel, drama and modern prose. He is, in short, the father of modern Punjabi literature.

The romantic movement in Punjabi poetry began with Puran Singh. He discarded the use of metre and introduced free verse (*vers libre*) in Punjabi poetry. He was an idealist, but Dhani Ram Chatrik, the next significant poet, was a realist. He depicted the life of the common people and sang of Punjab and its culture. Lala Kirpa Sagar wrote his long epic *Lakshmi Devi* in doha metre and based it on *The Lady of the Lake* by Walter Scott.

After Bhai Vir Singh, the prose was enriched by Shardha Ram Phillauri, Puran Singh, Teja Singh, Gurbakhsh Singh and Lal Singh, besides others. The two stalwarts in the field of prose are Teja Singh and Gurbakhsh Singh. Teja Singh is objective, realistic and scholarly in his approach, Gurbakhsh Singh is subjective, idealistic and sentimental. The style of Teja Singh is marked by simplicity and clarity, while the style of Gurbakhsh Singh is artistic and figurative.

In the field of Punjabi drama, Ishwarchandar Nanda followed the western technique for the first time and depicted realistically the Punjabi characters. The dramatists who made successful experiments after Nanda are Sant Singh Sekhon, Balwant Gargi, Harcharan Singh, etc. The first novelist of repute is Nanak Singh. He exhibits reformative zeal in his novels. Other novelists who followed him are Surinder Singh Narula, Jaswant Singh Kanwal, Narinderpal Singh, etc. Kartar Singh Duggal has made a mark in the field of short story. Other noted short-story writers are Kulwant Singh Virk, Sujan Singh, Gurbaksh Singh and Sant Singh Sekhon.

The Punjabi magazines like *Hans*, *Pritam* and *Phulwari* have also contributed towards Punjabi literary writing.

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S.S.K.

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RENAISSANCE (Rajasthani). The precursors of the Rajasthani renaissance were Suryamall Mishran (1815-1868), Shankardan Samaur (1824-1878), Ramnath Kaviya (1801-1879), Umardan Lalas (1851-1903) and Maharaj Chatursingh (1879-1929). Suryamall's *Vansh bhaskar* is encyclopaedic in range and deals with historical events, anecdotes and other interests of the age. His *Vir satsai* is remarkable for its heroic sentiment, imaginative vision and mastery of craftsmanship. Samaur inspired by Tantia Tope, thundered against foreign domination and favoured the 1857 fight for independence. He was the first to sympathise with the neglected Urmila also. Umardan dealt with the horrors of the Black Famine of 1899. These works, including the poetry of Bankidas and Udairaj Ujal, were sure stirrings of the renaissance—stirrings because renaissance till then was not in full bloom. It made itself manifest from 1947 onwards with its multifaceted ramifications. The post-Independence era was not fertile in poetry, a little less so in short stories and still less in fiction and drama, and practically deficient in personal essay and criticism. Chandrasingh's *Vadali* and *Loo* are forceful in bringing out the sweltering heat and scanty rainfall. Meghraj Mukul's heroic 'Sainani' became immensely popular, and continued to be recited for years. Narrative poems, lyrics, satires, stories in verse, historical and legendary poems were published. Nature, not as a stimulus to emotions, was depicted especially by Chandrasingh and Narayansingh Bhati in his 'Saanjh'. A mystical touch was imparted to it by Kanhaiyalal Sethiya whose poems are suffused with mystery, wonder and child-like curiosity. From the physical plane he easily passes on to the mystical one. Bhati stands unique among Rajasthani poets. He is at once traditional and modern. He uses old words in a modern setting. His imagery is surcharged with symbolism, but he has made himself a little obscure because of his involved imagery. Manohar Sharma has left no form of literature untouched and made his mark in all genres. His language is lucid and simple. He and Sethiya have attained mastery in the use of couplets. Sharma has written poems on the patterns of the *Meghadoot* and *Bhramargit*. He tends to be allegorical and also symbolical as in *Malvani* where Dhola is 'jiva', Maru is 'vidya' and Malvani 'avidya'. Poems based on the *Ramayana* and the *Mahabharata* have been written by Vimalesh and Shrimant Kumar Vyas. Satyaprakash Joshi specialised in exhortations for peace as in 'Radha' and sexual pictures charged with deep emotion as in 'Bol Bharmali'. He communicated his psychology and philosophy in an appealing manner. Mahavirprasad Joshi is deeply in love with the *Mahabharat*, the *Ramayana* and the Upanishads, the distilled essence of which he has narrated in simple and fluent Rajasthani. Nathuram Sanskarta in his 'Kalayan' treats of Nature in various seasons. The most humorous poet is Vimalesh and the satirical one Ganeshilal Vyas 'Ustad'. Premji Prem's 'Chamcho' is typical in delineating the role of sycophants. Shaktidan Kaviya's poem on Rajasthani is incantatory. So is Sethiya's 'Mayar ro helo' on Rajasthan and its glories. Gajanan Varma achieved distinction; so did Hiralal Shastri and Jainarayan Vyas, who wrote patriotic poems to enthuse the people to 'fight' for independence without resorting to violence.

The main protagonists of the novel are Annaram 'Sudama' (*Meve ra roonkh*), Yadavendra Sharma 'Chandra' (*Hoon gauri kin peev ri*) and Shrilal Nathmal Joshi. Vijaydan Detha has transformed folk-tales into novels and novelettes. Among the short story writers are Moolchand 'Pranesh', Laxmi Kumari Chundavat, Nrisingh Rajpurohit, Murlidhar Vyas, Deendayal Ojha, Sanwar Daiya, Rameshwarlal Shrimali and others. Rajpurohit and Chandra have made novel experiments in the wake of Gujarati, Marathi and Bengali short stories. Brajmohan Jawaliya is unequalled in writing short stories in scintillating poetic prose as in *Jal janjal*. Among dramatists are Chandra (*Tas ro ghar*), Govindlal Mathur (*Satrangini*), Narayandatt Shrimali (*Chhayan tavado*), Satyanarayan 'Aman' (*Guwad ri jayodi*), Rawat Saraswat (*Sampadak ri maut*), Ganpatichandra Bhandari and others. Most of the plays are social and realistic and at times a little satirical as by Vinod Somani and Baijnath Panwar. Among the essayists are Rawat Saraswat, Sumersingh Shekhawat, Manoharsingh Rathore and others. Nemanarayan Joshi has specialised in the depiction of common characters but is little noticed otherwise.

The late Thakur Ramsingh, Suryakaran Pareek, Narottamdas Swami and Kanhaiyalal Sahal played a prominent role in initiating a silent revolution in letters and enthusing young lovers of Rajasthani to raise its banner high by fulfilling its needs as has been done by the late Sitaram Lalas in his Rajasthani-Hindi dictionary in nine volumes, Badri Prasad Sakariya's in three volumes and Hiralal Maheshwari in his *History of Rajasthani Literature*.

The renaissance arrived late in Rajasthani literature, but when it came its stirrings were widely and surely felt.

Na. Sa.

RENAISSANCE (Sindhi). The first four decades of the nineteenth century in Sindh bear a fair comparison with the corresponding period in the neighbouring Punjab where the formidable Ranjit Singh (1780-1839) ruled and which showed almost the same medieval way of life. This period in Sindhi literature presented a good contrast to that of Bengali literature which imbibed not in small

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measure Engligh literature and culture by the middle of the 19th century. If 'medievality' means a simple way of life from the standpoint of education, taste and world-view, Sindh was still medieval in character. It was, as it were, not even struggling to be modern, for it showed no industrial movement which suddenly made other societies modern, and no existence of printing presses, a component of industrialisation, with which prose emerged as a powerful instrument of renaissance and modernity.

In view of their defeat in the first Afghan war in 1836, the British felt the dire political need of annexing Sindh, and by 1843 they were able to fulfil that need. With the annexation of Sindh to the British India in 1843, two vital changes were effected in the multilingual and multiscriptal situation in Sindh. Though the British had, from their point of view, no major impact on the 1800-1843 phase of the Sindhi life, the two new changes were of far-reaching consequence in Sindh. First, following T.B. Macauley's Minute of 1835, Persian as the official language of British India was abolished in Sindh also. Secondly, the Perso-Arabic script for Sindhi was 'invented' and introduced in Sindh in 1853. As regards the first change, the composite way of life in Sindh made it possible to have a greater appreciation for Persian as one of the classical languages of Sindh's historical lines with Persian, the decision of the alien Government to do away with it in favour of English notwithstanding. So much so, the Sindhi Hindus and Muslims, who had hitherto not employed Persian for their creative works, came to employ it, and while writing in Sindhi they deployed the Persian poetic forms of ghazal, marsia, etc., wrought in the Ilm-Aruz, or the Persian prosody.

As for the introduction of Perso-Arabic script for Sindhi, suffice it to say that George Stack (d.1853) and Ernest Trumpp (1828-1885), to name only two foreign scholars among many, voiced their opinion that the Perso-Arabic letters were unfit for the transcription of a Prakritical/Sanskritical language like Sindhi and used Devanagari in their works related to Sindhi, in their dictionaries and grammars.

But lithographic presses established with help from the government produced Sindhi text-books in the Perso-Arabic script apropos the 1853 decision. The first book to come out of lithographic press in Sindh in 1853 was Nandiram Merani's *Babnamo*, a primer for the new entrants in schools. As instruments like a lithographic press could be used by both the rulers and the ruled, it was by A.W. Strange of the ruling class that the first journal, *The Sindhian*, was launched in English, in 1854.

It was in 1857 that Sindhi life and literature were shocked into the renaissance period. During the 1857 war of independence, Sindh could not remain cut off from the main current. Its wound was fresh, for in 1843, barely fourteen years earlier, the British had unwarrantedly attached it to the British India. Revolts broke out in the Shikarpur, Sukkur and Hyderabad army camps and the common people—traders, merchants, farmers and artisans—supported the rebellion with money and food. An official of the erstwhile Talpur rulers at one time, Jethmal of Shikarpur helped the rebels in a big way; he supported the plan to destroy the British bastions in Sindh. But the Government got the scent of the move and it failed. Out of the main formulators of the ill-fated plan, Alif Khan was shot dead, and Ali Muhammad Khan Khoso and Darya Khan were sentenced to deportation to Andaman.

After the first war of independence in 1857, a new awakening was seen in the masses and a new spurt was felt in the Sindhi literary activities. That the situation in Sindh continued to be multi-lingual and multi-scriptal is seen from the following three of many illustrations: (i) Surat Singh (1832-1897) authored *Divan Surat Bahar*, a collection of poems in Sindhi, Urdu, Hindi and Persian; (ii) Ernest Trumpp published *Sindhi Reading Book* in 1858 and *Grammar of the Sindhi Language* in 1872 in the Devanagari and Perso-Arabic characters, and (iii) the Sikh Sabha established by Sadhu Navalrai (1848-1893) in 1868 issued literature in Gurumukhi also. In the multi-lingual situation we find that English came to be added as a vehicle of expression. Along with the Englishmen like F.J. Goldsmid, who published *Qisso Sasui-Punhu jo* into English verse with the original text in Sindhi in 1863, some of the Sindhi people took to writing about Sindhi literature and culture in English.

The Renaissance, though belated in Sindh, was marked by a great ferment during the period between 1843 and 1885. Besides the lithographic presses, the 'Bhagatis' and 'Chaukis', in which stories interspersed with devotional poems and songs were presented, continued to be the means of literary transmission.

Nihalchand (1798-1865), Qutb Shah (1813-1910), Qadir Bakhsh 'Bedil' (1814-1872) and his son Muhammad Muhsan 'Bekas' (1859-1882) were some of the prominent Sufi-Vedantist poets of this period. 'Bedil' says:

> Those who entangled themselves in words,
> Never climbed the ladder of love.

The most distinguished among the Ilm-Aruzi Sindhi poets was Muhammad Qasim (1806-1881), who wrote the *Divan* of ghazals, qasidas, masnavis and qitas in 1875.

By the year 1885, when the Indian National Congress was established, English education (but in no way Anglicism) found its way into some quarters of Sindhi life and letters. But having found its way, it still had only a hesitant

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and cautious response from the people. In the provinces where the British had been ruling for a comparatively longer time, the elitist people had gradually been taken in by their way of life and modes of literature. But by 1885 such people as were influenced by them, were disillusioned and they came to appreciate more of their own culture and literature. The people in Sindh, fortunately, did not have to spend (or waste) time to come to realise that the Anglicists among the English-educated elitist classes in the country unknowingly halted the pace of our march towards independence and also that the English education could be used as a means of fighting against the British imperialism on its familiar ground. Thus, English became an influential medium of expression, despite the fact that English-knowing people were a minority. Persons like Sadhu Hiranand (1863-1893) took to journalism in English, and others like Lilaram Watanmal Lalwani, the author of *The Life, Religion and Poetry of Shah Latif* (1889) wrote literary and cultural books in English.

The renaissance in Sindhi thus covered and touched upon the important genres of literature and brought to surface the spirit of the age, and provided impetus to the creative activity.

Mo.J.

RENAISSANCE (Tamil). Tamil, the oldest of the spoken languages of India, has had epochs of golden age, decadence and renaissance alternating in the last 2500 years. After the golden age of the Sangam, there was a period of stagnation, called the Kalabhra Interregnum, perhaps extending form AD 300 to AD 500. There was a renaissance and a flowering of great literary works like the five great epic poems, the chief of which undoubtedly is *Silappadikaram*. After a brief interlude, there was the emergence of Kamban, the greatest of Tamil poets, who composed the *Ramayana*. But the renaissance we shall examine here is that which begins in the early years of this century, owing to the stimulus of several impersonal forces and of two extraordinary men of genius, Swami Vivekananda and Subramania Bharati.

The forces at work fertilizing the efflorescence of a renaissance in the Tamil land were mainly the political ferment, the social reform movement and interest in western education. The most potent of them all was the impact of the west, stimulating a deep fervour to produce in the mother-tongue works in the new genres which had established themselves in the west.

The social reform movement, sparked by Raja Rammohun Roy in the last century, was actively stimulated by leaders like Mahatma Gandhi and Rajagopalachari who worked for the eradication of untouchability and the evils of the caste system. In the Tamil land, Periyar E.V. Ramaswamy Naicker, C.N. Annadurai and Bharatidasan castigated the caste system and pleaded for the enthronement of Tamil. These had the very deifnite effect of making people question the old values and beliefs and traditions, many of which, obviously, had outlived their utility and were now hampering progress. New ideas and values were welcome; innovation was hailed; and the atmosphere actively induced creativity.

The political ferment helped to build up a love of one's own country and one's language. A pride in being Indian and a Tamil became the norm and the emotional fashion of the day.

> Proclaim you are a Tamil
> And walk with the chin up

sang a poet, Ramalingam Pillai. If Indianness was a cause of embarrassment earlier, it became the badge of pride and honour; everything Indian was held up to admiration.

Swami Vivekananda must be regarded as the pioneer of nationalism, as he compelled the west to listen to the strident voice of the east; he wiped away the smudge of diffidence and an inferiority complex from the national personality. His thundering speeches in the USA and the UK gave a sense of vicarious pride to every Indian. The philosophy and the religion of ancient India began to be viewed with a new regard and admiration in this country when it realised that they were commanding respect in the sophisticated west.

All the three impersonal forces and the personality of Swami Vivekananda had a good deal to do with the flowering of the renaissance in the Tamil land. But modern literature in Tamil surely began with the advent of Subramania Bharati. With the sureness of touch of a man of genius, he put an end to the long period of imitative mediocrity, of type-cast, command productions and ushered in an era of bold creativity. It was Bharati who fired the first shots of revolt against mental hegemony and literary serfdom, against a deadening conservatism in mental habits and literary mores.

The means by which Bharati achieved such sensational results are easy enough to analyse. The most important of all of them was his uncompromising love of freedom. With all the force of his generous personality, his utter fearlessness and indifference to selfish interests, his passion to experiment and innovate, he was able to effect an amazing metamorphosis in the contents of literary works as well as in what Coleridge calls the externals of poetry, the diction and the metre. The diction became much simpler, in fact the popular patois mostly replaced the learned diction of the previous eras. And in place of the highly organised and complex metres of the past, simpler, easily singable metres came to be preferred.

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A second major change was that Bharati put into poetic focus the common man, unseating kings and nobles. Gone was the custom to write absurdly laudatory panegyrics on crowned heads. Perhaps this change would have crept into the literary scene of the Tamil land by slow stages with the winds of democracy blowing, but Bharati ushered in the change with his characteristic expedition.

A third qualitative change, perhaps a natural consequence of the second, was Bharati's urgent advocacy of revolutionary changes in the political, social and economic fabric and his giving the pride of place to this in his writings. A measure of the change introduced by this man of genius can be had by comparing his works with those written just prior to his advent; these were preoccupied with puranic themes, with the deeds and misdeeds of royalty. And Bharati raised aloft the standard of emancipation for woman also and many of his poems have this as their major message. During the Renaissance, though poetry continued to be composed, the most typical product of the age was prose. One reason for this is that with the democratisation of education, a much larger number of persons read books and magazines now as opposed to a small coterie of well-read people in the earlier eras, who could understand the more exalted diction employed in poetry. Perhaps much of the subject-matter of today's books and periodicals is prosaic, not in any uncomplimentary sense, but prosaic because it does not deal with idealised beauty, grace and harmony. A feature of modern poetry is that small poems are perferred to long ones and epics have become rare. A recent trend, in keeping with the 'muktakavita' of the north and the modern poetry of the west dispenses with all rules and regulations; but perphaps it is still searching for an identity of its own.

In the footsteps of the incomparable Bharati came Bharatidasan, Desikavinayakam Pillai and Namakkal Ramalingam Pillai. Bharatidasan must be regarded as the best of the post Bharati poets. There is clearly a marked preference for prose and a corresponding lack of enthusiasm for poetry. Poetry flourishes only on the nutriment purveyed by deeply emotional inter-personal relationships which are rare to find and nurture in the predominantly urban societies of today.

The novel is a new literary form in Tamil. The Tamils, and indeed all Indians, are great storytellers, but the novel as we understand it today is a new literary genre which we owe to the West. Indeed, the Tamil novel shows the impact of all the forces analysed earlier. The social reform movement and the nationalist fervour both have shaped the Tamil novel; and the tremendous urge provided by Swami Vivekananda and Bharati could not but have a big impact on this popular art form. Some major novels in Tamil during the early phase are Vedanayakam Pillai's *Pratapa Mudaliar charittiram*, C.V. Guruswamy Sarma's *Premakalavatiyam*, T.K. Sarayana Muthup Pillai's *Mohananki*, B.R. Rajam Iyer's *Kamalambal charittiram* and Madhaviah's *Padmavati charittiram*. Mu Varadarasan gives high praise to the last work by Madhaviah who contributed significantly to the development of both the content and the form of this genre at this incipient stage of its growth.

The Tamil novel has been considerably enriched and stimulated by an astonishing number of good-quality translations from Bengali, Marathi, Hindi and Malayalam novels. Besides these, original writing in this genre has been much encouraged by the leading periodicals which arrange for novel competitions. As a result of both these stimulating factors, there has been a considerable output of both historical and social novels. The real pioneer of the former was Kalki whose skills at fabrication of the plot, characterisation and presentation coupled with his sedulous research into tomes of history have made his works immortal.

The short story, with its total emphasis on form and structure, is entirely a western import. Here again the chief agency which helped to develop the art form and popularise it among the people was the periodicals. The oldest among the Tamil periodicals which must be credited with actively stimulating the short story was *Manikkodi* through which Pudumaippittan and Ku.Pa.Rajagopalan became known to the literary world. They still rank as the greatest short-story writers in Tamil. Other writers of notes pawned by Manikkodi were Na. Pichamurthy, Na. Chidambarasubramanian, Si. Su. Chellappa, Mowni and Alagirisamy.

Playwriting has never been regarded as a literary exercise in the Tamil land. No play has come down from the ancient Tamils who should have staged plays and enjoyed them too. Clearly actors improvised the lines as the play went on, but they were never written down. Unfortunately the same attitude which regards the play as non-literature continues even now. No play written in the last 100 years can be read for literary enjoyment. Indeed, apart from the literary aspect of plays, Tamil theatre must still be regarded as not very well-developed; it compares poorly with the standards set by the Andhras, the Bengalis and the Maharashtrians. Tamils seem to love farce best, and serious drama of a high standard is only rarely seen.

Vi. Ko. Suryanarayana Sastry and Sundaram Pillai were the pioneers in playwriting in Tamil. Two remarkable operas followed, one entitled *Visuvanatam* by C.S. Muttuswamy Iyer and the other, *Pugalendi* by A. Natsarasa Pillai. Both are historical and of considerable merit. P.

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Sambanda Mudaliar wrote a number of good stage plays and should be given the highest credit for breathing life into this field of art and injecting a modicum of respectability to the profession.

Renaissance in Tamil thus covered the entire gamut of literature and touched upon all genres. It reflected the spirit of the age and gave a momentum to creative exuberance.

A.V.S.

RENAISSANCE (Telugu) ushered in new modes of expression in Telugu literature in the later half of the nineteenth century. The literature prior to that period was marked by rigid conventionalism and pedantry.

Mainly under the impact of Western education, the renaissance ushered in a new era. The first wave came in the second half of the nineteenth century and the second wave emerged as romantic movement which swept the twenties of the present century.

The great reformer Raja Rammohun Roy was the father of the Indian renaissance. In Andhra, Kandukuri Veeresalingam Pantulu was the first writer influenced by Raja Ramamohun Roy. His revolutionary writings brought a remarkable change in Telugu literature. He wielded his pen as a 'mighty weapon' to capture the hearts of the people of Andhra. He fearlessly fought against the age-old superstitions in society. He exposed corruption in high places and the immoral life of the aristocrats. He gave a new impetus to the prose literature and introduced new literary forms as a result of his exposure to English literature. His approach to social and religious problems of the day was rational. Thus the emergence of modern Telugu prose is a valuable gift of the renaissance. The new prose was free from stiff and pedantic style of earlier times, and acquired ease, force, clarity and simplicity. The writings of Veeresalingam Pantulu have directness and vigour that were necessary to carry home his reformistic views, moral values and theistic doctrines. He contributed to genres like the essay, novel, literary criticism and diaries, besides journalistic writings and farces. In the first stage of renaissance in Telugu literature, many classics were translated and adapted. One of Veeresalingam's contemporaries was Vavilla Vasudeva Sastri, who translated *Julius Caesar*. Veeresalingam adapted *Twelfth Night* and *The Merchant of Venice* in Telugu, making them suitable for Indian atmosphere and setting.

Shakespeare's plays influenced the writing of drama in Telugu prose at the beginning. Panuganti Lakshmi Narasimha Rao wrote a cycle of plays on the theme of the *Ramayana*, influenced by Shakespearian plays. His social plays too, like *Kanthabharanam* and *Kokila*, were influenced by Shakespeare's comedies. He wrote essays titled *Sakshi* under the influence of Addison and Steele and their *Spectator* essays. They were full of humour and satire which are characteristic of his essays. Veeresalingam Pantulu wrote in 1880 *Rajashekhara charitra*, a novel inspired by *The Vicar of Wakefield*. He wrote in Telugu the first autobiography and the first authentic biographies of ancient poets entitled *Andhra kavula charitra*. Veeresalingam's works in prose and verse displayed a severe moral tone and high seriousness of purpose. Both Venkataratnam and Veeresalingam worked for Brahmo Samaj which was started in Bengal. Devulpalli Krishnasastri became its literary exponent by writing lyrics which became very popular all over Andhra. His devotional songs and poems gave expression to despair and rapture in adoration of the Lord. The twin poets Venkata Parvateesa Kavalu wrote *Ekantaseva*, describing all phases of the love of the human soul for the divine. Mutnuri Krishna Rao, through his popular weekly *Krishnapatrika*, propagated nationalist ideals and aesthetic values.

Kolavennu Ramakotiswara Rao was another journalist and writer who, through his writings in *Triveni*, a cultural quarterly which he edited, worked for cultural integration. Under the editorship of Kowta Sriramasastry, *Sharada*, a monthly magazine, held aloft the renaissance idealism by publishing articles on painting, sculpture, music and literature. *Bharati*, under the editorship of Kasinadhuni Nageswara Rao, made its appearance during this age and is still a powerful vehicle for upholding the traditions of liberalism and good taste.

Gurazada Appa Rao contributed much to the propagation of renaissance ideals by writing in a vein quite contrary to the traditions of verse and by employing the spoken language in his prose writing. His play *Kanyashulkam* is an example of this innovation. He popularised the verse form 'mutyalasaram' (a string of pearls) deriving inspiration from simple folk-melodies. His play illustrates the second phase of the impact of renaissance in Telugu literature.

Chilakamarthi Lakshmi Narasimham roused patriotism through his moving poems, novels and translations of English writings on the glory of Indian heritage. Rayaprolu Subba Rao, the oldest of the modern poets, wrote remarkable patriotic poems on the history and glory of Andhra harmonised with a unified vision of Indian culture. In fact, he became the leader of the Romantic movement. He exalted love in his poems and portrayed woman as an elevating and sanctifying force in human life. Other poets like Devulapalli Krishna Sastri in his *Krishnapaksham*, Viswanatha Satyanarayana in his *Kinnerasani patalu*, and Nanduri Subba Rao in his *Yenkipatalu* also idealised the woman. Similarly, Vedula Satyanar-

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ayana Sastri, Basavaraju Appa Rao and Adavi Bapiraju placed woman on a high pedestal. Universal love too inspired Telugu poets to soar to lofty heights. Tallavajjhala Sivasankara Sastri's poem 'Hridayeswari' is an expression of this idealism.

While many poets wrote short lyrics, Sri Pingali Lakshmi Kantam and Katuri Venkateswara Rao composed a long narrative poem *Soundaranandam*, dealing with the story of Nanda, the step-brother of the Buddha, and Nanda's passionate love for his beautiful wife. It describes how his infatuation for his wife is finally transmuted into universal compassion. *Soundaranandam* occupies a special place among poems of love because the action is set in the Buddhist period and reflects the essence of Gandhian thought.

The poets of the renaissance paid attention to the amelioration of the lot of the common man. Poets like Jashuva and Duvvuri Rami Reddy wrote on the peasants and the downtrodden with great sympathy and warmth. *Krishivaludu* of Rami Reddy is an example. *Gabbilamu* of Gurram jashuva describes the glory of ancient India, constrasted with the pitiable conditions before independence. He makes a fervent plea for the uplift of the poor. He brings out in his writings the ideals of liberty, equality and fraternity. Tripuraneni Ramaswamy Choudary is another follower of Raja Rammohun Roy. His *Suta puranam* stands as a literary monument of rationslistic thought.

Shivabharatam by Gadiyaram Venkata Sesha Sastri portrays the heroism of Sivaji, Similarly, Rajasekhara Satavadhani's *Ranapratapa charitra* and Madhunapantula Satyanarayana Sastri's *Andhra puranam* praises the heroes of history. Vanamaamali Varadacharyalu's *Potanacharitra*, Gurram Jashuva's *Bapuji* and Jandhyala Papaya Sastri's *Karunashri* also uphold the spirit of hero-worship. Kodali Venkata Subba Rao wrote on the glory of Hampi in his *Hampikshetram*. It is a masterpiece which reminds one about the great Vijayanagar empire which marked the zenith of the glory of Andhra race.

Renaissance brought in another interesting element, i.e. love of Nature in all its aspects. The Romantic poets unlike the poets of the past, observed Nature in all her moods. Devulapalli Krishna Sastri, Kavi Kondala Venkata Rao and Nanduri Subba Rao reveal the fullness of Nature's beauty in their poems. Gurram Jashuva's *Mumtajmahal* describes the glory of Art that conquers time.

C. Ramalinga Reddy stands unique among the writers of literary criticism. His *Kavitwatattva vicharamu* is the best example of his pioneering work in the field of literary criticism. He was also a poet and his *Musalamma maranamu*, a narrative poem, extols the immolation of a young lady for the welfare of her community. He was mostly inspired by English critics like Matthew Arnold. Though he wrote literary prose, he welcomed innovations in the sphere of poetry. Another typical product of ranaissance in the field of criticism is Surya-devara Sanjiva Dev. He is mainly an art critic. His literary criticism reveals much perception and width of outlook. Amarendra (Chaturvedula Narasimha Sastri) has carved for himself a unique place in Telugu literature as a critic and a story writer, inspired by the spirit of Indian renaissance.

Moving with the times and describing the struggle of the people of India for independence and giving credence to Gandhian thought, the Telugu writers too showed progress in their writings. Garimalla Satyanarayana's 'Manakoddu ee tella dora tanamu' (Enough of this white man's rule) was on the lips all people that fought for the freedom of the country. Tummala Sita Ramamurti's *Atmakatha* (Mahatma Gandhi's autobiography) won for him a worthy place. He is called the poet-laureate of Gandhism. Basavaraju Appa Rao's spirited lyrics on the historic Dandi March during the Salt Satyagraha are very inspiring. The influence of Gandhism was so great on the fabric of social and political life of Andhra that it made Unnava Lakshminarayana write a unique novel *Malapalli* and Adavi Bapi Raju to write *Narayana Rao*. Adavi Bapiraju was an artist by profession and stood for high values of taste in music, poetry, art, dance and philosophy. His novel *Narayana Rao* reflects all these aspects. Viswanatha Satyanarayana's novel *Veyipadagalu* portrays the revivalist aspect of Indian renaissance. His dislike for Western culture is quite evident in this novel. Venkata Parvateeshwara Kavulu translated several patriotic Bengali novels into pure Telugu and kindled the spirit of patriotism in Andhra. Satavadhani Velury Sivarama Sastri's contribution to Telugu literature is also praiseworthy. He ably translated Saratchandra Chatterji's novel into simple Telugu. During the Gandhi Centenary celebrations Mahidhara Ramamohan Rao brought out his novel *Kollayi gattitenemi* (What if he wore a loin cloth?) which faithfully traces the influence of Gandhian movement on the pattern of Andhra rural life during the three generations of time in his own village.

As mentioned earlier, the drama in Telugu literature started with translations and adaptations of classics from Sanskrit and English. Gurazada Appa Rao's *Kanyashulkam* was the first original and social drama. The revolutionary Bidugu Ramamurthy initiated a powerful movement to shake off the fetters of grammatical rules and to bridge the gulf between spoken and written word. Gurazada Appa Rao responded to this movement. Plays like *Mewad patanam*, *Roshanara* and others kindled the sparks of freedom in thousands of people. *Gandhivijayam*

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and *Ramarajyam*, written by Damaraju Pundarikakshudu, show the politcians of the day as characters. These plays brought about national awakening and instilled a burning desire for freedom among the people.

The renaissance gave an impetus to historians and scholars to write about the richness of our past. Mallampalli Somasekhara Sarma, who started as a poet, turned a noted historian with creative insight.

With the rise of the Progressive movement in the forties, the Romantic Movement in literature received a setback. Under the strong influence of Marxist ideology, the idealism of the renaissance slowly receded into the background. Truth, Beauty and Love, which governed the Romantic movement, faded away. Progressive writers like Sri Sri, Srirangam Narayana Babu and others showed purposiveness and social awareness in their writings. Sri Sri led these writers, carrying the banner of revolt into the citadels of literary convention and breaking the barriers between prose and verse. Thus the second wave of the Indian renaissance which touched Telugu literature in the twenties began to ebb in the early forties.

But by and large as a consequence of Indian renaissance, patterns of literary expression and traditional lines of thinking were gradually replaced by idealistic and visionary outlook on the problems of human life. It is no exaggeration to say that the renaissance gave a new Earth and a new Heaven to the writers of Andhra who enriched Telugu literature through their creative writing.

V.Ra.

RENAISSANCE (Urdu). The change in content, tone and approach in Urdu poetry at the end of the 19th century and the beginning of the present one is generally known as the Renaissance of Urdu poetry. A change simply cannot be termed renaissance. Renaissance is a euphemism for revival, and pre-supposes reintroduction of an old and subsequently given up form or style. This criterion does not apply to the aforesaid changes in literary trends. However, this 'change' can be classified as renaissance only restrictively. Urdu poetry of the 16th, 17th and 18th centuries was replete with real human feelings, particularly those of dejection in love. But in the 19th century, notwithstanding the giant poets like Ghalib, Momin, Anees and Dabeer, the general tendency was towards formalism. Much emphasis was laid on technical acrobatics like difficult rhymes and long and remote sorts of 'radif' (repetitive ending), sometimes forming more than half of the second hemistichs of 'ghazal' or 'qasida'. In Delhi, Shah Naseer was the most outstanding poet of this school, followed by his former disciple, Zauq.

Novelty in semantic approach was almost given up, and repetition of former poets' observations with all emphasis on observance of classical prosody was adhered to. In Lucknow, poets showed many formalistic novelties like giving up many Indian words and usages, emphasis on word-play and lascivious references to women's physique and behaviour. The latter tendency also degenerated into 'rekhti' poetry in which male poets express female coquetry in feminine idioms.

All this resulted into degeneration of poetry, and from no angle did it remain a source of inspiration. It reduced itself to worthless entertainment. The reason why this tendency dominated society was that in the first half of the 19th century, Urdu was patronised by decadent aristocracy both in Lucknow and in Delhi. It wanted to escape the harsh realities of life, and to lose itself in frivolities.

After the revolt of 1857, the decadent aristocracy was eliminated, and even the new feudal society began to look towards the educated Indians who wished to build a new type of society. No one, even in high circles, had time to waste on frivolities, and almost everyone sneered at old tastes and tendencies. Moreover, the Victorian culture of the British and the puritanism of the reformist movements like the Arya Samaj and wide vision of Vedantists like Vivekananda and Ramatirtha also cast an indirect influence on the tastes and tendencies of the society that wrote and read Urdu.

The new consciousness sought various channels of self-expression and, therefore, it is not proper to consider renaissance as some kind of unified movement with uniform thinking and approach. There were Syed's supporters like Shibli, Hali, Ismail and Mohammad Husain Azad, who wanted to bring the spontaneity and simple charm of English romantic poetry into Urdu. There were protagonists of patriotism (though not rebellious) like Saroor Jahanabadi and Chakbast Lakhnavi. There were great poets like Iqbal and Akbar Allahabadi, who reacted against the tendency of following the British culture and literary sensitivity; between these two, too, the approaches were poles apart. Akbar stood for the revival of the cultural values of the mid-19th century, while Iqbal popularised the vision of a theocratic and ruthlessly active world society formed on the ideals of the nascent Islam of the 7th century.

The new tendency gave rise to thematic poetry, and a lot of short poems, devoted to popular themes and written in a variety of recognised forms, were written by the above mentioned poets and their disciples and followers. A D.P.I. of Punjab also tried to organise 'munazimas' in place of 'mushairas'. In a mushaira of that time, all poets recited 'ghazals' composed in a previously announced metre and rhyming pattern. For a munazima a topic was announced beforehand and poets recited poems in any

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form or of any length on that topic. The munazimas did not continue for long but gave birth in due time to the modern type of 'mushaira'. The mushairas mentioned above are called 'tarahi', 'tarah', being the model hemistich given to poets for indicating the intended metre and rhyming pattern. In modern mushairas there is no restriction of topic or tarah, and every poet can recite poems or ghazals of his own choice.

It was not only in the matter of thematic poems that the new wave of consciousness showed itself; the tendency of being relevant came in ghazals, too. The decadence of poetry was more visible in Lucknow than in Delhi or other centres of Urdu. In the last quarter of the 19th century, two new main centres of Urdu poetry emerged. These were Rampur and, a little later, Hyderabad. The rulers of these states invited and employed great poets. At Rampur we find top poets like Dagh, Ameer Minai, Jalal and Taslim. In their ghazals the main theme was still that of love, but the feelings were real and 'infectious', and there was no vulgarity or word-play. Dagh and Ameer later went to Hyderabad. Even in Lucknow, poets like Safi came out boldly against the lifeless formalism, word-play and vulgarity of the mid-19th century poets and composed sweet, chaste and effective ghazals. In the same vein wrote other poets like Hasrat Mohani, Firaq Gorakhpuri, Yagana Changezi, Aziz Lakhnavi, Shad Azimabadi, Jalil Manikpuri and many others.

Close on the heels of these poets of sober eroticism emerged some very great poets who injected eroticism with Sufism. Prominent among them were Asghar Gondavi, Fani Badayuni and Jigar Moradabadi. Actually they were different from Safi, etc. only in that while Safi etc. emphasised salient features of their tone and approach, the others laid emphasis on the Sufi consciousness of cosmic unity.

Later, this trend was replaced by the progressive trend, and still later, by 'jadidiyat' or neo-existentialism. Thus the trend which was considered novel and revolutionary a hundred years ago, is now considered old and traditional.

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Sa.K.

RENU, PHANISHWARNATH (Hindi; b. 1921, d. 1977) was born at Aurahi Hingna in district Purnia, Bihar. His schooling in an institution run by the Koirala family of Nepal gave him his grasp of Nepali language, and the proximity of his village to Bengal gave him his fluency in Bengali. Renu took active part in the Nepali revolution and even wrote a book on it. Subsequently, he was drawn towards Jayaprakash Narayan and was jailed during the Emergency. He was honoured with 'Padma Sri' by the Government of India—an honour he returned in protest against atrocities perpetrated on the people. He was not very happy, too, with his experiment in Bombay where he had gone for the filming of one of his famous short stories 'Tisari qasam'.

Renu was a trendsetter, an acclaimed writer of regional novels. Even some of his short stories are characterised by an intense involvement with the region to the point of a romantic attachment to the Maithil region where he was born. His significance lies in the fact that he writes as one of the people of the region and not as an outsider, trying to understand the problems of village life from an urban sympathetic stance. His writings, therefore, reveal an involved realism bordering on the romantic, arising from first-hand experience. Renu's Nepali connections are evident in his short story, 'Dasgajja ke is par aur us par'. In *Parti: parikatha* his sketch of the Nepali character of Dilbahadur is equally sensitive. Besides, his knowledge and love of the Bengali language and literature resulted in the creation of many Bengali characters, sketched accurately, in his novels. The heroine of 'Julus' is a Bengali. In his involvement with the village folk, he is nearer the tradition of Premchand but with a difference; in Renu we find an appreciation of the character of a region as a whole rather than an appreciation of individuals. His novel *Maila anchal* deserves special mention as a land mark in post-Independence literature. It pioneers a trend in regional novel where the region and its identity become the main theme, nay, the very protagonist of the novel. His realism is of a very particular brand in as much as he gives a kaleidoscopic picture of the region, its characters and the various facets of its life—political, social and religious. His treatment of the realities of village life is touched with an all-encompassing sympathy which includes both hope and despair, struggle and failure or partial achievement. What marks out Renu from other regional novelists is his grasp of the rhythm of everyday life expressed in a language which at times acquires a poetic dimension.

His other major works, besides short stories, are *Deerghtapa* (Novel) and *Rinjal Dhanjal* (Reportage).

R.L.

RIBEIRO, S. J. DIOGO (Konkani; b. 1560, d.1633) was a writer and lexicographer. Working as a missionary at Salcete, he analysed, corrected and improved on the works of Stevens' *Doutrina Cristam* (Christian Doctrine) and *Arte da lingua Canarin* (Grammar of the Konkani

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language). A self-disciplined, hard-working scholar and master of Marathi, Hindi and Sanskrit, he contributed to Konkani works of outstanding value. His *Declaracam da Doutrina Cristam* (1632) is a monumental work, and its only copy extant is found in the National Library of Lisbon. His work is a testimony to his profound knowledge of native religious vocabulary. Unable to find proper expression for his ideas of Catholic dogma in Konkani, he freely used Portuguese vocabulary, already naturalised by the missionaries. And he did not hesitate to use Konkani words where they suited him. For instance, he used Vaikuntha (heaven), a thoroughly Konkani word, racy and of the soil, to express heaven.

Ribeiro also translated into Konkani *Vidas dos Santos* (Lives of saints) by Fr. Pedro Ribadaneyra. His other outstanding works are his vocabularies in two volumes: *Vocabulario da Lingua Canarin* (Vocabulary of the Kanari language, 1626). Both these volumes, found in the Panjim National Library in manuscript form, contain various idiomatic phrases with 14,500 entries. Distinguishing between the modern and the old, the literary and popular Marathi and Konkani, he uses polished words like 'patra' for chalice used in high society. Thomas Stevens, Ribeiro and others can be called the first Orientalists who studied the idioms and phrases of India and compared them with those of the East and the West. His vocabulary is scholarly and authentic on many scores.

A.P.S.J.

RIGVEDA (Sanskrit) literally means 'knowledge of prayers' (rik, prayers; veda, knowledge). It is a collection of prayers, rather a grand collection of ten smaller books of prayers, and is the oldest literary document of the Indo-Europeans. The first group of the Indo-Aryans reached India probably some time in the first half of the second millennium BC. There is, however, no definite indication in the *Rigveda* of the Aryan immigration into India, and we can only assume that a considerable time must have passed between the first settlement of the Indo-Aryans and the final stages in the composition of the Rigvedic hymns. From the topographical data in the *Rigveda* it appears that the bulk of the *Rigveda* was given the final form in India, the land of the seven rivers.

Form and Structure: The *Rigveda* is divided into ten smaller books or 'Mandalas' (cycles) of hymns or 'suktas' (good sayings) consisting of verses or 'riks'. The longest hymn consists of fifty-eight verses and the shortest only one verse. These hymns contain, on the average, ten verses. The total number of verses in the *Rigveda*, including supplementary hymns, is 10,552 (10,472+80). Studies in the *Rigveda* reveal several stages in its composition and compilation. One of the striking features of the six of the ten books of the *Rigveda* is that each has been composed by the seers in a single family. The seers in the families of Gritsamada, Vishvamitra, Vamadeva, Atri, Bharadwaja and Vasishtha were the authors of the books. The second notable feature of the six books is that in each one of them hymns are arranged deity-wise. Hymns addressed to Agni occupy invariably the first place and those addressed to Indra the second. Then follow hymns addressed to other deities. In the deity-groups hymns are arranged according to the diminishing number of verses. It is pertinent to note that each family book was self-sufficient for ritual pruposes. This means that each cycle was an independent collection orally preserved in each of the six families of the seers. The first book contains fourteen groups of hymns ascribed to one common seer, some of the hymns belonging to the families of Vishvamitra, Kanva, Gautama, Vasishtha and other famous seers. In the eighth book, the order in which hymns are arranged in the earlier books is not followed. Metrically also the eighth book possesses a specific trait in its use of the strophic or 'pragatha' metre.

The ninth book was made up perhaps to provide a handy collection for the benefit of the chanting priest. The supplementary character of the tenth book is quite obvious. Identical number of hymns (191) in the first and the tenth books suggests that the tenth book was modelled on the first. One important feature of this book is that all sorts of hymns, magical, ritualistic, religious, secular, narrative and philosophical, have found a place here. The floating mass of hymns that could not find a place in the first eight books were gathered together to constitute a separate and final book. The matter left over by the final compilers of the *Rigveda* was later utilized by the compilers of the *Atharvaveda*. Studies of the books where seers of only one family are authors of hymns reveal that roughly speaking four generations took part in the composition of a family book. Thus a round number of one hundred years may be accepted for the composition of a family book and also that of a multi-family book. Between the compilation of the first nine books and that of the tenth book, there is a distinct time gap which can be proved by comparing mythological and linguistic data of the two parts. The tenth book may have taken a fairly long time. Thus a rough estimate of a period of two hundred years may be accepted for the composition and compilation of the entire *Rigveda*. The *Rigveda* itself refers to two distinct literary epochs in the composition of hymns. The Rigvedic compositions may have begun in the twelfth century BC and the grand collection may have come into existence in the tenth century BC.

Language and metre: The hymns of the *Rigveda* are composed in the Old Indo-Aryan language, known as Vedic language whose later form came to be known as

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Sanskrit. There must have been a number of dialects, probably as many as tribes, when the hymns of the *Rigveda* were being composed. Of all such dialects the one spoken by the Bharatas probably played the most important role. The word 'Bharati' (lit, related to the Bharatas) means 'speech' which developed in the course of centuries into Sanskrit. The one distinctive feature of the Vedic language is its accent which is of a musical nature. The Vedic language is highly flexional and very rich in all important morphological processes, e.g. affixation, suppletion, composition and reduplication. It is also more synthetic than Sanskrit. The order of words has, however, no important role to play either in Vedic language or in Sanskrit. The place of preposition is fixed in Sanskrit but not in the Vedic language, and it has therefore given to the Vedic language greater pliability. The language of the *Rigveda* as a literary and oral tradition must have helped develop a standard form of speech.

The whole of the *Rigveda* is composed in metres as prayers to be chanted or sung. The smallest metrical unit called foot or pada usually consists of eight, eleven or twelve syllables. A verse usually consists of four feet or padas but sometimes it is made-up of padas of different length. In the *Rigveda* metres the rhythm of the last four of five syllables (called the cadence) is rigidly determined. The padas of eleven and twelve syllables have a caesura also. Seven metres have been regarded as standard metres. They are gayatri (3=8+8+8+24), ushnik (3=8+8+12=28), anushtubh (8+8+8+8=32), brihati (4=8+8+12+8=36), pankti (5=8+8+8+8+8=40), trishtubh (4=11+11+11+11=44), and jagati (4=12+12+12+12=48). There are many subvarieties of these metres altering the order of various feet.

MYTH AND THEOLOGY: The Rigvedic gods are personifications of natural phenomena, such as sky, sun and dawn. They are conceived human in appearance, and their chief physical attributes are power, strength and brilliance. They protect the honest and punish the guilty. The three-fold division of the Vedic gods according to the regions (heaven, air and earth) they occupy is suggested by the *Rigveda* itself (1.139.II). Thus there are celestial gods, atmospheric gods and terrestrial gods. They are also divided on the functional basis. The oldest Indo-European God is Dyaus, the shining one (GK. Zeus), who is the personification of the sky. Heaven and Earth (Dyava-Prithivi) form the most important dual divinity of the *Rigveda*. Varuna (GK.Oruanos; Boghaz Koy Ins. Uruvanass), the encompassing one, is a universal monarch and a great upholder of moral order. He is also identified with the highest God (Ahur Mazda) of the Iranians. As Ahur Mazda and Mithra in the *Avesta*, so Varuna and Mitra in the *Rigveda* form dual divinity. Gods like Mitra, Savitr, Surya, Pushan and even Vishnu represent different aspects of the Sun. Mitra (Boghaz Koy Ins. Mitras), represent the beneficial aspect of the sun, and is identified with the Iranian God Mithra. Savitr, the stimulator, represents the stimulating aspect of the sun. The celebrated Savitri verse (Rv.3.62,10), which has been the morning prayer in India since the Vedic times, is addressed to this God. Surya (Kassite Surias; *Avesta* Hvare), refers to the luminary itself. Surya as such is the most concrete of the solar deities. Pushan, one who brings prosperity, represents the beneficent power of the sun, manifested chiefly in its pastoral aspect. Vishnu, the active one, is the personification of the activity of the sun. Nasatyas (Boghaz Koy Ins.Nasatia) are other important celestial gods, invoked in more than fifty entire hymns. The etymology of the word Nasatya is, however, obsecure. Their other name Ashvin, horseman, does not offer clues to the original meaning of the word Nasatya. Ushas, the Goddess of Dawn, is the most beautiful of all *Rigvedic* goddesses. She happens to be the 'daughter of heaven'. Twenty hymns have been addressed to her. Indra is the most famous *Rigvedic* god in whose honour about one-fourth of the hymns of the *Rigveda* are composed. The name Indra, rather Indara, occurs in Boghaz Koy inscription too. In the *Avesta*, however, Indra is the name of a demon, where he is also referred to as Verethraghan, killer of Verethra (*Rigveda* Vritra). In India, he led the Aryans in their victorious march against the non-Aryan foes, and emerged ultimately as the national god of the Vedic people. He is said to represent the most terrifying natural phenomenon consisting of thunder, storm and rain. Maruts are other prominent gods of the *Rigveda* and as many as thirty-three hymns are addressed to them. They are said to represent the natural phenomenon of thunderstorm and are Indra's companions in his fight with the demons. The god Rudra, howler, who is described as the father of Maruts represents the natural phenomenon of rainstorm in its distinctive character. Other important gods are Agni (Fire), a ritualistic god invoked in some 200 hymns, Soma (*Av.* Haoma) linked with sacrifice, and functional gods like Brihaspati (Lord of prayers), Vishvakarman (All-creating), and Aditi (lit. Un-binding, liberation).

It is really difficult to draw a clear line between magical practices and religious rites in the primitive cultures. The history of the Rigvedic word 'Brahman' reveals the transition from magical practices to religious worship. In the *Rigveda* the original meaning of the word 'brahman' (neu. and radically accented) is incantations or spells. Varuna the great magician or mayin is mentioned as making brahman. If brahman (neu.) means spells, brahman (Mas. and suffixally accented) should mean 'one who practises divinity'. Agni, Indra and Brihaspati are

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called brahman. The *Rigveda* reveals both strata of religion, popular and priestly. Yajna (*Av.* Yasna) or worship was one of the main religious practices of the Vedic Aryans, and 'worship' means offering with prayers. A Rigvedic word 'medha' which originally meant meat-juice, came to denote animal sacrifice. The idea that various deities were but different forms of a single divine being, what is known as monotheism, had its beginning in *Rigveda*. The transition from monotheism to monism is also found in the Vedic hymns, which draw a distinction between the individual soul and the Universal Soul. Cosmological speculations ranging from folk-tale naivety to mythological tales and theological puzzles and, at times, to abstruse thinking may also be seen here. The Creation hymn (10.129), which explains the universe as evolving out of the one, makes even a bold sceptic assertion that even God who controls this universe probably does not know its origin.

LITERATURE: As a religious book the *Rigveda* is the composition of a particular class—the priestly class, but it preserves in ample measure popular literature, embodying popular customs and incantations. Many incantations are magical, based on folk-life and beliefs; others have a literary freshness about them. Of all these incantations the famous rain-spell in the seventh book (7.103.7) is very important from the literary point of view. Here the frogs are compared with the Brahmanas who, sitting around the brimful vessel, talk at the soma-rite of Atiratra. So frogs gather at the pool to honour this day of all the year, the first of rain-time.

Besides these incantations, the marriage hymns (10.85) and fueneral hymns (10.14.18) contain a number of magical spells. Of the five funeral hymns the eighteenth is remarkable for its poetic beauty. When the dead is buried the mother earth is implored thus:

> Wide open earth, O press not heavily on him;
> Be easy of approach to him, a refuge safe;
> As with a robe a mother hides
> Her son, so shroud this man, O earth.

Another class of popular literature consists of popular tales in the form of a dialogue (e.g. one between Yama and Yami, or one between Pururavas and Urvashi). There may be even obscene dialogues such as the one between Agastya and Lopamudra (I. 179) or between Bhavayavya and Romasha (I. 126.6-7) and between Indra and Indrani (10.86). The next class of popular literature is constituted by riddles, besides maxims, in a number of verses. A greater part of the *Rigveda* consists of religious prayers, but the smaller part which contains a variety of subjects other than religion is very important from the literary point of view. It is true that the Rigvedic prayers were generally intended to accompanyd different rituals and frequent references to the sacrifice mar their poetic beauty, but now and then prayers addressed to gods give rise to beautiful descriptive poetry. Similarly, the narration of the heroic deeds of a god like Indra produces good narrative verse.

The *Rigveda*, in fact, contains poetry that is lyrical, narrative, devotional,dramatic. philosophical and didactic, besides panegyric. Its lyricism is *par excellence* delicate, and is embedded in other forms of poetry too. Its descriptive poetry is mainly nature poetry which, at its best, is also lyrical, because it is the phenomena of nature that have been the subject of description. Both aspects of nature—the tender and charming, and the grand and awesome—equally impressed the Vedic mind. The gracefulness in nature aroused the seer's feeling as he composed his prayers to Ushas, Savitr and Surya. Ushas, perpetually unrolling her unaging beauty, moved the seers most. Bharadvaja writes about her:

> We see that thou art good; far shines thy lustre; thy beam, thy splendour have flown up the heaven. Decking thy self, thou makest bare thy bosom, Shining in majesty, thou Goddess Morning. (6.64.2)

The awe-inspiring aspect of nature is depicted in the hymns to maruts, Parjanya and Vata, etc. Parjanya, the rain-god, is depicted as a mighty bellowing bull that quickens the earth. He shatters the trees and smites the demons. He is likened to a car-driver whipping his horse on: 'far off resounds the roaring of the lion' and the sky is filled with rain clouds. Again, Indra's fight with Vritra and other demons has been the main topic of narrative poetry. One fine example is the hymn in which his war exploits have been described very forcefully:

> Who slew the Dragon, freed the seven rivers and drove the kine forth from the cave of Vala, begat the fire between two stones—the spoiler in warriors' battle, he,O man is Indra. (2.12.3)

The refrain 'he, O, man, is Indra' at the end of every verse except the last suggests that it is a ballad.

There are prayers in the *Rigveda*, especially those addressed to Varuna, which may be characterised as devotional poetry. Atri thus implores Varuna:

> If we have sinned against the man who loves us
> Have ever wronged a brother, friend or comrade
> The neighbour ever with us, or a stranger
> O Varuna, remove from us the tresspass. (5.85.7)

It is reasonable to treat these prayers as early specimens of devotional literature.

The elements of dramatic poetry in the *Rigveda* may be seen in its dialogues, e.g. the dialogue between Vishvamitra and the rivers (3.33), between Indra and Varuna (4.42), between Varuna and Agni (10.51), be-

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tween gods and Agni (10.52), between Agni, Varuna and Indra (10.124) and between Sarama and the Panis (10.108). Of these dialogues the one between Vishvamitra and the rivers is the most attractive. These dialogues appear to have been fragments of narratives, and may be treated as precursors of drama.

Some of the best philosophical poetry in the *Rigveda* emerges from cosmogonic hymns, the important ones among them being 121 and 129 in the tenth book. The recurring refrain, 'which god shall we honour by means of sacrifice' is answered in the tenth verse which proclaims the unknown god to be Prajapati. In the first verse of this hymn the Creator had appeared under the name of 'Hiranyagarbha' germ of gold, now identified with Prajapati. The implication is that the plurality of the gods means nothing, as only the creator Prajapati, the one God, deserves honour. The hymn is important for its philosophical speculations and high poetry and begins with a description of the time before creation

> No death was then, nor was there life immortal,
> of day and night there was then no distinction.
> That one alone breathed breathless by itself
> Then, that forsooth, no other being existed.

In that One, Kama (libido), 'the mind's first seed' arose, leading to creation.

In the Rigvedic times every priestly family cultivated the art of poetry and the seers were professional verse-makers. They did not live in isolation, but fully participated not only in religious life but also in political and social affairs. Vishvamitra and Vasishtha were intellectual leaders of their time. The *Rigveda* speaks of two main literary epochs, the old and the new. What the seers of the older generation composed became models for the younger generation, corroborated by expressions like 'Atrivat' (like Atri) and 'Kanvavat' (like Kanva). The Rigvedic compositions extend over centuries and so they vary in literary merit as well as in style, both natural and ornamental.

The Rigvedic hymns were composed, on the whole, with a remarkable degree of metrical skill and command of language. The Rigvedic poetry developed its own symbols, mainly ritualistic, but at times also aesthetic, metaphysical and mystical, covering a wide spectrum of life. While the hymns to Ushas are very rich in visual imagery, those to Parjanya are well known for their auditory images. Similarly nature, agriculture, domestic implements, different professions and practices of men, and rituals supplied material for similes. The excellence of the Rigvedic poetry lies in the profound use of symbols, living imagery, similes, metaphors and other figures of speech, significant diction, and finally the harmonious combination of sounds for poetic effect.

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H.M.

RIGVEDA PRATISHAKHYA (Sanskrit). The word 'pratishakhya' literally means that which belongs to every shakha or school of the Veda, adhering to its own particular text. Different schools arose in course of time on account of differences in the matter of the preservation of the text of the *Vedas*. Shakha ultimately came to mean a particular text or recension. Thus came into existence 'Shiksha', the science which teaches proper articulation and pronunciation of the Vedic texts. The treatises, really representative of the Vedic phonology, are the pratishakhyas which are directly connected with the Samhita and the word-text. The *Rigveda pratishakhya* of Shaunaka, the teacher of Ashvalayana, belongs to the Shakala shakha of the *Rigveda*. It seems that in its present form it may only have been a collective production of the school of Shaunaka. It is the earliest work extant on Vedic phonology (shiksha). The date of the *Pratishakya* cannot be ascertained but it appears to be pre-Panining.

The text of the *Rigveda pratishakhya* consists of eighteen sections (patalas), divided into three chapters (adyayas) of six sections each. Each section is divided into sub-sections (vargas) which generally consist of five stanzas except at the end. The division of the text into sections appears to be similar to the one organised in first stage of its composition. The division into chapters is based on the division of the subject-matter.

The division into sub-section is obviously artificial. The first section is concerned with the Vedic phonetic system, enumerating vowels and consonats, their varieties and peculiarities, the second with the combinations and mutations of vowels and the third with the accentuation. The next three sections deal with the combinations and mutations of consonats and the three following with the Krama text. The twelfth section explains the internal and external efforts preceding the utterance of phonemes. The fourteenth section indicates the faults in pronuciation. The fifteenth section sets the rules for reading the *Vedas*. The last three sections deal exclusively with the metre. A careful reading of the work shows that it lacks unity of subject-matter. Thus it is said that the work as a whole cannot be the work of one and the same author. There have been some later accretions to the text.

The *Rigveda pratishakhya* is a metrical composition,

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composed partly in the 'anushtubh' metre and partly in the 'trishtubh' or 'gagati' metre. These compositions have been divided, according to their meanings, into rules. The total number of rules in the *Pratishakhya* is 1068.

The *Pratishakhya* is the natural corollary of the composition of the word-text of the *Rigveda*. It deals with various phonetic categories, such ass articulators, place of articulation, vowels (monophthogs and diphthongs), semi-vowels, and fricatives. The technique employed in the treatment of combinatory phonetics, although descriptive, led to good results. Almost every phenomenon of phonetic combination is given a significant technical name. No arbitrary terms like those used by later grammarians are found in the *Pratishakhya*. As these terms are shared also by other Pratishakhyas, they may be considered older. The style is direct and clear and no attempt is made to economise on words at the expense of the meaning. The scientific approach adopted in the *Rigveda pratishakhya*, while dealing with a variety of phonetic topics, was certainly resposible for the subsequent growth of Sanskrit phonology.

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H.M.

RISALA KARIMI (Sindhi). Shah Abdul Karim's poetry and 'malfuzat' (sayings) in Sindhi appeared for the first time in a Persian work, *Bayan al-arifin*, written by the saint-poet's disciple, Miyan Muhammad Riza ibn Abdul Wasi alias Mir Daryai Thattawi, in 1630, six years after the saint-poet's death. *Bayan al-arifin* contains introduction, seven chapters and epilogue of what Shah Abdul Karim said for the 'hidayat' (instruction) of his 'murids' (disciples). It collects his wise sayings, aphorisms, instructive tales and the Sindhi 'bayts'. The manuscript remained in dark until it reached the hands of one Abdul Rehman ibn Muhammad Muluk, who translated it into Sindhi in 1798. In 1874, Mukhdum Abdul Samad ibn Hajji Muhammad Muqim Navarangapota made some modifications in the old Sindhi translation of 1798 and published it from Bombay. In 1904, Mirza Qalich Beg, a distinguished Sindhi author, edited the Sindhi bayts and published the volume by the title of *Risala Karimi* (Collection of mystical poetry by Karim).

Mirza Qalich Beg says in the preface to his *Risala Karimi* that while editing it he collated the MS. by the original author himself and the other manuscripts available now. But, as the later editor of Shah Abdul Karim's poetry, Allama U.M. Daudpota, has shown us, the Mirza did not take pains while executing his job. A poet, dramatist, novelist, critic and editor of the texts, all in one, he undertook many writing works at a time, and did not quite care whether all of them came off well to the best of his abilities. In 1937, U.M. Daudpota published *Shah Karim Bulria ware jo kalam* (The poetry of Shah Karim of Bulri), an edition marked by his great scholarship and erudition. According to him, 'In the original manuscript, *Bayan al-arifin*, the Sindhi bayts have been written clearly and correctly in an old, till-then-not-standardised semitic script for Sindhi and translated liberally in Persian. It seems Mirza Qalich Beg either couldn't follow the script or perhaps ignored the original manuscript and depended upon the incorrect text of the Sindhi translation of the Persian manuscript published from Bombay.'

Because of inadequacy of the semitic script for Sindhi in the times of Miyan Muhammad Riza and also of the later manuscript writers, many letters of the Sindhi alphabet stood at once for various sounds: it rested on the reader to decipher what letter signified what sound(s) in the context of the overall meaning of the bayts, incorporated as they were in the Persian text of the manuscript. It is necessary to know here that b of the Sindhi script then was equal to b, b' and p; t=t, th, ṭ and ṭh; s=s, t and ṭh; p=p and ph; j=ja and jh; ň=ň, j' and jh; ḍ=ḍ, dh and ḍh; r=r, ṛ and ṇ; kh=k, kh, g, g' and gh; n=n and ṇ

Like the preceding translation of the Persion manuscripts of 1798 and 1874, *Risala Karimi*, too, faltered and fumbled over the deciphering of the Sindhi script and failed to give flawless readings of the Sindhi text. It was U.M. Daudpota's *Shah Karim Bulria ware jo kalam* which accomplished the job competently. Besides, Mirza Qalich Beg did grave injustice to Shah Abdul Karim, when he observed in his introduction to *Risala Karimi* (p. 28) that 'his poetry is not qualitatively such and quantitatively much as would qualify him to be a poet. Instead, it is better to designate him as a great spiritual man of Sindh. No discerning reader of Shah Abdul Karim's poetry will agree to what the Mirza says about him as a poet.

A work of great historical importance, *Risala Karimi* paved the way for the later scholars to produce well-done editions, including the one by U.M. Daudpota, mentioned above, and *Karim jo kalam* (Poetry of Karim, 1963) by Memon Abdul Majid Sindhi.

Mo.J.

RISHABHDAS (Gujarati; 14th c.) was a medieval Gujarati Jaina poet from Khambhat. As his ancestors organised pilgrimages (Sangha), they were known as Sanghavi. He too had visited Jaina places of pilgrimage like Shatrunjay and Girnar. He was a staunch follower of Jaina precepts.

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He was well-versed in Sanskrit and Prakrit and was a scholar of repute.

His main contribution is 'Rāsas' or narrative poems treating religio-historical themes. As stated in his well-known work *Hirvijaysuiras* (1929), Rishabhdas is supposed to have composed 34 rasas, 58 stavanas and a number of gits, stutis and namaskars. But except *Kumarpalras* (1614), *Bharat-Bahubaliras* (1922), *Hitashiksharas* (1626) and *Hirvijaysuiras* (1629), none of his works is available in printed form. It is doubtful if all the remaining pieces are written by the author of the above four rasas, because they mention Rishabh or Rikhabh or (Rishabhdas/Rikhabhdas) which may not indicate the same person. Nevertheless, this poet seems to have contributed a good deal to Gujarati poetry.

Kumarpalras gives biographical details of Kumarpal, Vanaraj Siddharaj Jaysinh and Ajaypal. It also contains descriptions of events of religio-historical significance in poetic language. It abounds in didactic aphorisms and sayings and is written in two 'khandas' running into 4500 verses.

Bharat-Bahubaliras is a full-length story of the previous births (purvabhavas) of well-known princes, Bharateshvar and Bahubali, in 84 verses of duhas and deshis.

Hitashiksharas is a long didactic poem of 2000 stanzas in duhas and deshis, and offers valuable advice on religion in particular and life in general.

Hirvijaysuiras is the best of the lot, which narrates the life-story of the Jaina monk Hirvijaysuri and, more significant, is the narration of events pertaining to his association with the Mughal Emperor Akbar, whom Hirvijay had offered religious sermons. The interest of the poem is sustained on account of poetic imagery and delightful descriptions.

Of the numerous other rās poems, *Sthulibhadraras*, *Jivavichararas*, *Shrenikras* and *Mallinathras* are worth mentioning.

Manuscripts of these rasas, stutis and sajjhays are preserved in the libraries situated in various places of Gujarat and Rajasthan.

K.D.

RISHIVARDHANSURI (Gujarati; 15th c.), a Jaina poet of early medieval Gujarati literature, belonged to the Anchal Gachha sect of Jaina monastery. He was a disciple of Jayakirtisuri. Only two of his works are available, viz. *Nalaraya Davadanti charita* (1456) and *Jinendratishaya panchashika*. *Nalaraya Davadanti charita* is an early Rasa work of 321 stanzas on the story of Nala-Damayanti, which has influenced the later rāsas on Nala-Damayanti by Mahiraj and Megharaj. Rishivardhanasuri has described in short the story of Nala-Damayanti strictly according to the Jaina version (in which Damayanti is called Davadanti) as given in the *Trishastishalaka-purusha-chartitra by* Hemchandracharya. The other work *Jinendratishaya panchashika* deals with the extraordinary characters of a Jaina Tirthankara.

R.C.S.

RITI (Sanskrit). The 'riti' school of poetics is represented fully by its chief exponent Vamana, author of *Kavyalankara-sutravritti*, who flourished in Kashmir towards the close of the eighth century AD. According to him riti or style or mode of expression constitutes the soul of poetry. It is a special arrangement of words deviant from the normal, colloquial expression, and this speciality is based on the 'gunas' or excellent qualities: figures of speech, both of sound and of sense, which have a role to play in enhancing the beauty of poetry, though only a subordinate one. It is the gunas that form the vital elements in poetry in producing beauty of expression. Vamana wanted writers to go deeper and not to be content with the superficial alankaras. Even an unfavourable critic of the riti school like Anandavardhana conceded that the riti is a feeble attempt at enunciating the basic fact of poetic vision and its transfer to the readers through the medium of language.

Vamana's riti is anticipated in the 'marga' of the South Indian writer Dandin, author of *Kavyadarsha*, who is generally considered the exponent of the guna school. The distinction between the 'vaidarbha' style and the 'gaudiya' style was known even to Bhamaha, the earliest important writer on poetics who cautions against praising the vaidarbha and condemning the gaudiya, and says that both styles have a place in good literature. But in Dandin we find the earlier partiality for vaidarbha and aversion to gaudiya given great prominence. He takes the vaidarbha style as the best and says that it contains all the ten poetic qualities properly balanced. The ten qualities are: (1) Ojas, i.e. strength through the use of long compounds, a quality popular mainly in prose, (2) Prasada, i.e. clarity and lucidity, (3) shlesha, i.e. coalescence or well-knittedness, the words combining without any ruggedness, (4) Samata, i.e. evenness of sound within a line, (5) Samadhi, i.e. ambivalence through the use of metaphor, (6) Madhurya, i.e. sweetness, (7) Sukumarata, i.e. softness or delicacy, (8) Udaratva, i.e. exaltation, (9) Arthavyakti, i.e. lucidity of meaning, and (10) Kanti, i.e. grace.

Vamana took the ten gunas of Bharata and Dandin, but treated them separately as belonging to the expression and as belonging to the meaning, thus making their number twenty. He defined them in his own way to suit his

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theory of riti, and stated that all the gunas existed clearly and fully in the 'vaidarbhi riti', while only a few of them existed in other ritis.

External qualities based on the expression are ten: (1) 'ojas' or compactness of structure or cohesiveness, (2) 'prasada' is malleability of structure, and comes along with ojas. The alternate appearance of ease and compactness adds to the beauty of a poem, (3) 'shlesha' is smoothness and coalescence, (4) 'samata' is homogeneity of diction throughout, (5) 'samadhi'is sense of symmetry owing to the orderly ascent and descent, (6) 'madhurya' is distinctness of words achieved by excluding long compounds, (7) 'sukumarata' is absence of harshness, (8) 'udarata' is liveliness of composition, making the words seem to be dancing, (9) 'arthavyakti' is clarity of meaning, and (10) 'kanti' is richness of words.

The ten gunas pertaining to the meaning, as explained by Vamana, are: (1) ojas, i.e. boldness vigour in the expression of ideas, (2) prasada, i.e. clarity of meaning and avoidance of superfluity, (3) shlesha, i.e. the proper commingling of many ideas, (4) samata, i.e. uniformity, by the use of proper sequence of ideas, (5) 'samadhi,' i.e. ambivalence through the use of metaphor, (6) 'madhurya', i.e. strikingness of utterance, (7) saukumarya, i.e. freedom from disagreeable or inauspicious ideas, (8) udarata, i.e. avoidance of vulgarity by the use of delicate expressions, (9) arthavyakti, i.e. explicitness of ideas which makes the nature of things clear, (10) kanti, i.e. the conspicuous presence of the rasas, through the representation of excitants (vibhava, etc.).

Vamana is emphatic about the importance of gunas pertaining to the sense in making the vaidarbhi style really charming. Maturity of expression or 'paka', making it impossible to replace a word by its synonym, is achieved by the use of gunas. Mahimabhatta has pointed out in his *Vyaktiviveka* that the rich suggestiveness of vaidarbhi style is due to its absence of long compounds, leaving each word to convey its maximum load of suggested meaning.

To the two early styles vaidarbha and gaudiya of ancient writers, Vamana added a third one called 'panchali'. All these are geographical names and suggest the styles popular in those regions. He defines them as follows: Vaidarbhi is that style which is untouched by even the slightest blemish, which is full of all the qualities and which is as sweet as the notes of a lute.

The Gaudiya style is characterized by ojas and kanti but is devoid of madhurya and saukumarya; it is full of long compounds and bombastic words. Panchali is the style which has the qualities of madhurya and saukumarya and is devoid of ojas and kanti. It is soft and sweet and resembles the puranic style.

Vamana is the first to make a clear distinction between 'alankaras' or figures of speech and gunas or qualities of poetic excellences. Gunas are more intrinsic and produce poetic charm, while alankaras are external and only help to enhance its beauty.

Later, Rudrata adds 'latiya' to make the number of ritis four. Though the names have a geographical association, they are really related to the theme and the sentiment. Later, 'vrittis' like 'kaishiki' described in the *Natyashastra* were also associated with ritis and applied to poetry. Thus vaidarbhi riti is associated with kaishiki vritti and shringara and karuna rasas. The gaudi is linked with arabhati vritti and associated with raudra and bhayanaka rasas. The panchali and latiya occupied middle positions. A verse ascribed to Rajshekhara says that the panchali riti gave equal importance to sound and sense, as in the case of Bana and Shilabhattarika.

Anandavardhana took the cue from Bhamaha and accepted only three gunas - madhurya, ojas and prasada, and considered them as directly connected with the rasas and affecting the mental moods, 'chittavritti'. According to him they are referred to as associated with the expression or the meaning only in a figurative way. Later critics like Mammata followed him and tried to include all the other gunas of Vamana in one or the other of the three gunas, or in some alankara or in some quality free of defects. Jagannatha Pandita tried to explain the three gunas in terms of 'chittavrittis' or effects on the mental moods produced, thus helping in the realization of the rasas.

Among later writers Kuntaka refers in his *Vakrokti-jivita* to three geographical ritis–vaidarbhi, gaudi and panchali—but does not recognize them as correct. He wants to explain the ritis subjectively as based on the character of the poet (kavi-svabhava). The three styles indicated by him are 'sukumara' (graceful), 'vichitra' (striking) and 'madhyama' (mixed); though differing in themselves all the styles have their own appeal to the readers. He accepted four poetic excellences or gunas as characterizing the styles: madhurya, prasada, lavanya and abhijatya. All these excellences appear differently in the different styles, but are present in each.

Though the poet's original aesthetic experience and his imaginative powers are important in the creation of poetry one has to remember that poetry is written with words, and what is available to the critic for objective analysis and study is the expression consisting of words and their meaning, through which alone any idea about the soul of poetry can be studied and apprehended. The critic has to analyse the poetic expression, and contrasting it with the normal colloquial expression he has to find out the salient features of deviance and try to understand the means adopted by poets enriching the suggestive possibilities of the language. This analysis of poetic expression and the theories formed as a result of the study are to be used as a means for appreciating and enjoying literature. The

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riti school developed by Vamana was a serious attempt in this direction and left an indelible impression on all later critics. Questions as to how far these apparently objective traits of the expression could be considered subjective and capable of revealing the inner aesthetic experience of the poet were discussed by writers like Anandavardhana, without, however, being able to give a clear solution. The very elusiveness of the problem is a challenge to the critics, and the riti theory of Sanskrit criticism seems to be highly relevant in the context of modern studies in linguistics and the philosophy of meaning.

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K.K.R.

RITTHASAMUCHCHAYA (Prakrit/Apabhramsha) is a work dealing with ritthas (Skt. rishta) omens or portent, foretelling the advent of death. The work has been composed in Sauraseni Prakrit in gatha metre by Durgadeva, disciple of Samyamadeva, a Digambara Jaina monk who flourished about AD 1032 and also authored two other works, *Arghakanda* and *Mantramahadadhi*.

The present work is in Prakrit gathas and deals mainly with the ritthas which include, besides omens and portents, other things such as the various signs seen in (or over) one's body, the different events connected with the natural phenomena, the nature of the dreams in sleep, or a number of artificial devices such as the number and nature of letters which constitute the question about a rittha put by a questioner.

The work which was written, having in view the basic Jaina ethical dogmas and contemporary socio-religious conditions, occupies a unique place in Jaina literature in so far as it covers a non-dogmatic field, not covered by other works of the Digambara Jaina tradition.

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A.S.G.

RITUSAMHARA (Sanskrit), literally meaning 'brief narration of the seasons', is a lyric poem attributed to Kalidasa (c. 4th c.AD). In the six cantos of this poem, the series of six Indian seasons has been described with an amorous overtone in a delicate and fascinating manner. The text was published by William Jones, the famous Indologist, in Calcutta in 1792. It was subsequently published by various scholars with Latin, German, and English translations. One of its noteworthy editions has been prepared by W.L. Pansikar with the commentary of Manirama from Bombay in 1906.

The authenticity of the authorship of *Ritusamhara* has been doubted by many eminent Indologists, while several scholars have sought to associate it with Kalidasa. Both groups have put forward arguments either to support their own contentions or to refute the views of others. Those who believe that the *Ritusamhara* is an immature work of a great poet of promise argue that it cannot be brushed aside as an insignificant composition of any ambitious poetaster, because an intimate study of the poetic diction, charming imagery and exuberance of spirit cannot but reveal the stamp of a skilful artist. The delicate observation of nature, colourful depiction of the flora and fauna as well as glowing sketches of amorous love bespeak of a distinctive poetic vision. Moreover, it seems that Vatsabhatti borrowed expressions from the *Ritusamhara* in his Mandasor inscription dated AD 472.

But, on the other hand, there are strong arguments in the repertory of those who do not subscribe to the view that the *Ritusamhara* is a juvenile work of Kalidasa. They argue that it differs from the famous works of Kalidasa in many respects so that it does not seem to have stemmed from the same creative personality. Mallinatha, the great literary commentator, significantly, does not refer to it at all. Thus, at the beginning of his commentary on the *Raghuvamsha*, Mallinatha speaks of only three poems of Kalidasa on which he prepared his commentaries. Not only that, the *Ritusamhara* has been ignored by the anthologists and rhetoricians as well. It is also argued that its style is basically conventional and its descriptions are stereotyped; there are more blemishes than evidences of skill. What is more important, the poem lacks the delicate human touch, which is the hallmark of the visionary mind of the great poet. Moreover, the evidence of Mandasor inscription is far from conclusive because the proximity of expression might simply mean that the *Ritusamhara* was composed at a time when Kalidasa's personal halo was too imposing to be ignored by an ambitious younger poet.

The controversy remains inconclusive since eminent critics on both sides argue and counter-argue but conclude in the end according to their personal preference. The names include Hillebrandt, Keith, Winternitz, S.K. De. At any rate, it has to be noted that in spite of a conventional approach, the poet of *Ritusamhara* seems to have an accomplished mind with an appreciable sense of craftsmanship. Some of the pictures of six seasons, notionally conceptualised by a romantic lover, are definitely praiseworthy. The central motif of the poem seems to have been fashioned out of a resemblance to the poetic

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schemata, envisaged in the Purvamegha of the *Meghaduta*. Besides, the colourful depiction of spring in the third canto of the *Kumarasambhava* and the ninth canto of the *Raghuvamsha* and that of summer in the sixteenth canto of the *Raghuvamsha* might show that the *Ritusamhara* bears distant echoes of expressions in which human feelings have been successfully blended with the natural panorama. Some of the verses in the dramas may also be referred to here whose underdeveloped versions may have first occurred in the *Ritusamhara*.

The approach to love in Sanskrit lyric poetry is generally ornamental and sensual rather than discursive or philosophical. The *Ritusamhara* is no exception as its poet too tried to cater to the demands for refinement, beauty and luxury. In the days of the Imperial Guptas, pleasure with refinement was asked for in urban life, while pleasure with elegance was sought for in art and literature. If there is excessive artificiality due to stylisation, the reason is to be sought in the community life of the age. It is quite plausible that a great poet of the future may also be equally infatuated by these constant allurements, but when the moment of unrestricted creativity dawns, the fetters are automatically done away with and he plunges into great depths. Therefore, the *Ritusamhara* may have only practically demonstrated to Kalidasa himself the importance of deliberate transmutation of worn-out poetic tradition. This composition may have induced him into finding the turning point at which an innovative poet like Kalidasa should free himself from the tradition and find his orginality.

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Ta.B.

ROHAL FAQIR (Sindhi; b. about 1726, d. about 1805) was a saint-poet and mystic, and exponent of Hindu philosophy. Zangeja by caste, Shia Muslim by religion and a sufi by practice, he was considered to be a great saint-poet-Kabir re-born in Sindh. He held a high position under king Ghulamshah Kalhoro of Sindh. When about 46, Rohal renounced the world along with his wife and two sons, Shahu and Ghulam Ali, and became an ascetic. Two of his sons Khuda Bux and Dariya Khan were born later. Excepting the third son, all his sons became well-known saints and poets in their own right. After wandering for a few years, Rohal eventually settled at Kandri, a village in district Sukkur in north Sindh. Rohal has written poetry, not only in Sindhi, but also in Hindi and Saraiki, which in fact was his mother tongue. His four shastras *Man prabodh*, *Adha-budh granth*, *Sarb Jnan* and *Agam varta*, all in Hindi, coming from the pen of a Muslim saint, is a unique feat. He is an eminent exponent of Hindu Vedantic philosophy. He is also the author of *Krishna padas*, *Artees*, *Holis*, etc., which are often sung by people on the border of Sindh and in Marwar (Rajasthan). Among his followers, the Hindus constitute a predominant majority. His descendants continue to live in Kandri.

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Hi.D.

ROHV (Kashmiri) is the name given to a particular kind of dance-songs in Kashmiri literature. The dance in which such songs are sung with the rhythm of the dance is also called rohv. Hence it is difficult to ascertain whether the songs owe their name to dance or the dance to the songs. As a lexicon entry, this word has been given both the meanings. In the old books the word 'rohv' has not been specifically mentioned so that its exclusive connotation could be determined. In fact, the word 'rohv' has found its way in our poetry from the vast treasure of folk-songs.

This word is pronounced as 'Rouf' in Srinagar and some other towns of the valley, but in rural areas the original pronunciation of the word is in vogue. To pronounce 'rohv' as 'rouf' makes no sense at all and is merely a meaningless distortion of the original word.

Rohv is a folk-dance in which ten, twenty or more women form two rows in standing position, and face one another with a slight movement in their feet. One row goes on singing a song befitting the occasion and the other row repeats the refrain continuously. The movement of feet accelerates as the song proceeds towards its crescendo. Finally a stage comes when every one seems to be dancing in joy. The songs sung during the dance are normally the folk-songs. This folk-dance is regularly performed during autumn and in the month of Ramzan throughout the valley, particularly in rural areas.

Rohv in the bygone days formed a part of 'Hafiza nagma'. It was later adapted to 'Bacha nagma'; but with the advent of Radio and Television, 'bacha nagma' too lost its ground rapidly.

Now the rohv has become a part of 'Chakri', which is a kind of chorus singing. In between the chorus the introduction of rohv changes the entire complexion of singing; the tempo increases and when it reaches the crescendo, the listeners are transported to a far off dreamland. Its soothing influence and charm are something which cannot be expressed but only experienced.

Though rohv songs are the songs of joy and gaiety, sometimes when a pathetic episode finds its expression

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through a song of this kind, the listeners are in tears. Rohv songs are essentially the inheritance of the women folk. The major part of rohv in the folk-literature is the creation of the collective effort of mothers and sisters. It has thrived with them through the ages.

The main qualities of such songs are their spontaneity, flow and sweet words all strung together in the song movement, fast rhythm and lucid expression. The rohv being basically a folk-form, no fixed norms of prosody are observed in its composition. The sentiments of love, sorrow, longing, etc. can form the subject-matter of the rohv songs. In form, tempo and content, the rohv is close to 'Lol', another form of folk-songs. Refrain is a must for rohv. Normally refrain is repeated after every line. Sometimes 'Vatsuns' are sung as rohv, but the original rohv songs have their own individuality, grace and charm. The songs in a short metre are more popular, attractive and melodious. Those who have added to the theasure of rohv songs are Haba Khatoon (16th c); Arnimal (d.1800), Naima Saab (1800-1880), Maqbool Kralwari (1820-1875), Shams Faqir (1843-1904), Mehmood Gami (d.1855), Rasul Mir (d.1870), Ghulam Ahmad Mahjoor (1885-1952), Samad Mir (1900-1959), Ahad Zargar (b.1908), Fazil Kashmiri (b.1914) and Ghulam Nabi Ariz (1916-1965).

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Mo.S.

ROMANTICISM (Assamese), as an aesthetic ideal, made its full impact felt in Assamese literature with the almost simulataneous publications in the early years of the second decade of this century of two significant anthologies of poems, *Pratima* (The icon) and *Kadamkali* (The bud of Kadamba) by Chandrakumar Agarwalla and Lakshminath Bezbarua. These two poets along with Hem Goswami were known as the romantic trio. It was they who shared among themselves the credit of ushering in the new movement in Assamese literature. Romanticism, as it manifests itself in Assamese poetry, is marked by certain distinctive features which its original source, that is, English poetry, also reveals in great abundance: the recognition of a living soul in nature, a deeply personal love, an interest in the supernatural, the recreation of the medieval lores and legends, a sympathetic treatment of the commonplace, the employment of the language of daily use and a search for new verse-forms. Most of these characteristics are evident in the poetry of the romantic trio.

In Chandrakumar, nature ceases to serve, in the classical manner, as a backdrop to human situation. He introduces in one set of his poems the Wordsworthian faith inasmuch as he invests the simple beauties of nature and its familiar sports with the enchantment of something mysterious and unknown. In another set, he deals with the supernatural almost in the line of Coleridge. Here, he paints the unknown and handles the improbable as though they belong to the world of everyday experience. Thus, his poetry reflects the twin elements of romanticism, a sense of awe in the presence of the unknown, and a feeling of wonder at the revelation of the known. Lakshminath, in his turn, wrote some of the finest Assamese lyrics. These lyrics conform to the Palgravean idea of the genre that it is woven around some 'single thought, feeling or situation', rather than something to be sung. Besides, he wrote the first ever literary ballad in Assamese, thus, ushering in another new genre which was to receive further nourishment in the hands of Ananda Agarwalla.

Each of the second generation of romantic poets who flourished in the twenties and the early thirties strikes a personal note. They also present an 'enigmatic family likeness' inasmuch as each one of them is concerned with one or more of the three perennial subjects, viz., personal love, patriotism and mysticism. It may be noted that the poets of the first generation dealt with these subjects, but only in their way.

Among the poets concerned with the subject of spirituality, Durgeswar Sarma dealt with it on the metaphysical level and never went by intuitive vision alone. Nalinibala Devi, the poetess of *Sandhiyar sur* (The twilight melodies, 1928), delved deeper to have the intuitive realization of a pantheistic scheme of things. Ratnakanta Barkakati, another poet with a mystic overtone, gives wings to a desire for the Infinite which he identifies with the supreme bliss of Beauty.

Of the poets of personal love, Ambikagiri heads the list. For love encompasses the whole existence, and earthly love is but a step in the ascending staircase which leads to divine life. He is followed by Jatin Dowerah, who passionately sings about the painful aspects of love.

The third generation of poets who flourished between the late thirties and the mid-forties introduced certain new notes and new ideas, which are not to be found in English romantic poetry. They drew nourishment from the native soil. While some turned to Tagore as they painted the things of beauty, others like Jyotiprasad Agarwalla, Prasannalal Chowdhury and Binanda Barua were indebted to Gandhian thought for the enrichment of their patriotic poems from a different angle. Ganesh Gogoi chose to follow Dowerah. Devkanta Borooah published his memorable verses of love-poetry under the title *Sagar dekhicha* (Have you seen the sea, 1945). With their elfin music and delicate imagery, both of which echo Swinburne

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at his best, these verses represent the last flickers of the dying lamp of romanticism in Assamese literature.

M.B.

Fiction and Drama : Though romanticism found its main expression in lyric poetry, it left its mark on fiction and drama also. Two major writers of the romantic movement were Chandrakumar Agarwala (1867-1938) and Lakshminath Bezbarua (1868-1938). Bezbarua's *Padum Kunwari* and *Suravi* are historical narratives, dealing with the dilemmas of romantic heroines caught in the trap of unfeeling feudal laws which have scant respect for their aspirations. Bezbarua is also a pioneer in the field of short stories. His 'Lao-khola' and 'Nakao' show in adept handling of the romantic theme.

Towards the end of the 19th century, the romantic novels which came to be written in Assamese, were influenced by English novelists such as Walter Scott. The historical novels of Scott made many Assamese novelists look back to the past. The notable among these writers is Rajanikanta Bardoloi (1867-1938) who sometimes looked back to the history of Assam to find his subject. His most outstanding novel *Miri jiyori* is a tragic love story—a moving rendering of the life of the Miri tribal people. The novel centres round the love story of Panai and Jonaki who suffer untold hardships, subjected as they are to harsh tribal rules. These lovers are also exploited by the cynical, self-serving bourgeoisie of the town. The other important novels of Bordoloi are *Monomoti*, *Radhai ligiri* and *Dunduya droh*. Another important novelist of this period is Padmanath Gohain Barua. His *Bhanumati* (1891) and *Lahari* (1892) have a historical setting.

The Assamese novel had not yet fully developed as a literary form. The romantic novels gave primacy to individual aspirations, though social commentary and romantic love went hand in hand in these novels. Besides, humanism, as pointed out by Hiren Gohain, is another important characteristic of the fiction of this period which broadened the horizons of the Assamese consciousness, still feudal and religious.

There are certain other features which distinguish the novelists of this period, who may broadly be consideredd romantic. Love, particularly romantic love, is the central theme of their novels. Such love comes into conflict with society and has tragic consequences, though spiritually it is triumphant. Sometimes there are parallel love stories in a novel, such as in *Jaymati* by Lakshminath Bezbarua, or in *Karengar ligiri* by Jyotiprasad Agarwala. Though history forms an important setting in the novels, it does not interfere with the main line of the story. Patriotism is yet another common feature though the impact of the national freedom movement is not yet felt. The writer looks back mainly to the first war of Indian independence (1857 Mutiny). Some of the other important novelists of the romantic era are Dandinath Kalita, Daibochandra Talukdar and Dinanath Sarma.

In the field of drama, plays had appeared much before Lakshminah Bezbarua and other writers of the 'Jonaki' age started writing. In 1888 appeared a translation of Shakespeare's *The Comedy of Errors*, published in *Jonaki*, the literary magazine. A comic play of Lakshminath Bezbarua, *Litikai*, too appeared in this magazine, which shows the dramatist's inventiveness in creating absurd situations. Bezbarua is perhaps at his best in such historical plays as *Chakradhwaj Sinha*, *Jaymati Kunwari* and *Belimar*. Which reveal elements of romanticism chivalrous characters, heroic socrifice and glorious past. He tried to bring in historical characters in his plays, without distorting them out of the context. The influence of Shakespeare's *Henry IV* may also be seen in the creation of some characters and comic situations. These plays are in prose, unlike the plays of most other dramatists of the period. *Jaymati Kunwari* is Bezbarua's most successful play. Jaymati is a legendary princess in Assamese history. To save her husband, she did not reveal his identity to a tyrant who tortured her to death. The character of Dalimi, the Naga damsel, whom Godapani (Jaymati's husband) meets, while in exile, is a successful creation. As with other playwrights of the period, Bezbarua's plays are full of songs. The songs of *Jaymati* derive their idiom from the folk songs and devotional poems of Assam.

The other important dramatists of this period are Chandradhar Barua, Durgeswar Sarma, Padmanath Gohainbarua, and Ambikagiri Roychoudhury. Padmanath Gohain Barua (1871-1946), a contemporary of Lakshminath Bezbarua, wrote four historical plays, *Jaymati* (1900), *Gadadhar* (1907), *Sadhani* (1910) and *Lachit Barphukan* (1915). The last play is on the famous Ahom general who defeated the Mughal forces in the battle of Saraighat. These verse plays are interesting not so much as drama but as projection of the history of Assam. They also showed a want of economy, excessive sentimentality and prolix dialogues in the romantic vein. However, his most successful play, *Gaon burdha*, perhaps, is a social play.

A contemporary of Padmanath Gohain Barua is Benudhar Rajkhowa who wrote some light social comedies, and other plays based on religious themes and 'puranic' legends. Some of his plays are *Seuti kirn*, *Lakhimi tirota* and *Topanir parinam*.

Chandradhar Barua's *Meghnad badh* (1904) and *Tilottoma sambhav* are in blank verse. Barua used blank verse, perhaps under the influence of the Bengali play *Meghnad badh*.

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Durgeswar Sarma's *Partho parajoy* (1919) and *Bali badh* (1912) were popular with the audience. He also wrote *Chandravali* and *Padmavati*, adapting Shakepeare's *As You Like It* and *Cymbeline* respectively.

Ambikagiri Roychoudhury too wrote plays on historical and religious themes. His romanticism can be seen at its best in his poetry. He also wrote plays in verse which was the accepted medium for the stage. A fascination for the past is yet another aspect of his romanticism. His *Jaydrath badh* and *Bhakta Gaurav* were highly successful plays on the stage.

Padmadhar Chaliha became established as a dramatist in the second half of this century. As a leading actor of Sibsagar-natya Samaj, he took a leading part in the theatre movement. His *Amar lila* is a successful rendering of Shakespeare's *Romeo and Juliet*.

There were many other dramatists who showed romantic traits in their works. Mitradev Mahanta Adhikar wrote comic plays; Sailodhar Rajkhowa translated Shakespeare and also wrote plays on historical and religious themes. From the second half of this century, Atulchandra Hazarika and Jyotiprasad Agarwala started writing. Both of them can be seen as part of the earlier romantic movement. Atulchandra Hazarika was a prolific writer who reduced the dependence of Assamese theatre groups on Bengali drama. Joytiprasad Agarwala is best known for his plays, such as *Sonit Kunwari* and *Karengar ligiri*. They demonstrate his talents in the dramatic form which is essentially romantic. *Sonit Kunwari* shows the supernatural world of myth, while *Karengar ligiri* is an outstanding play which re-examines the romantic credo. Though very much in the romantic tradition, it is remarkable for its dramatic presentation of a situation and conflicting viewpoints. This play is about an individual's rebellion in a traditional feudal society. Sundar, the protagonist of the play, is a perfect romantic hero who wants to break all social taboos and conventions. Joytiprasad, however, highlights the limitations of such a romantic rebellion, while retaining at the same time our sympathy with its upsurge.

Jyotiprasad can be considered the last great dramatist in the romantic tradition. He died in 1951, and by that time contemporary movements in theatre and drama began influencing the dramatists in Assam.

Aso.B.

ROMANTICISM (Bengali). It was during the second half of the nineteenth century that many features of European romanticism began to be discernible in Bengali literature. A memorable use of derivative from the basic word 'Romantic' occurs in a later volume of Rabindranath Tagore:

They call me a Romantik
I accept that appellation,
being a pilgrim to the holy seat of Rasa;
My garment
I have coloured, my dear. (*Nava jatak*)

A front-rank poet of today, Subhas Mukhopadhyaya, has used the word in its English form in one of his poems:

Let the poem
that I plan to compose today
contain in every line
the modern tune.
Breaking down narrow limits
Embracing the whole world,
Our airplanes, flying, nurture
New romance.

In the poem of Subhas Mukhopadhyaya, the poet's imagination looks forward to the days to come; for him, life must not remain static in the quagmire of the past; for him, life is a continually moving process, moving towards the future. This perception is contrary to that of another brand of romantic poets who experience thrills in the past 'old, unhappy, far-off things'. In the objectivist concept, life is external to the viewer, but life can also have a subjective aspect which we can discern in the viewer's personality. This subjectivity comes out in Rabindranath's poem; speaking of life, the poet says:

Much of it, I know, is illusory
And much is mine own shadow,
Yet, when you ask,'call you this Real?'
'Never,' say I, 'I am a *Romantik*.'

Bounded by its basic subjectivity and objectivity, romanticism with its manifold features cannot, indeed, be exactly defined.

The wave of romanticism which had been passing over western Europe since the later decades of the eighteenth century, touched Bengal during the earlier quarters of the nineteenth century. The name of Henry Vivian Louis Derozio stands at the head of the youthful Indo-English writers. Apart from Derozio, notable among others, were Kashiprasad Ghose, Michael Madhusudan Dutt, and the two sisters Toru and Aru Dutt. Derozio has been linked with Keats, but a more plausible link is Byron, since Derozio, like Byron, wrote in English romantic verse-tales. Kashiprasad Ghose's first publication, *The Shair and Other Poems* (1830), noticed in several British literary journals, was also in English. Another Bengali poet was Rajnarain Dutt, the author of a Byronic verse-tale, *Osmyn, an Arabic Tale* (1841). Several cousins in the Dutt family wrote poems in English and a volume, the *Dutt family Album*, was published in 1870. Toru's own poetical work, apart from her *A Sheaf Gleaned in French Fields*, 1876 (a collection of her

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translations from various French poets), was *Ancient Ballads and Legends of Hindustan*, poems on ancient Indian ideals which she contemplates in her wistful romantic manner.

The outstanding Bengali poet of the middle decades of the nineteenth century was Michael Madhusudan Dutt who too began his career as a poet writing verses in English, though soon he veered round to Bengali. In the 1840s, Michael wrote a number of poems, short lyrics as well as fairly long narratives, in English which are typical examples of romantic art, both lyrical and narrative. *Upsori*, an uncompleted poem in Spenserian stanzas, is full of echoes from Keats's The *Eve of St. Agnes. The Captive Ladie*, another verse tale in English, is occasionally tinged with the spirit of Byron's *Giaour* and Tom Moore's *Lala Rookh*. After such and other works Michael transferred his creative energy from the English to the Bengali medium and this shift proved a major event in the history of Bengali poetry, since it was a shift from a foreign language to an Indian language.

Michael's choice of heroic stories and legends for his verse tales indicated his romantic temperament. This temperament was mingled with a knowledge of, and admiration for, classical European poetry. Thus, the organisation of events, situations and characters in his epical works is close to the organisation of form in European epics, as his knowledge of Homer, Virgil, Tasso and Milton brought him closer to the European model of the epic than to the Indian, although the principal source of his major tale was Valmiki's *Ramayana*. There are scenes and episodes in Michael's *Meghanad badh kavya* which testify to his basically romantic temper. Such narrative poems as *Tilottama sambhava kavya* and *Meghanad badh kavya* too have been planned and composed in the technique of the great epics. The imagination of this powerful poet, whose own young student days brought him into contact with contemporary English poetry, was however essentially romantic, and this romantic slant is writ large on most of his works. Especially, the lyrically conceived and presented *Brajangana kavya* is modelled on the great medieval poet Jayadeva's, and also the musician Madhukar's, deeply emotive poetry dealing with the perennially romantic love story of Krishna and Radha.

Two features of Michael's career are of high significance in a study of Bengali literary history: (a) With Michael's rejection of English as the medium of his creative writing, the Bengali language became the sole medium of Bengali poetry, and (b) Romanticism emerged as the predominant quality in Bengali literature.

Established by Michael Madhusudan Dutt as the central aesthetic quality of Bengali poetry, Romanticism continued through the works of Michael's contemporaries. Rangalal Banerjee's (1826-86) *Padmini upakhyan*, published in 1858, is a narrative romance of which the historical source is Tod's *Annals of Rajasthan*. Rangalal's *Karmadevi* (1862) and *Surasundari* (1868) are his other narrative romances. The poet's interest in narrative romances continues till *Kanchi Kaveri* (1879) of which the story is based on a romantic tale of Orissa.

Two other well-known poets of the second half of the century were Hemchandra Banerjee (1838-1903) and Nabinchandra Sen (1846-1909). Hemchandra was deeply influenced by Byron and his poetical attempt in *Chinta tarangini* (Stream of thoughts) testifies to his passion for introspective flow. His *Britra samhar*, an epic type poem, was very popular with contemporary readers by virtue of its central theme—the self-sacrifice of Dadhichi, the holy sage. As poetry, however, the work fails to capture the imagination of the modern reader; nor is there any impressive element of romantic perception. This was the period (1874) when a minor poet, Ishanchandra Banerjee, translated into Bengali verse the eighteenth century English poet Thomas Parnell's well-known work *The Hermit*. The translation, however, failed to bring out the romantic elements in the poem.

Nabinchandra Sen (1846-1909) was a strong exponent of the newly emerging Indian patriotism, tinged with Romanticism.

His *Palashir yuddha* (The battle of Plassey) is a remarkable example of romanticism and patriotism intertwined, and its fervent appeal to the Indians to rise to freedom still continues to thrill the reader. Curiously after the success of this poem, Nabinchandra turned his attention to subjects dealing with Krishna, Buddha, Christ and Chaitanya.

If the reputation of these poets has become somewhat dim today it is because they did not possess either the strong narrative imagination of Michael Madhusudan or his spontaneous lyricism. The pure lyricism of Madhusudan's *Brajangana kavya* appealed to a large section of Bengali poets of the rising generation whose works earned some reputation during the last quarter of the nineteenth century. Prominent among these poets were Biharilal Chakravarti, Dwijendranath Tagore, Ishanchandra Banerjee (poet Hemchandra's brother and author of *Yogesh*, a household romance in verse), Akshoychandra Chaudhuri (who also translated into Bengali Thomas Parnell's *The Hermit)*, Akshoychandra Baral (the talented author of Pradeep and *Esha*, the latter an impressive elegy on his wife's death), Govindachandra Das, a poet of rural life and sensibility, Surendranath Majumdar (an admirer of Biharilal) who glorified woman as mother, sister and wife, Devendranath Sen (1855-1920), a prominent poet of his time and a competent

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sonneteer, sensitive to the beauty of plant-life, whose admiration for woman and child lends a special impressiveness to his poetry. These poets were gifted with romantic admiration for womanhood and childhood, respect for mystical aspects of nature and life's elemental values and the thrill of imaginative sensibility.

Dwijendranath Tagore (1840-1926), the eldest brother of Rabindranath Tagore and a man whose genius touched manifold aspects of life, possessed high literary gifts and translated Kalidasa's *Meghaduta* into Bengali. He edited the famous Bengali literary journal, *Bharati*, for the first seven years of its currency and wrote a long poem, *Swapna prayan* (The Dream departure), a profound work of romantic symbolism which Rabindranath described as 'a palace of allegory'. This work is important in a consideration of Romanticism in Bengali literature on account of its employment of dream as an inalienable element of aesthetic vision. The dream idea has been linked with the allegorical imterpretation of *Prayan*. A friend of Dwijendranath Tagore was Biharilal Chakravarti whose talent was lyrical and who earned fame as the author of *Sarada mangal* (1879), a symbolic poem revealing the tense romantic imagination of the poet. The imaginative visions of Dwijendranath Tagore and Biharilal Chakrabarty drew some sustenance from western visionary poets such as Dante, Milton and Goethe.

The second half of the nineteenth century witnessed the genesis of the art of the novel in Bengali literature and it turned out to be an art hospitable in some of its forms, especially in the form of the historical fiction, to romantic values and attitudes. The earliest instance of the novel in the language was work by Pyarichand Mitra entitled *Alaler gharer dulal* (the pampered son of a childless family, 1855). The work is realistic, critical and sarcastic rather than romantic and imaginative. After some crude attempts in the form of fiction (e.g. Kaliprasanna Singh's *Hutom penchar naksha*, 1862) and Bhubenchandra Mukherjee's adaptation of an English work, Reynolds' *Mysteries of London*), there came Bankimchandra Chatterjee (1838-94), one of the greatest writers and thinkers of Bengal. Bankim, like Madhusudan Dutt, started his creative career with a work in English, *Rajmohan's Wife* (1864). Bankim, however, quickly realised the suitability of the Bengali medium for his literary aspirations, and thereafter stuck to his own language for his creative work. He wrote a number of novels on a variety of themes and patterns and, in addition, wrote powerful prose in critical essays in serious and witty styles.

Of Bankim's fourteen novels, the early ones which brought him widespread fame, were *Durgesh-nandini* (1865), *Kapal kundala* (1866) and *Mrinalini* (1869), and these works are essentially romantic by virtue of the context of time and place within which the stories have been placed. The situation in *Durgesh-nandini* reminds the reader of a comparable situation in Sir Walter Scott's *Ivanhoe*, although Bankim himself said that he had not read Scott's work before writing *Durgesh-nandini*. Nevertheless, in this novel, Romance has been projected through a dominant sense of bygone times. In *Kapal kundala* too, there is a remoteness and an overhanging mysticism in the environment of the whole story. Romance assumes a variety of forms in accord with the environmental set-up of historical time and place of the story. Preponderance of the romantic element is also noticeable in *Chandrasekhar*, *Anandamath*, *Devi Chaudhurani*, *Sitaram* and *Raj Sinha*. Bankim himself said that prior to writing the novel, he had never written any historical novel; this was his first effort. With modesty, Bankim said that this attempt at a historical romance was not wholly successful, but Rabindranath Tagore had a different estimation of the novel: 'Each part of the novel flows with the rapidity of a fountain...in part seven we see partly a river's flow, partly the billows of a sea... partly the vast expanse of history and partly the agonised cry of a sinking boat; the dance there is furious and the events spread from the terminus of a historical age to another.' This romance of the passage of time manifests itself in another manner in *Anandamath*: the novel has contributed the great song 'Vande-Mataram'—the song and the slogan to Indian nationalism. This novel, *Anandamath*, praised by such contemporaries as R.C.Dutt and Bipin Chandra Pal, stands *sui generis* in literary history, by virtue of its elevating admixture of idealism, romantic pursuit of freedom, and consciousness of the sufferings caused by famine. Bankimchandra's many-sided creative talent embracing both romance and reality are intermingled in *Anandamath*.

Bankimchandra's works gave a fillip to the category of romantic fiction in Bengali. Thus Pratapchandra Ghosh, a scholarly person, wrote the *Bangadhip parajay*, a work crowded with historical facts which, however, have not risen to the level of romantic and imaginative art. Two successful novelists were Chandicharan Sen, translator of *Uncle Tom's Cabin* and author of historical tales such as *Maharaj Nandkumar* and *Jhansir Rani*, both patriotic works but not works of high imaginative power. Nagendranath Gupta's *Amar Singha* (1889) is deficient in imaginative power. Superior works of historical fiction were produced by Rameshchandra Dutt of the Indian Civil Service. His meritorious historical works are *Banga vijeta*, *Madhavi kankan*, *Maharashtra jiwan prabhat*, and *Rajput jivan sandhya*.

By now we have arrived at the Rabindra Yug, the Age of Rabindranath, an Age during which in both form and content, Romanticism in Bengali literature acquired an infinite variety. Romanticism is present in all varieties

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of Rabindranath's work - poetry (lyrical, descriptive, narrative, metaphysical); prose (stories, full-length fiction, brief sketches, essays); drama (allegorical, symbolical, lyrical, historical, imaginative), and other mixed varieties. And this Romanticism, some times emotional and sometimes metaphysical and symbolic, adopts different shapes and forms at different periods of his creative life. Perhaps the richest accumulation of Romantic vision in poetry occurs in *Balaka* where, in the poem addressed to Emperor Shah Jahan, the poet calls the Taj Mahal 'a drop of bright white tear down the cheeks of time', an image that raises the reader's sensibility to an unending metaphysical perception.

There is even profounder metaphysics in the poem addressed to the River; if the River halts even for a moment

> At once the universe will quake
> in all its mountains of materials,
> and even the minutest molecule
> will be struck down by corruption's pain.

The concepts of life and death, motion and immobility, onward motion and backward halt, assume in Rabindranath's poetry a variety of symbolistic figures which are at once intensely romantic in their lineaments and profoundly metaphysical in their significance.

Again, Rabindranath's unique gift for investing the commonplace with profound significance reveals itself in several poems, one of which is entitled 'Hariey Ja-o-a' (Getting Lost): my little girl, says the poet, was going down the stairs with a lighted candle in hand when suddenly the light went out and the child wailed and the father rushed to her and asked 'what's the matter?'; the child replied 'I am lost'. And to the poet's imagination, the child's feeling of loss in surrounding darkness is symbolic of all living creatures' potential sense of getting lost. Only the romantic imagination of Rabindranath could raise so trivial a situation as the child's cry to so profoundly universal a significance. A similarly romantic situation is indicated in the sonnet 'Rakhi purnima' (*Mohua*) in which a horse-riding visitor at night halted at the door, but with no effort to declare himself he left for his mysterious destination. This poem is, perhaps, subtler and quieter than Walter de la Mare's *The Listeners*.

Rabindranath's romanticism sometimes invests the commonplace and the trivial with uncommon beauty; an example can be found in 'Samabyathi' (*Shishu*) in which a little boy says to his mother: "If, O Mother, I were a puppy and not your son, would you stop me from picking some food from your plate; would you say, wherefrom has this wretched little dog come here? Get away, you little dog : Tell me, mother, what you would say: If this be what you would say, put me down from your lap, mother, I would take no food from your plate." This is romantic imagination that invests the commonplace with the beauty of the multi-coloured uncommon.

In European literature of the early nineteenth century, the supernatural became an important element of Romanticism. Thus, Coleidge's work, Mary Shelley's work, Charles Lamb's vision of 'Dream-Children' romanicise dreams. The Gothic romances of Mrs. Radcliffe, Matthew Gregory Lewis and Charles Maturin were well-known romances, known even in the nineteenth century Bengal. In Rabindranath's memorable story, 'Kshudhita pashan' (The Hungry Stones), the author (story-teller) passes through a shivering experience of hearing heart-breaking wailings of a supernatural voice. In the story we experience the tremor of Gothic horror. A scholar has said, 'The fear of the ghost is the fear of the unknown', and that mystic fear receives a subtle treatment in Rabindranth's great novel, *Chaturanga*. In chapter ten of this novel, when Shacheesh is sleeping, he wakes up hearing some noise of flapping wings in the cabin as though some antediluvian creature is moving about. He feels the primeval creature's breathing on his chilled body and then this loathsome creature pressed its body down on him before leaving the cabin, leaving behind him sounds of repressed weeping. A different treatment (no less terror-smitten) is in a story called 'The golden stag' in which a greedy chaser after gold locks up a boy in an underground cell to die there to be converted into ghost and to keep watch over the hidden gold.

To whichever *genre*, form and theme of creative literature Rabindranath Tagore set his hands, he acquired perfection.

The romantic imagination distinguished the creative work of Abanindranath Tagore as well. That imagination had left its unmistakable marks not only on his famous paintings and sketches but also on his literary creations. A considerable proportion of his writings—especially *Marubir punthi*, *Chainburos punthi*, and *Bhut patir desh*—are delightful examples of the serio-comic effects of the tales of fantasy.

With Rabindranath Tagore's death in 1941 at the age of eighty, there was a break in the history of Bengali literature. Changes had already been noticeable after World War I during the twenties. Vigorous changes in western literature had already been introduced and achieved by T.S. Eliot, Ezra Pound and Aldous Huxley. A new school of novelists (including Andre Gide, Anatole France, D.H. Lawrence, Virginia Woolf, James Joyce) and other developments in European fiction began to influence the novelistic ideas of many Bengali writers some of whom had already found new ideologies and new angles of vision in their own homelands. The changing

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attitudes and ideologies were strongly felt by a generation of writers who were closely linked with a number of literary journals, especially *Kallol* (the period has come to be known as the *Kallol-yug), Kali Kalam, Pragati, Dhupchaya, Parichay, Chaturanga* and others. With Kazi Nazrul Islam, there was an outburst of new poetry; Mohitlal Majumdar made a powerful impact on the world of letters, and in the works of both poets, Nazrul and Mohitlal, modernity is identical with romanticism, romanticism that turns the reader's attention to far off lands and far-away events and legends. With Nazrul we go to Mesopotamia and Shat-al-Arab; Mohit Majumdar leads us to the days of Jahangir and Nur Jahan and from there to the Upanishadic world of Nachiketa. We follow Jibananand Das to the world of the late medieval Bengal (the Bengal of Srimanta the merchant, Mukundaram the poet, and the horse-riding Ray Rayun), wandering over several areas of history and geography.

Premendra Mitra leads us to the North pole and the South pole and the Pacific islands, and Buddhadeva Bose guides us to the kingdoms of ancient India as well as to the shadowy resurgent Africa. And Subhas Mukhopadhaya leads us to the spectacle of a public procession in today's Calcutta where faces quickly disappear and yet the vision remains:

> The face disappeared in the maidan concourse,
> It glowed like phosphorus
> At the frothy top of the crowd.

Here is a common sight of today's Calcutta city elevated to the brightness of a romantic vision.

Premendra Mitra, at once a novelist, a short-story writer and a poet in one-of his poems transforms the commonplace to the uncommon;

> I am the poet of blacksmiths, of carpenters,
> of workers, of load-bearers;
> I am the poet of the bottom-grade workers.
> I am the poet, O brothers, of labour and sweat,
> I have no time, O brother, to spare
> For comfort-whelmed feelings and dreams.

The romantic imagination of the Bengali poet elevates the commonplace of another kind to supra-terrestrial beauty. When the Queen of the Universe takes off one ornament after another and the dense night descends on the three worlds, at that time the poet stands alone.

> And the universe floats to an unknown destination
> Beyond heaven and earth and Inferno.
> I look and feel sleepy. (Virendra Chattopadhaya)

The Romantic imagination is no less deeply impressed on recent Bengali fiction than on recent Bengali poetry. One remembers the paragraph in Sarat Chatterjee's *Shrikanta* (Part I) which described the hero seated in one corner of burning ground in the midst of hair-raising supernatural sounds. One also remembers Tarasankar Bandhyopadhyaya's *Jalsaghar* which presents the final situation of a new-decadent zamindar family, a story which leads us back to contrasted past times, or, in another novel of Tarasankar, *Kalindi,* the village of that name, reminds us of Hardy's Egdon Heath in *The Return of the Native.* The romantic creation of a supernatural atmosphere, something far more infinitely refined than crude horror-stories, has prevailed in Bengali fiction for many decades. Manoj Basu's collections of stories in *Bana marmar* and *Jatismar* present memorable treatments of the supernatural. In the post-Tagore period, intensely romanticised treatments of the world of imagination occur in Bibhuti Bandyopadhyay's great triology, *Pather panchali, Aparajita,* and *Apur Samsar.* And thus the tide of the romantic imagination flows on in Bengali literature even though many of the contemporary writers would wish it away.

A.B.

ROMANTICISM (Dogri). Romanticism never developed as a movement in Dogri literature, but it has always been a strong streak in the spectrum of Dogri poetry. There is a very large number of Dogri folk-songs which can be classified as 'romantic'. Many Dogri poets have written poems and songs which come under the trend of romanticism. Among the earlier poets of 1940's, while Kishan Smailpuri, Parmanand Almast and Yash Sharma carried forward the Dogra folk-romantic tradition in their songs (contained in *Jago Duggar*, late 1940's), Dinubhai Pant endowed his herioc balled 'Vir Gulab' with romantic atmosphere. Four of the nine stories of *Pehala phul* by Bhagwatprasad Sathe are in a sense romantically treated legends. This streak continued during the 1950's, as seen not only in the works of Kishan Smailpuri, Parmanand Almast, Yash Sharma and Dinubhai Pant, but also in some of the poems of Ramnath Shastri and ghazals of Vedpal Deep. Among the poets of 1950's, Onkar Singh, Kehari Singh, Madhukar and Padma show a romantic approach to their subjects, be it description of hills and belles, or emotion of love for or separation from the beloved. This approach, marked by a little sentimentalism and idealism, is also visible in short stories and plays including one-act and radio plays written during this period, especially the stories of D.C. Prashant and Narendra Khajura, and plays like *Bawa jitto* and *Devaka janam*. Among the poets of 1960's, while Ramlal Sharma and Charan Singh are predominantly romantic, Mohanlal Sapolia, Piyush Guleri and Gautam Vyathit show a romantic bent in the treatment of their subjects. D.C.

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Prashant's stories of the decade are mostly romantic, while some stories of Narendra Khajuria and Madanmohan Sharma show traces of romantic approach. In the seventies and eighties while one sees a greater element of realism in Dogri poetry, prose, fiction and drama, one also comes across a lot of romantic stuff in the old romantic tradition and mould, particularly songs and ghazals and even fiction of the newcomers. A prominent romantic poet thrown up by the decade is Jitendra Udhampuri, who got the Sahitya Akademi Award for his fourth publication, *Ek shahar yaden da*, for the year 1981.

Sh.

ROMANTICISM (English). Following the battle of Plassey in 1757 the anglicisation of India came quite quickly with the beginning of a renaissance in Indian thought in the 1770s or 1780s. The anglicisation included a knowledge of the English language which in its turn provided a knowledge of the western intellectual and cultural tradition. Fort William College, opened in 1800, increased the Indian interest in the acquisition of the English language and education, and the Hindu College, founded in 1817, developed this interest further. It was quite natural for a student of Hindu College to write original verses in English, and during the 1830s several Indian poets appeared. The resident English had been occasionally writing poetry, but it was written more or less in the manner in which much of the late eighteenth and early nineteenth century verses were produced at home and the Indians who followed them turned the manner into a tradition. This early Indo-English poetry demonstrated the typical characteristics of the English Romantic poets who wrote towards the end of the eighteenth century and in the early years of the nineteenth. This English Romantic poetry, later divided into two or more phases, had influenced the Indian poets most. It should now be assumed that Romanticism in Indo-English poetry dates from the middle of the third decade in the nineteenth century. English Romanticism had also produced in its earlier and later phases romantic novels and plays with tales of wonder and adventure, the Gothic romances and strange, fanciful and, sometimes, violent stories. The plot and its ingredients in such novels and plays were frequently repulsive and disapproved by society at large but as fiction the literary works had a very large appeal for the English reading public. When the Indo-English authors turned their hand to the writing of novels and dramas English Romanticism appeared in an Indian guise, as it did in the early Indo-English poetry.

Henry Louis Vivien Derozio (1809-1831) had the contemporary English poets for his models. His poems in general had genuine feelings without sentimentality and his long poem, *The Fakeer of Jungheera*, which shows his affinity with Byron, used different metres for the changing temper in the narrative. Kashiprasad Ghose's simple love lyrics with moralisings struck the first note of Indianness. Michael Madhusudan Dutt exhibited a better technical competence, but was mainly influenced by Scott and Byron and partly by Milton. Rajnarain Dutt, Shoshee Chunder Dutt and Hur Chunder Dutt produced pure imitations of the Romantics. Ram Sharma (Nobokissen Ghose) expressed mystical experience in a conventional form, B.M.Malabari was purely imitative, and Romesh Chunder Dutt's translations of the Indian epics were technically competent but without the epic sense and feeling.

The second phase of the Indo-English literature began after the events of 1857 and the Indian poetry in English reached its first recognisable identity. *The Dutt Family Album* (1870), however, failed to exhibit a real achievement and signs of a substantial advance upon the earlier literary achievement. The only significant poet during the early years in this phase had been Toru Dutt who wrote her best romantic poems dealing with the old Indian life, nature and nostalgia. Manmohan Ghose displayed a delight in nature and intense love of beauty. The English translations of Rabindranath Tagore's *Gitanjali*, *The Gardener* and *The Crescent Moon* expressed the same mystical romanticism adjusted to the post-renaissance Indian tradition in poetry, a personal quest for the divine in various moods and a great variety of forms. Similar form of romanticism, is noticeable in Sri Aurobindo's early poetry, and the mystical romanticism which first appears in it, later matures into a long philosophical meditation. His early poetry reflected the twilight of the English 1890s and his later poems written after his return to India showed a mystical awareness with emotional intensity and technical innovation. His *Savitri* turned this mystical awareness into a philosophical mysticism and intricate symbolism.

Sarojini Naidu followed the earlier poets in creating an evocative music with words and representing striking scenes from life and Nature. With the beginning of the Gandhian age in Indian politics in 1920, romanticism in Indo-English poetry stooped into twilight with its derivativeness, imitation and superficiality of decadence, as seen in the works of numerous poets writing mostly before the Indian Independence. Perhaps the same political and social awakening that encouraged the growth of the Indian English fiction weighed on the genius of poetry. The characteristic tendencies of Indo-English literature after Independence are markedly different from the traits during the early stages of the Indian renaissance and also from the types belonging to the period immediately preceding Independence. A large number of poets, who

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began publishing since the 1950's, stand out with an identity that is significant even for the present. Though the poets have been concerned with an examination of the individual's place in society and the nature of society the individual has to live in, the undercurrent of romantic emotion appears in their product in various degrees. A.K. Ramanujan, R. Parthasarathy and Arun Kolatkar consider the problem of roots, and the nostalgic aspects of a community and communality, recalling early childhood and familial memories, analysing the strength and weaknesses of the native heritage, and delineating the ossification in a religious tradition as well as in a rigid scientific and industrial society. Under such preoccupations one discovers at times the nostalgic treatment given to the subject and the accompanying longing of romantic poetry, though the emphasis on nostalgia and longing differs from poet to poet. The intensity of feeling makes Nissim Ezekiel sensitive to the usual social response to evil and suffering; it tempts Adil Jussawala into viewing society as a compassionate onlooker and Gieve Patel into accepting his place in society; it turns K.N. Daruwalla into a satirist 'with bile and acid', and makes Dom Moraes a poet at the very centre of human predicament. Such a view of the individual and his environment has made the poets look into themselves and turned their poetry highly personal and confessional. Shiv Kumar tries to describe the intense emotion, Kamala Das broods over the unlimited hunger tearing at the conventions, Jayanta Mahapatra reflects on personal and social landscape, P.Lal in his earlier poetry celebrates beauty, Pritish Nandy infuses into his work verbal vigour, and A.K. Mehrotra indulges into a surreal vision. Part of this poetry, perhaps, still belongs to the Romantic tradition though the poets have been continually developing an independent vision and expression.

Among the poets currently producing significant work within the tradition of Indo-English poetry and making a variety of experiments with thought and form, are Dilip Chitre, Shankar Mokashi-Punekar, Deba Patnaik, Saleem Peeradina, Srinivas Rayaprol and Gopal Honnalgre. A large number of modern women poets favour a lyrical design within the range of the free verse. Monika Varma is a poet of Nature and her poetry describes various objects and scenes from nature with a metaphysical view of life as a whole. Sujatha Modayil is concerned with pain, suffering and poverty in society expressed lyrically. Kamala Das and Gauri Deshpande explore the experience of love with great immediacy and intimacy. Suniti Namjoshi and Mamta Kalia reveal passionate love, Eunice de Sousa describes nostaligic childhood and home life, and Margaret Chatterjee has love as the central focus in her poetry.

The romantic tendency may be discovered in the first Indo-English play, *The Persecuted* (1831) by Krishna Mohan Banerji, followed by the *The First Parsi Baronet* (1866) in verse by C.S. Nazir. The Indo-English drama, however, did not come into development until the turn of the century when Sri Aurobindo, as it seems to us today, appeared as its first major voice. A number of plays were written at the beginning of the century or earlier, but Sri Aurobindo shows himself in all his plays the same romantic, mystical and philosophical writer. The second significant dramatist is T.P. Kailasam whose subjects are taken from the epics, and the plays take the audience to the world of romances. Harindranath Chattopadhyaya, well-known as a poet in the tradition of Toru Dutt, Monmohan Ghose and Sri Aurobindo, with his romantic and philosophical speculations in verse, comes next in line writing plays on social, historical and devotional subjects, but in them one may detect at times a note of symbolism. The larger concern in drama, however, centres round society and the individual's relation to it, though we have a number of plays which deal with history, politics, religion, mythology and association between the East and the West. In addition to them there are plays which present particularly the psychological problems of the individual in a typically psychological setting. For their medium the playwrights have employed both verse and prose in their plays. Irrespective of the subject and medium, prose and verse, the dramatists have continually displayed, and are still displaying, an undercurrent of a great deal of feeling in their plays, as almost any play written whether by Asif Currimbhoy, Santha Rama Rau, P. Chakravarty, Kamala Das, Nissim Ezekiel, K.M. Srinivas Gowda, Pratap Sharma, V.D. Trivedi or Vera Sharma, sixty years ago or this very year, demonstrates. The romantic element, predominant from the early decades of the last century till Independence, has now been replaced largely with an increasing concern for the environment around the characters in the dramas. The emphasis still remains, as in the earlier plays, on the characters, but the playwrights do not indulge in effusions.

In Indo-English fiction the romantic element appears with the first two fictional works, Kylash Chunder Dutt's *A Journal of 45 Hours of the Year 1945*, a fantasy published in 1835, narrating an imaginary unsuccessful revolt against the British a hundred years later, and Shoshee Chunder Dutt's *Republic of Orissa : Annals from the Pages of the Twentieth Century* (1845) relating an imaginary British defeat and the foundation of a republic in Orissa in the second decade of the twentieth century. With the first proper Indo-English novel, Bankimchandra Chatterjee's *Rajmohan's Wife* (1864), which told a social story with melodrama, a certain kind of romantic fiction was created and generations of novelists followed the practice. The melodrama and poor romantic verbalness, however, disqualify them as proper novels. but reading

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them now in the order of their publication one is able to see the development of a fictional mode with a parallel development in the use of the English language.

The tradition of the nineteenth-century Indo-English fiction radically altered in the third decade of this century with the emergence of three very significant novelists, Mulk Raj Anand, R.K. Narayan and Raja Rao, with quite a few others who were all interested in society, politics and history. Romanticism even in its poor, loose form was now gone. Instead, we see compassion in Anand and K.S. Venkataramani, lyrical sympathy in K. Nagarjuna and Dhan Gopal Mukherjee, a blending of lyricism and the comic in R.K. Narayan, patriotic zeal in K.A. Abbas, Amir Ali, C.N. Zutshi and N.S. Phadke, and a lyricism against the background of nature in Humayun Kabir. Compassion, lyricism, the importance of love, the conflict between an industrial society and the rural life, the destruction of the traditional way of life and its values and the decaying of historical and cultural heritage are also the chosen subjects of the novelists who began writing after Independence and are still continuing to write. Ruth Prawer Jhabwala's compassionate view of the Indian home life, Kamala Markandaya's lyrical mood even for the poorest village home, Khushwant Singh's juxtaposition of the serious and the comic with the undercurrent of a gentle feeling, and Nayantara Saghal's delineations with feminine charm amounting to fantasy and lyricism are significant attitudes in the current phase of Indo-English fiction. M. Malgaonkar's romantic fascination with the horrific and with the contrast between the historical past and the historical present, Bhabani Bhattacharya's variations upon an analysis of feelings altering with situation and mood, G.V. Desani's reworking of the typical romantic hero and Kamala Das's repressed fantasy find their expression in the novel today. It is, indeed, difficult to classify this fictional work under a particular label.

Sh.Ba.

ROMANTICISM (Gujarati). Many poetic works of the medieval period have the ingredients of romanticism, though its literary concept travelled much later to India from the West.

Narmad (1833-1886) was the pioneer of the romantic trend in Gujarati literature. He broke the old literary traditions, introduced new forms, brought changes in the content of the works and paved the way for the introduction of the western concept of romanticism in Gujarati literature.

The noteworthy aspect of Kant's (1867-1923) khandkavyas is his depiction of nature at its worst and at its best. Kaka Kalelkar was a great lover of nature and his aesthetic sense is at its best when he finds himself close to mother nature. Apart from his masterpiece, *Himalayano pravas*, he rides a parabola in *Jivan-no anand* and *Jivan-lila*, and takes the reader into the mystery of beauty that lies hidden in the foot prints of sand spread all along the seashore, and in the stones and boulders on the mountains. At this point the reader shares the unadulterated joy that the sea, the sky, the rivers and mountains offer to the poet.

Tribhuvan Gaurishankar Vyas (1888-1975) has also written some poems portraying the beauty of nature and the majesty of seasons. In many of his poems, Sundarji Betai (b.1904) loves to view nature as a backdrop to human emotions, and enjoys its various forms and moods.

Prahlad Parekh (1912-1962), essentially a poet of lyrical talent, portrays nature in its raw and naked form. His poetry is saturated with colours, sounds and fragrance. He makes use of the metaphors sensibly and absorbs the 'abstract' in such a way that it comes flickering down before the senses. For him the darkness emits aroma and the stars fragrance; and he feels that the murmur of the sea transports soul to its natural serenity. In line with Parekh stands Rajendra Shah (b.1913), a poet of love, beauty, nature and mystical experiences. His sojourn in the realms of beauty brings him the realisation of his identification with the fundamental unity of the universe. Ushanas (b.1920) in his poems talks of the fragrance of an unknown flower blossoming on an unknown tree somewhere on earth or in the skies; he marvels at the colours of the seasons and the splendour of the galaxy, and tries to explore the mystery of nature.

Romanticism reached its peak during the modern period in Gujarati literature and ebbed away in the post-modern era when the poets brought realism in their poetic works and depicted the hard realities of life.

C.M.

ROMANTICISM (Hindi)
See under CHHAYAVAD

ROMANTICISM (Kannada). The term 'Romanticism' is normally associated with the Navodaya Age in modern Kannada poetry, but the elements of romanticism can be found in old Kannada poetry as well.

Even in a predominantly classical poet like Pampa (10th c.) it is evident in his love of 'deshi' which gives his lofty style a touch of the spoken idiom. However, romanticism found its full expression in the lyrical outburst of the 'vachanas' in the twelfth century. Vachana created a new form of poetry completely different from the classical narrative tradition. It gave spontaneous expression to an intensely personal experience. In Basavanna, the conflict between an intense yearning for the 'beyond' and inherent human weakness is expressed with transparent honesty in a wide range of imagery and

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intimate tone. Akka Mahadevi excels even Basavanna in lyrical effusion. In her, 'bhakti' turns into love-relationship between man and God and her vachanas are beautiful love-lyrics. Her intense passion and ecstasy of union are realised in her visionary dreams.

Vachanas had a great liberating influence on the subsequent poets. Raghavanka broke away from the rigid classical mould of the 'champu' form and classical Sanskrit metres and wrote his epics in native metres, but he is still classical by temperament. Harihara, on the other hand, was out and out a romantic. His exuberant spirit found its true expression in his 'ragale'. The descriptions of bhakti in his saint heroes, reveals his romantic exuberance and emotional ecstasy.

Romanticism found another great poet in Kumaravyasa (15th c.). Krishna is the hero of his epic, but he is intensely human. Every character is marked by intensity of passion. The spontaneous power of his imagination is evident everywhere, especially in his rich imagery. In his intimate style, the story of the *Mahabharata* loses its remoteness and becomes the story of our neighbours.

The elements of romanticism appeared in the songs of the Haridasas, in the Virashaiva mystic poets and in Shisunal Shareef also. Even during the classical revival, romanticism was not completely absent. The famous 'shringara' episodes in Ratnakaravarni's (16th c.) *Bharatesha vaibhava* are typically romantic. So is the framework of Muddana's *Ramashwamedha* (1898) in which the poet and his wife comment on the story.

But the word 'Romanticism' appeared with all its Western connotation only in modern poetry and became a creed. The trend was set by B.M. Shree's *English gitagalu* (1921), a translation of English romantic poems, which went well with the spirit of the time and at once appealed to the imagination of the writers and the readers. There was a sudden burst of creative energy. Bendre, K.V. Puttappa, P.T. Narasimhachar, K.S. Narasimhaswamy, V.K. Gokak, Rajaratnam and several others wrote poems. Wordsworth, Shelley and Keats became their models. Typical romantic concerns like love, nature and its relation to man, love of the past, belief in the other world, tendency towards mysticism and the cult of feeling began to appear. There is also in common a lofty conception of poetry, belief in the power of the imagination, and a concern with poetic language and with the relationship of the real to the ideal.

But there are important differences, too. Nature for the Kannada poets was not just a return to the natural and the simple or a refuge for spiritual solace, but it was also a manifestation of the divine. Love was not just the romantic Platonic love, but also conjugal love with all its joys and sorrows. Interest in folk-poetry was not confined to the revival of folk forms, but it moulded the very expression of poets like Bendre. Thus, the impulse for nativisation was very strong. Kannada Navodaya poetry was perhaps more complex than the English Romantic poetry. It was not merely a literary revolution, but a manifestation of the total Indian and Kannada Renaissance, and, therefore, had a wider social and cultural base. The struggle for freedom and the movement for the unification of Karnataka worked as strong dual forces. Awareness of the now forgotten rich heritage made the poets conscious of their tradition and they felt it necessary to relate themselves to it. The need for immediate social reforms in the stagnant society brought greater social awareness. Gandhi, Ramakrishna Paramahamsa, Vivekananda, Aurobindo, Tagore and several other political, spiritual and social thinkers moulded the sensibility of the period. This accounts for the rich variety of themes, moods, images, language and rhythm in poetry. Patriotism, enthusiasm and optimism generated by the spirit of the time found expression in the recurring imagery of sunrise and dreams.

Prose, by and large, is dominated by realism. Romanticism in fiction is confined to the historical novel which was nurtured by the romantic interest and pride in the past. Romance and glorified history, without much pretence at historical accuracy, went together in the novels of Galagnath. Glorification of history continued to hold sway in the novels of later writers like Ta. Ra. Su. Both enjoyed popularity in their own time. But the chief romantic weakness, sentimentality, had a greater appeal in the social novels of A. Na. Kri. and Krishnamurthy Puranik. It still persists in the popular fiction, especially of women writers.

The Romantic strain appeared in a different form in drama. Some of the traditional villains like Ashwathama, Duryodhana and Keechaka underwent a change and became tragic heroes. The change of heart in the character of Ravana in Kuvempu's epic *Ramayanadarshanam* should also be seen in the same light.

The personal essay was essentially a product of romantic subjectivism and had its hey-day during the Navodaya period, but, with the advent of modernism, it looks like a dying form.

Criticism, until the beginning of New Criticism, was heavily influenced by the Western Romantic theories about poetic creation and the function of literature, and was mainly appreciative. But the early critics also shared interest in Indian poetics and tried to combine it with that of the western.

Gi.G.

ROMANTICISM (Kashmiri). It has rightly been said that romanticism cannot exactly be defined or limited in terms of time. Its constituents are very many, all of which can hardly find their expression in one writer. These constituents include, among other things, subjectivity, charm

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for the remote past and the middle ages, sympathy with the suffering mankind, longing for the millenium and the exotic, love of nature, melancholy, dreams, subconscious, the supernatural, and revolt against traditional forms. Besides, a particular approach to life resulting from the impassioned personality of the writer is of great importance. Kashmiri literature right from the days of Lal Ded (14th c.) to present day shows these romantic characteristics in one form or the other. The poetry of Lal Ded is romantic in that it aims at the ideal and strives for communion with the Absolute. Sheikh Nur-ud-Din is not very much different from Lal Ded. His is an impassioned voice, moral in tone and romantic in essence. The lyrics of Haba Khatoon (16th c.) are the result of the vicissitudes of life and pangs of separation from love. Fate plays truant with her, and it is the reminiscence of the past that adds to romantic pathos in her poetry. Haba Khatoon is followed by a host of poets, both mystics and Masnavi writers.

The third and fourth decades of this century bring into prominence two important poets. Abdul Ahad Azad (1903-1948) and Ghulam Ahmad Mahjoor (1885-1952). Azad is a revolutionary and a rebel, but in poetry he does not show any dislike for the traditional forms.He is against caste, creed, narrow nationalism and domination of the poor by the rich. Mahjoor is, in some respects, different from Azad and has a certain restraint to display. Essentially a love poet, his love poems are as tender as the petals of a rose. His is the love of an idealist, vibrant with perennial freshness and a romantic vision of immortality.

The year 1947 brought with freedom a great upheaval and change, and a cluster of young poets appeared on the scene. For the first time a number of prose writers, writing short stories, novels, essays and plays, etc. entered the literary field. Dina Nath Nadim (1916-1988) introduced into Kashmiri poetry free verse, blank verse, sonnet and opera. He sang of peace, of revolt against tyranny and dreamed of a bright future for mankind. Most of the poems of the period are impassioned and subjective. Besides Nadim, the other poets who reflect romantic tendencies are Ghulam Nabi Firaq (b.1922), Amin Kamil (b.1924), Rahman Rahi (b.1925), Ghulam Nabi Khayal (b.1936) and a few others including Ghulam Rasul Santosh.

From among prose writers Akhtar Mohi-ud-din (b.1929), Ali Mohammad Lone (b.1926), Amin Kamil, Bansi Nirdosh (b.1930) and Saif Ghulam Mohammad, who write fiction, portray sympathetically the life of the lower middle classes and of those who live in slums. Imbalance in form and matter, dichotomy between intellect and feeling, and inadequate understanding of human nature sometimes affect part of the literature of this period and add to its overall romantic vagary.

About the middle of the century a sort of disillusionment started appearing, particularly in the writings of Rahman Rahi, Amin Kamil and Ghulam Nabi Firaq, which deepened with the passage of time. Though it reflected itself in varied ways—expressions of sentimentality, meaninglessness of life, animosity in man, inadequacy of moral order—some of these expressions have romantic overtones, while others are a distinct departure from romanticism.

G.N.F.

ROMANTICISM (Konkani). According to the documents of the Portuguese era, the history of Konkani literature is divided into two distinct periods: the first from the 16th century to the middle of the 19th century, and the second from the mid-nineteenth century onwards. It is in the literature of the second period that ingredients of romanticism are to be seen.

Romanticism in Konkani poetry is mainly found in such poets as R.V.Pandit, Manohar Sardessai, and Bakibab Borkar. Their poems reveal the spontaneous expression of feelings and love for the 'beautiful'. This advent of romanticism in Konkani poetry is a phase in itself in the overall growth of its literature.

Pandit has to his credit many collections of poems, the most significant being *Ailem tasem gailem, Chandravall, Nach re mora* and *Dorya gazota*. His poems are usually simple, but sometimes they strike a sublime note too. *Voices of Peace* is a collection of Pandit's poems in an English translation. Some of the poems in this collection show romantic elements and are reminiscent of English poets, like Wordsworth. For example, the poem 'The path to my childhood home' which glorifies childhood, recalls Wordsworth's *Immortality Ode*.

Pandit's *Nach re mora*, again, depicts love in all its aspects. The images are drawn from commonplace incidents in life and from the beautiful objects of Nature. For Pandit, nature is an unending source of inspiration. Sometimes the poet turns inward also in search of beauty.

Bakibab Borkar's small poem entitled 'Nile savle' is a typical example of the romantic trend in Konkani poetry. In the depiction of the blue bird and its sweet song, we hear an echo of Keats' poem 'Ode to a Nightingale'. While reading the poem, we share the same joy which the poet had felt while watching the blue bird. The poet's creative imagination and feelings have beautifully flowered in this poem.

Manohar Sardessai, the well-known modern poet, is unrivalled for his wealth of imagery, profundity of thought and vividness of expression in his works. His poems indicate his deep knowledge of life and its various aspects. His collection of poems entitled *Pissollim* is an outstanding contribution to Konkani poetry. His poems are direct and unadorned, many of which reveal the beauty and power of

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nature. *Mhajo Dev* is an autobiographical poem unfolding the poet's view of God. He is adverse to worshipping the idols of God placed in temples, for he sees Him everywhere in this universe. Poet Bayabhau has also contributed to romantic literature and his poem 'Athrakani' represents the spirit of romanticism in Konkani.

N.P.M.

ROMANTICISM (Maithili). Maithili literature never witnessed Romanticism as a movement, though there has been always a traditionalist way of escaping into the world of myth and legend, not infrequently based on Sanskrit epics and puranas. The imagery and nature symbolism were equally suggested of the seemingly eternal and unattainable values. Modern literature tried to inherit this movement, but quite early it was superseded by Realism. The period between 1938-49 has been roughly regarded as one dominated by the romantic lyric. Stray romantic lyrics were written by Bhuvaneshwar Singh 'Buvan' (1907-44), Arsi Prasad Singh (b.1911), Jayanarayan Malik (b. 1913) and even Kashikanta Mishra 'Madhupa' (1906-87). Primarily, the important romantic poets are three: Saras-kavi Ishanatha Jha (1907-1965), the celebrated writer of emotional lyrics collected in *Mala* (1945); Upendra Thakur 'Mohan' (1913-1980), who won the Sahitya Akademi Award (1978) for his volume of poems, *Baji uthal murli* (Flute has begun playing, 1977) and Mayanand Mishra (b. 1934) as poet before 1962.

Of these poets, Ishanatha Jha was the best in subject-matter as well as style; indeed, spiritually he was a true romantic poet. He was rightly acclaimed as 'Saras-kavi' (poet of aesthetic feelings). The lyrics of 'Mohan' and the earlier ones of Mayananda were equally inspired and emotionally surcharged, but the sources of their romanticism were different. Eroticism and pathos, mingled with mellifluous diction, made them more sentimental than romantic.

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J.M.

ROMANTICISM (Malayalam). The earliest signs of romanticism appeared in Malayalam literature as part of a revolt against conventionalism in the second half of the nineteenth century. By the turn of the century the revolt gathered enough momentum to mark the beginnings of a new era, and in the course of the first two decades of the twentieth century threw up impressive models of a variety of literature with a firm foot in the cultural life of Kerala. All this took place at a time when society was undergoing a general transformation as a result of English education, which had brought it into contact with western literature.

The first notable poetical work in this regard is A.R. Rajaraja Varma's (1863-1918) *Malaya vilasam* (1905), which, though entrenched in the Indian tradition in most respects, exhibits the essential qualities of a lyrical composition. Two earlier works showing the romantic tendency are K.C. Kesava Pillai's (1868-1913) *Asannamarana chintashatakam* (1895) and C.S. Subrahmanian Patti's (1875-1954) *Oru vilapam* (1903). V.C. Balakrishna Panicker's (1889-1915) *Oru vilapam* (1909) is also worth mentioning in this connection. From all these poems it is clear that, in spite of the lyrical and romantic element, the desire to re-create the spirit of ancient Indian poetry represented by Kalidasa formed the fountainhead of the new movement in Malayalam poetry at least in its initial stages.

This is true to a large extent in the case of Vallattol Narayana Menon (1878-1958) also. It was he who set the trend and influenced most of the younger poets. He brought about a general change in the sensibility of the readers and shaped the romantic movement of the first three decades of the twentieth century. As he did not know English, his understanding of foreign literatures was confined to a second-hand knowledge of a few masterpieces. Being unacquainted with the imported models, he had to evolve his own brand of lyrical poetry by re-discovering the national tradition. He was an admirer of the Indian epics, the Vedas and the puranas, ancient folk-songs and above all the great cultural heritage left behind by a galaxy of sages and poets. It was this fact which compelled him to identify himself with the national struggle for freedom. Almost all the shorter poems included in the different volumes of *Sahityamanjari* and the longer works like *Acchanum makalum* (1936) represent an indigenous variety of romantic poems.

Kumaran Asan (1873-1924), the author of some of the greatest pieces of romantic poetry in Malayalam, was different from Vallattol in many respects. He became acquainted with English and Bengali poetry, and wrote an elegy named *Prarodanam* (1919) and translated Edwin Arnold's *Light of Asia*. His first major poem 'Vinapoovu' (1907) and the second 'Nalini' (1911) are even now regarded as landmarks in the history of Malayalam literature. Almost all his poems are characterized by intense lyrical self-expression surcharged with emotion. He was also an uncompromising advocate of individual freedom. All these bring them close to western romanticism. At the same time the transcendental philosophy, which pervades his poetical works, is essentially Indian. The new book of his poems, therefore, is the result of a fusion of

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Indian poetic ideals from within and western poetic moulds from without.

The works of most poets of the next generation were generally romantic in nature, their romanticism being an extension of Vallattol's aesthetics, forms and techniques from the West. Well-known poets like Sankara Kurup (1901-1978), Changampuzha Krishna Pillai (1913-1947), and Vailoppillil Sridhara Menon (1911-1985) come under this category. Depiction of an ardent desire for unrestricted personal liberty and for an ideal life conducive to the realization of the dreams of the individual, the mental agony arising from disillusionment, and patriotism, chivalry, emotional conflicts, etc. are predominant in the romantic poetry of this period. There are many outbursts combined with a general note of idealism. Techniques like the employment of sensuous romantic imagery were adopted from the west. At the same time, there was an effort to recreate and revitalize some of the elements of traditional poetry. The tendency to discard Sanskrit metres became almost universal, the indigenous ones and those used in folklores becoming more fashionable partly because of their musical appeal.

The element of romanticism is discernible in Malayalam fiction also. The novel and the short story were new genres adopted from the west and they came here as part of the romantic movement. Most of the early Malayalam novels were the adaptations of works in English not only in respect of plot, but also in respect of characterization and narration. Yet the very first significant novels in Malayalam proved the possibility and value of a different creative approach. O. Chandu Menon's (1842-1989), *Indulekha* (1889) and *Sarada* (Part I, 1892) are two memorable works of this kind, born out of the direct influence of English models. C.V. Raman Pillai (1858-1922), who was inspired by *Ivanhoe* to write a romance in Malayalam entitled *Marthanda Varma* (1891), created a new legend capable of symbolizing the aspirations of his readers and went on to produce two more historic novels, *Dharma Raja* (1913) and *Ramaraja Bahadur* (1920) based on the Indian concepts of life and art. Few of those who succeeded these two novelists had their creative power or vision; nevertheless, historical novelists like K.M. Panicker (1894-1963) succeeded, to a certain extent, in keeping alive the Indian concept of romanticism. Among the other types of novels there have been only very few successful ones like *Apphante makal* (1933) of Bhavathrathan Namboodiripad (1902-1944). But with the arrival on the scene of S.K. Pottekkatt (1913-1982), the romantic novel registered a refreshing, though short-lived, revival. Very soon the concept of romantic novel was overshadowed by that of realistic fiction. The history of romantic short stories is less encouraging because it failed to produce any inspiring model, not even a memorable one until the days of writers like Pottekkat. Here also the realistic story overtook the romantic one very quickly in the forties.

A large number of romantic plays have been written in Malayalam. They include a series of historical plays inspired by those of D.L.Roy, whose famous works have been translated, and quite a few mythological plays. Numerous melodramatic works have also been written, but only some like those of Kainikkara Padmanabha Pillai (1898-1976) and Kainikkara Kumara Pillai (1900-1988) produced a strong impact on Malayalam theatre.

A major portion of literary criticism in Malayalam is impressionistic and a good number of critics have strongly advocated the romantic point of view. In this sense one might say that there is a school of romantic criticism in Malayalam. But practically no critic has come forward to explain the aesthetics of romanticism and its theoretical basis. Moreover, romantic concepts are often mixed with those belonging to other schools also.

With the advent of realism and the later literary concepts, romanticism has ceased to grow as a movement in Malayalam. But during the forty to fifty years beginning with 1889, when it was a progressive force, the movement was able to maintain the continuity of the literary tradition, mainly because the major writers of those days adopted the new approach without prejudice to their basic sense of reality and made only selective use of the element in their writings. Later, when writers tried to make their works explicitly romantic by borrowing western models, romanticism became superficial. Depiction of imaginary themes, over-simplification, excessive idealization at the cost of the essential sense of reality, sentimentalism and the employment of illusory images and vocabulary are some of the characteristics of this superficial romanticism. But the elements of the romantic vision, especially those sublime ones associated with the inner experiences of human beings, appear in contemporary writings also in a meaningful manner.

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K.S.N.P.

ROMANTICISM (Marathi). There was no distinct or deliberate movement of Romanticism in Marathi literature, though some vital elements of the trend are apparent enough. Some critics claim that Dnyaneshwar was the first

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romantic poet in Marathi because of his emphasis on imagination, his sensation-based poetic images, and his attraction for the strange beauty of Nature. Perhaps, the expressions of mystic experiences of other saint-poets like Namdev. Muktabai, Janabai, Eknath and Tukaram could also be regarded as Romantic. These saint-poets reacted against the traditional structure of artificial Sanskrit poetry with the powerful expression of their subjective experiences in the esoteric domain of spirituality. Later, the Shahir poets of the seventeenth and eighteenth centuries became advocates of unconventionalism through their poetry of soaring imagination and unrestrained emotions.

Echoes of English romantic poets were distinctly heard in Marathi poetry by the end of the nineteenth century, when Keshavsut started writing a new type of poetry. Other poets like Govindagraj, Balkavi, Rendalkar, etc, joined the trend with their own contributions. The cult was named 'Keshavsut sampradaya' by Marathi critics, though its salient Romantic characteristics were highlighted only at a later stage. The term 'Romanticism' was translated variously in Marathi for example as 'Soundaryavad' and 'Swachchhandavad', but 'Keshavsut sampradaya' was never fully equated with the term. Some poets outside the Sampradaya, like B.R.Tambe, Madhav Julian, Girish, and to some extent Yashwant, exhibit some features of Romanticism, whereas such members of the Sampradaya as Tilak and Vinayak had very little of those characteristics.

Before Keshavsut's emergence, Marathi poetry was busy copying the old patterns. Imitation of either Sanskrit or newly-acquainted English epics was the ultimate goal of the poet's craft. Even attempts at compositions of new patterns like the ode and the elegy stuck to the traditional form. Poems of the new trend were looked at with suspicion by the established tradition. Keshavsut was described as 'eccentric', 'morbid' and 'womanish', and his style was criticised as non-poetic and English-dominated. However, Keshavsut, who drew inspiration from the English Romantic poets, particularly Keats and Shelley, never imitated them blindly.

Romanticism in Marathi poetry displays patterns of poetic expression of intense sensibility and delicate susceptibility. It developed new elegance of style, though it did not ignore its native heritage. It aimed at a fusion of new perceptions with the heritage of our own philosophy.

Keshavsut personified 'imagination' as a goddess in his poem 'Kalpalata'. He delineates her as seated at a remote, lonely spot, engaged in weaving a piece of cloth. In its texture are shades of clouds, dance of waves, flashes of lightning, twittering of birds, sounds of waterfalls, and shooting of stars.

In his poetry of nature we find echoes of his yearnings. We see his nostalgia for the idyllic Konkan landscape in 'Ek khede' (A village), his perception of nature in terms of a philosophical apprehension of human predicament in 'Pushpaprat' (To the flower) and 'Bhring' (The bee), his relationship with nature as a wild companion in 'Vatachakra' (The whirlwind), and his confrontation with her in 'Tutari' (The trumpet). In his nature poetry, Balkavi too reveals the glory of colours as well as his dramatised feelings in highly evocative symbols and images. Govindagraj also shows the same romantic perception in his poems 'Pakharas' (To the bird), 'Murli' (The flute), 'Haltya pimpalpanas' (To the fluttering pipal leaf), 'Aveli oradnarya kokiles' (To the cuckoo, chanting at odd time),etc.

The romantic melancholy impels a poet to portray the subtle aspects of a woman's charm rather than describe her beautiful body only. Tambe excels in this kind of art. Even Keshavsut, describing feminine beauty, uses evocative images: 'When lighting strikes a tree, its blasted state resembles mine'. This image is later picked up by Govindagraj who developed it into a full metaphoric expression of agony in love.

These Romantic poets, by and large, also express an intense urge for change. Keshavsut's 'Tutari' (The trumpet), Tilak's 'Ranashing' (The war-bugle) and Bee's 'Danka' (The kettle drum), all symbolise this urge. Even Govindagraj and Balkavi wrote poems like 'Dusserah' and 'Dharmaveer' respectively in this vein. Keshavsut's call to raise aloft the banner of rebellion, pulling injustice to shreds, represented the revolutionary attitude. Tambe gave vent to this urge symbolically in his poem 'Rudras avahan' (A call to the god of destruction).

The element of subjectivity found a new expression in poetry. Keshavsut projected himself as a 'man of the new age'.

> I am the new soldier
> With the new spirit
> Of the new age.

Such egoism identifies itself with a super-ego, manifest in the universe. This identification is not just a stretch of the poet's imagination, it is also an extension of the Indian Advaita philosophy which holds that an individual can attain union with the Universal Spirit at an elevated level of experience. The Romantic poets experienced it as a result of the intensification of their artistic urge.

Pessimism is the result of a romantic writer's confrontation with the harsh realities of life. The sight of a tender flower can fill a poet with sadness:

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In this world of darkness
Upon the pyres of dead hopes
My ghost is wandering
Without rest, without peace. (Keshavsut)

Govindagraj and Balkavi too express a similar feeling of gloom in their poems.

In fiction, Hari Narayan Apte's historical novels, modelled on Scott's historical romances, show some elements of romanticism. Apte blended historical events with the spirit of fancy. In fact, he leaned on historical events to give a certain romantic projection to his imagination. The dreamy aspiration of youth in *Ushakal* (The dawn), the heroic chivalry of Tanaji in *Gad ala pan sinha gela* (The fort is conquered, but the lion is lost), and the dramatic hyperbole of love and revenge in *Vajraghat* (The thunderbolt) are indications of his romantic attitude. Novelists like Nathmadhav and V.V.Hadap followed him in this trend. Even Ranajit Desai's *Swami* in the sixties projects the protagonist in the romantic style. In the non-historical novels, N.S.Phadke's creation of a celluloid world of romance, V.S.Khandekar's visionary attitude towards life, and R.V.Dighe's glorification of tribal and rural life are reverberations of romanticism in Marathi.

Marathi drama, in the early stages, remained mainly romantic in attitude, with some important exceptions like Deval's *Sharada*. Kirloskar, Deval and others exploited mythological themes to depict romantic experiences. Govindagraj, who was extremely popular as a playwright, reveals the salient features of the French romantic tragedy in his plays, such as unregulated passion, absence of proportion, unbounded play of imagination, and eccentricity of diction. His play *Prem-sanyas* (Renunciation of love) had the same impact on the Maharashtrian youth as Goethe's novel *Sorrows of Young Werther* had in Germany, owing to its romantic idealism and emotional excess. Right from the days of Kirloskar, 'Sangeet Natak' (musical drama) has remained the most popular and adored form of Marathi theatre. The semi-classical music used in the songs of play heightens the romantic feeling. The trend is visible even in Khadilkar's plays, especially in *Manapman* (Pride and insult).

The wave of romanticism has now receded, though it is not totally absent in modern Marathi literature. We do find romantic overtones in poetry (Kusumagraj, B.R.Borkar, N.D.Mahanor, etc). as well as drama (Bal Kolhatkar, Vasant Kanetkar, Madhusudan Kalelkar, etc).

Nis. M.

ROMANTICISM (Oriya). Medieval Oriya poetry grew out of the tradition of ancient Indian literature that laid emphasis on imagination and was more idealistic than realistic. It could be said that it was romantic. The social condition of the period fostered its growth.

Till the middle of the sixteenth century Orissa flourished as an independent state under independent rulers. But from 1568, under the Pathan and the Mughal rulers, a period of terror and tyranny began with concomitant social chaos, disorder and insecurity. As a result a new attitude grew among the populace. They were inclined to take refuge in the world of imagination. There was a preoccupation with love and romance which pushed social awareness to the background. The literature of the subsequent two centuries grew out of this attitude. This literature was patronised by small feudatory chiefs. Some of them were scholars and were lovers of arts. But the literature they patronised inevitably breathed of feudal sentiments and upheld its values. It was ornate, rhetorical and sensuous. The most noteworthy poets who wrote this poetry were Sisu Sankar Das, Dhananjoy Bhanja, Narashingh Sena, Upendra Bhanja, Bishnu Das and Brajanath Badajena.

The best specimen of this type of literature may be found in the works of Upendra Bhanja who says about his own poetry. 'I regard my lilting songs as a personified woman, and, therefore, I decorate her with all types of ornaments. This woman with her music would charm the minds of others. The lover would win her lady-love and the connoisseur of poetry would discover the meaning of my poems'. That these poetic works were mainly written for the elite and educated has also been admitted by Upendra Bhanja: 'My poems are like sweet stems of sugarcane. Whoever has the sharp teeth of knowledge can pierce into it and partake of the sweet juice.'

The romantic attitude is also expressed in the lyrical compositions of the period. A good many songs dealing with the love-sports of Radha and Krishna tend to be an expression of the poets' romantic feelings which have little to do with Vaishnavism. In these songs are depicted the first acquaintance of Radha and Krishna, their intense longing for each other, the pangs of separation, the dreamy atmosphere of the forest on the bank of the river Yamuna, and the love-sports of the beautiful gopis and Krishna.

The modern age of Oriya literature began with the spread of western education. The makers of the new age were greatly influenced by the works of the English Romantic poets, particularly by those of Wordsworth, Shelley, Keats, and Scott. The poems of Radhanath Ray and his successors, Nandakishore Bal, Padmacharan Pattanaik, Kuntala Kumari Sabat and Godavarish Mishra, testify to this. But it must be noted that the imitation of the western mode ran parallel with the rediscovery of social and political reality. Most of the poets of the period

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oscillated between these two tendencies. Some of them, however, boldly described the beauty of women and sincerely expressed the ecstasy of love ignoring the real problems of society.

But after the First World War the romantic temperament which had been manifest in the poetry of Radhanath and his successors assumed a different character. Poetry became more concerned with the individual and his experience. This is seen not only in the poems of the members of the 'Sabuja Sahitya Samiti', like Annadasankar Roy, Baikunthanath Pattanaik, Kalindicharan Panigrahi and others, but also in the works of their contemporaries and successors like Mayadhar Manasingha, Radhamohan Gardnaik, Kunjabehari Das, Krishnachandra Tripathy and Binod Nayak. But this preoccupation with individual experience of love, with imagination and nature, gradually gave way to new realism which came to gain ground due to the spread of Marxism and the people's movement in the feudatory states of Orissa, non-cooperation movement and the after-effects of the World War.

Most of the novels, short stories and dramas written during the period are also influenced by this new attitude. Umeshchandra Sarkar's *Padmamali* (1888), regarded as the first novel in Oriya, is a romantic tale of the clash between two small states of Orissa which got involved in a riot following the kidnapping of a girl named Padmamali. But the work also depicts the social conditions of the states of Orissa in the early phase of the British rule and the prevailing anarchy. The second Oriya novel, *Bibasini* (1892) of Ramasankar Ray similarly depicts the romantic love of a widow, but it also portrays the maladministration, oppression and starvation which scourged Orissa under the Marathas.

Fakirmohan Senapati who marked the dawn of a new epoch dealt with realistic themes in his fictional works like *Chhaman Athaguntha* (1902), *Mamu* (1913) and *Prayaschitta* (1915). But his successors revived the romantic themes. The novels of Nandakishore Bal, Baisnavcharan Das, Upendra Kishore Das, Kanhucharan Mohanty, Rajkishore Pattanaik, Nityananda Mohapatra, Bibhuti Bhusan Pattanaik and Pratibha Ray were essentially romantic.

The Oriya short story, which had its beginning with the works of Fakirmohan Senapati, initially dealt with realistic themes. But subsequent writers came to deal with both romantic and realistic themes. In fact, the stories written by writers like Ramachandra Acharya, Rajkishore Roy, Harishchandra Baral and Pranakrishna Samal are more romantic than realistic.

Most of the dramas written during the period by Ramsankar Ray, Godavarish Misra, Aswinikumar Ghose, Ramaranjan Mohanty, Ramachandra, Adwaitacharan Mohanty and Kalicharan Pattanaik exhibit the same trend. These playwrights borrowed matter from mythology and history. Even the social plays were not free from a romantic tinge. Kalicharan's once famous social play named *Girls School* dealt with sentimental adolescent love. Several verse plays and one-act plays written by Pranabandhu also have a romantic undertone.

Till 1936 when Orissa became a separate province, modern Oriya literature remained to a large extent romantic with the major exception of Fakirmohan Senapati. It was only with the spread of the nationalist movement, the Marxist ideas and the new awareness of social inequalities that Oriya literature began to show a serious concern for realism.

J.B.M.

ROMANTICISM (Punjabi). In Punjabi literature the grotesqueness and exaggeration of events, and refusal to recognise the limitations of the reality began to be evoked in the days of Sikh rule, for the Sikh peasantry had achieved during the last quarter of the eighteenth and the first half of the nineteenth century a power and a glory which were undreamed of by any Indian people for about a thousand years. Ahmed Yar, Mohammed Baksh and others, who took their subjects from the wonderland of the Muslims of Arabia, wrote stories of the world of Hatim Tai, Bahram Gor and Shaharzad of *The Arabian Nights*, but they lacked the talent, and perhaps also the milieu which Taine has called on essential condition for litrerary achievement. Romanticism came into Punjabi literature as a pale reflexion of English romanticism of the first half of the nineteenth century. Bhai Vir Singh tried to imitate Wordsworth in his perception of nature, but could not catch its elusive spirit and slid into the evocation of a metaphysical spiritual creator hidden behind. Mohan Singh was romantic in the way of John Keats, but lacked that wealth of mythology which mingles men and gods together. In fact, romanticism in Punjabi literature has not achieved any remarkable success. Even poets like Amrita Pritam, Prabhjot and Shiv Kumar could not succeed in this trend, for the social consciousness of the twentieth century clipped their wings and kept them on a negotiable height of historical and mundane reality.

S.S.S.

ROMANTICISM (Rajasthani). The early Rajasthani poetry was pre-eminently concerned with descriptions of war and valour of Rajput heroes. There were, however, exceptions too, e.g. *Veli Krishna Rukmani ri*, *Dhola maru*

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ra duha and *Jethwai ra duha* are love poems. The romantic element was confined to chivalry and idealised love, but what we understand by the term Romanticism today had its stirrings in the poetry of our times only. Under an impulse of romantic feeling, Chandrasinha composed *Vadali* (Tiny cloud, 1941), though he is at his best in *Loo* (Hot winds, 1954). Nature in relation to personal feeling has been delineated graphically in these poems. Nanurama Sanskarta's *Kalyan* (1949), Narayana Sinha Bhati's *Sanjh* (1954) and Sumerashinha Shekhawata's *Meghamal* (1964), are other poems worth mentioning. Depiction of evening in *Sanjh* is very minute. It is the only book on nature poetry and contains a description of evening in the desert-land which speaks of spiritual mysticism in a number of stanzas. The poet is apparently impressed by the 'chhayavada' trend, then prevalent in Hindi poetry. Blank verse was introduced for the first time in *Kalyan*. Kanhaiyalala Sethiya's *Mimjhar* (1972) and *Lilatans* (1974), Manohar Sharma's *Gajamoti* and *Kunjan*, Meghraj Mukul's *Danphara* and *Chhiyan tawado* are imbued with the spirit of romanticism in respect of feeling, ideology and speculation.

Though the impact of romanticism is mainly on poetry, there are traces of it in Rajasthani novel, short story and drama also. As in other languages, Rajasthani poetry also rid itself of the outmoded romances and technical feats of metre and rhyme, and entered a new era of poetry which depicts modern life with all its anxieties and frustrations, and keeps to the portrayal of life in the raw and crude form. Today's Rajasthani poetry has dispensed with the cumbersome metre and rhyming system and freed itself from the scholastic exercises. It has adopted a new structure and imagery of 'new poetry'. So is the case with Rajasthani prose. It is based on reality and probes into human psyche through the pulsations of perception.

S.N.J.

ROMANTICISM (Sanskrit). The word 'romantic' has various associations marking it off from the 'classicial' in Western criticism. Its matter is concerned more with the inexhaustible realm of man's psychic life, the play of emotion and feeling; and its manner is one of dazzling or bewildering complexity. Uniqueness of individual experience is highlighted by proliferation of detail. Its spirit is one of the rebellion against conventional restrictions and assertion of individuality. In Sánskrit we do not have these nice distinctions. Broadly we might say that unlike the typical mode of the kavya in general which observes rules regarding themes and characters and diction, a lighter vein of writing also appears in Sanskrit, particularly in a number of poets portraying the subtle shades of emotions like love, disenchantment with life, devotional fervour and beauties of nature agog with life, which may be taken to represent the typically romantic in Sanskrit literature. Love poetry and nature poetry are its chief branches, one running into the other. They also possess a lyrical quality in abundant measure. Yet, one would be committing a mistake in taking them to be the expression of the writer's personal emotion, because the Indian theory of 'rasa' approves for literature only the emotions which are cleared of their private associations and raised to the level of common sharability (Sadharanikarana).

The earliest expression of the romantic temperament in Sanksrit literature is particularly found in many of the verses in the *Rigveda* where a feeling of wonder born of an observation of the objects of Nature is communicated. In them one does not find poetic frenzy, but sincerity of feeling and sense of wonder and awe, which are quite impressive. The same expression may occasionally be seen in some passages of description in the *Mahabharata* and *Kumarsambhava* and also in *Meghduta*. Kalidasa was followed by Bharavi (*Kiratarjuniya*) Magha, (*Shishupalavadha*) and many others who expressed the romantic in their choice of subjects and treatment. In Sanskrit drama, in Kalidasa's *Malavikagnimitra*, *Abhijnanashakuntala* and *Vikramorvashi* and the plays of Shriharsha, Bhavabhuti, Bhatta Narayana and many others the romantic traits are seen operative in powerful and different degrees. The Sanskrit romances and tales, though in prose, such as the *Dashakumaracharita* of Dandin and Bana's *Kadambari* with Gunadhya's *Brihatkatha*, Somadeva's *Kathasaritsagara*, *and* Ksemendra's *Brihatkathamanjari* provide the reader a feeling of the unreal and indicate the presence of a kind of romanticism in different ways.

The range of the short poems (khandakavyas) in the lighter vein is limited; but they are perfect in embodying a particular inner state of mind almost spontaneously. Even in the typical form a single quatrain in Sanskrit often mirrors a mood in all its complexity. And we have a number of anthologies of such single verses (muktakas). Often they take also the form of didactic epigrams. However, in all these forms, there remains a modicum of conventionality, though of a kind different from that of the mahakavya, in respect of general tone. But in regard to concrete particulars there are some conventions (Kavisamayas) common to all Sanskrit poetry. These are derived sometimes from erotic mythology associated with Kamadeva (God of love).

The erotic world is peopled by messengers or go-betweens whose sole endeavour is to bring about the union of frustrated lovers. This is in deference to the dictates of Vatsyayana, the author of *Kamasutra* or the science of love.

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Similarly, the emotional atmosphere of this branch of literature is built up by a stock imagery. The love-lorn Chakravaka birds get separated at sunset and keep on crying for each other throughout the night until they mate again in the morning; the moonstones ooze with feeling at moonrise. The lotus is the loving spouse of the sun as the dark lily is of the moon.

In point of diction, too, the lighter vein provides ample scope for the use of a vast variety of syllabic metres, the names of which, too, symbolise beautiful women in love (e.g. Vasantatilaka, Mandakranta). Further, the influence of folk love-poetry also is evident in Sanskritized Prakrit quatrains in the Arya metrical patterns.

The common designation of these love-lyrics in Sanskrit is *Shringara kavya*. Here again, Kalidasa is the foremost exemplar, since his success has virtually caused the disappearance of earlier poems. His *Ritusamhara* (The cycle of seasons) breathes the spirit of love-in-union (sambhoga-shringara). We have neither story nor autobiography here, but the distilled essence of the pure love of a newly married couple. This new romantic tradition welcomes a fashionable society with the music hall, the courtesan's saloon, the theatre and the bar. But Kalidasa shows moderation in his aestheticism and avoids cloying sensuality. To him poetry itself has become a religion as it were. He is refreshingly free from the banalities of convention as well as heady indulgence, from gauche sentimentality as well as worn-out cliches.

We see Kalidasa's art in its rich mellowness in the next poem *Meghaduta* (The cloud-messenger) which has won universal acclaim. It is a poem dedicated to love-in-separation (vipralambha-shringara). As coloured in the poet's imagination, the inanimate clouds and other objects of Nature become instinct with life, and the clouds assume the role of the ideal messengers between the separated lovers. How much the poet's imagination is attached to every city and temple, every bird and animal, every hill and river, as a backdrop to his eye for beauty in women of different regions and types, is brought out in verse after verse. Kalidasa's imagination provides vivid pictures of the enchanting beauty of a fairyland. Thus comes the unique blend of passion and restraint, aestheticism and philosophic calm.

An equally successful anthology of quatrains on love as well as worldly wisdom and the mood of renunciation is the Shatakas of Bhartrihari (c.7th c.) on Shringara, Niti and Vairagya. These have gained an almost unparallel popularity with their intensely human quatrains and their telling effect derived from a spontaneous and simple diction and a moving content.

Amaru's *Shataka* scores even better and the new critics of Sanskrit are never tired of turning to it for illustrating the delicate art of portraying the emotion of love in a hundred telling ways. Amaru also seems to be of the same date as Bhartrihari; but his vignettes in verse show a greater delicacy of touch and a keener insight into sophisticated love, and the artistic skill is evinced in the witty turns and figurative language.

About the twelfth century fresh waves of Shiva-bhakti and Vishnu-bhakti arose in the country and in the succeeding centuries they found a very natural and spontaneous expression in the works of religious teachers like Jagaddhara in Kashmir and Lilashuka in Kerala. In this genre the genuineness and fervour of the devotee's feelings of love for God and the pitiful outpourings of his heart are another expression of romanticism. The Chaitanya movement gave rise to innumerable religious poets of whom the two Gosvamins, Rupa and Jiva, (16th century) are noteworthy.

An important work, strangely romantic in temparament, is Jayadeva's *Gitagovinda* (c.1200) which combines in one the different arts of popular entertainment like music, dance and histrionics, with a rich structure of poetry whose diction is as musical and rhythmic as its content is rich with strains of Shringara relating to Radha and Krishna.

K. Kr.

ROMANTICISM (Sindhi). The literature produced during the Muslim rule up to 1843, when Sindh was conquered by the British, is sufistic excepting the poetry of Hamal Laghari (1815-79), Fateh Fakir and Gul Muhammed 'Gul' (1811-56). The entire bulk of this poetry is written in Persian script as the present Sindhi script was formulated only in 1853.

Hamal Laghari, considered by some critics the best-known poet in Sindhi after Shah Abdul Latif, composed romantic poems in folk-forms. His narrative of *Hira Ranjha* is in the form of a dialogue between Hira and her mother. Fateh Fakir, on the other hand, composed kafis in which he imagined himself to be Sasui in quest of Punhun. Extravagant in emotion, their poetry lacks serenity and harmony. On the other hand, one comes across the indisriminate use of images and allusions in the ghazals of Gul Mahammad 'Gul'. Even the great admirers of 'Gul' are of the view that all the 175 ghazals in his *Diwan-e-Gul* (1858) lack spontaneity and mellifluousness. For his industry and technical excellence, 'Gul' is said to have achieved some kind of success.

Divan-e-Sangi (1903-1904,2 vols) of Mir Abdul Hussain Khan 'Sangi' (1851-1924) embodies the outpourings of his heart that aches for a European lady in Bengal. He celebrates his nuptials with her in verse. He is an

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outstanding poet of physical love and excels in descriptions of nature in its raw form. His individual experiences seek their own form of expression imbued with an appeal unique in Sindhi ghazal.

Lilaramsingh 'Khaki' and Mirza Qalich Beg (1843-1907) were yet other two poets who revelled in romantic compositions. Their poems, however, lacked poetic inspiration and were inclined to be moral, instructional and dogmatic.

Lekhraj 'Aziz' (1905-1972) was the first successful romantic poet who brought to Sindhi readers a strong sense of physical love in his poems which reflect a love-sick, morose heart, pining and remorseful on the one hand, and the lavishness of 'Saqi' and 'Surhai' on the other. Aziz's romantic poetry, however, is in highly Persianised Sindhi and goes beyond the comprehension of a common reader. This is evident from the collection of his poems *Kuliyat* (1938) and *Surhai* (The decanter, 1963).

During the forties, the other romantic poets who appeared in Sindhi literary magazines were Narayan 'Shyam' (1922-1988), Hari 'Dilgir' (b.1916) and Parasram 'Zia'. Much later, in fifties, Harumal Sadarangami 'Khadim' (b.1913), Prabhu Chhugani 'Wafa' (b. 1915), Sugun Ahuja, Krishin 'Rahi' (b. 1932), Arjun 'Hasid' (b. 1930), Goverdhan Mehbubani (b. 1929), M. Kamal (b. 1925), Hari Kant (b. 1935) and several others entered the field of Sindhi romantic poetry. Most of these are semi-apologetic in tone and indulge at times in metrical exercises. Their poetry is replete with extravagance of images.

Hari Dilgir's *Koda* (The shells, 1941), *Mauj kai mehrana* (Revelling of the sea, 1966) and *Pala pala jo parlau* (Sounding of the moments, 1977) are collections of poems dealing with physical love as well as love of nature. The last collection won the poet the Sahitya Akademi Award in 1979.

Prabhu 'Wafa' treads on the beaten tracks in his poems compiled in *Jhankar* (The lilt, 1958) and *Parwaz* (The flight, 1962). His poems, enclosed in a new form, 'Panjkara' (five-line verse), in his latest compilation *Surkh gulab surha khaba* (Red roses, fragrant dreams, 1980) have two separate streaks of the romantic and the absurd in them. The book was picked up for Sahitya Akademi Award for the year 1981.

Sadarangani 'Khadim' again speaks of 'Saqi' and 'Surhai' and of infatuation in his love poems compiled in *Rangin rubaiyun* (The colourful rubais, 1959), *Ruha d'ino relo* (Outpourings of the soul, 1963), *Praha ji bakha* (The ray of the dawn, 1972), *Chikha* (The scream, 1977), which received the Sahitya Akademi Award for 1978, and *Khushbu jo safar* (Stroll of the fragrance, 1980). Parasram 'Zia' is effective to a certain extent when he loads his poems heavily with intensity of love; and curously enough, many of his poems depict absurdity of life, too.

Sugun Ahuja's poems are compiled in *Be ag jalan tha parwana* (The moths burn without a flame, 1966). He is yet another excellent ghazal writer in Sindhi. His love poetry is frank and uninhibited, with austere imagery. He is very natural in his similes and metaphors which he draws from familiar surroundings.

Krishin Rahi's collection of poems *Kumach* (Bow of the fiddle, 1969), awarded by Sahitya Akademi in 1971, reflects abrasive animal love-sickness. M.Kamal's poems compiled in *Jhurial jiu* (The dilapidated being, 1975) depicts the traditional physical romance. He has, however, tried to be modern in his free verse in *G'arandar baraf ja naqsha* (The imprints of melting snow, 1975). Kamal has also experimented in the realm of new ghazal in *Roshan rahun, dhundhla mag'a* (Bright tracks, blurred goals, 1981) and succeeded in his efforts to a certain extent. In his ghazals he had at least used new metaphors which the trend demands.

Hari Kant, in his poems in *Praha khan pakrin* (Before the dawn breaks, 1961) gives vent to his intense emotions, cries away the pangs of separation and depicts long waits for his beloved. His romantic poetry is an exalted wail, mostly amatory, and emotion strring, written in simple and effective language.

Narayan 'Shyam', leaving apart his few poems published in magazines in the forties in which he depicted physical love, is a poet true to the philosophy of romanticism. He excels in the description of nature in its crude form. He develops a new relationship between man and universe. In his poems, especially those compiled in *Maka bhina rabela* (Jasmines moist with dew, 1964), he keeps on opening windows to show changing seasons. Here also he avoids the day-light so that his imagination may play with the fading lights of the twilight. It seems that the liking for the extraordinary is the essential ingredient of his romantic poetry. Many of his poems in subsequent collections *Waria bhariyo palandu* (Skirtful of sand, 1968) and *Achinde laj'a maran* (Shy of offering, 1972) overflow with romanticism.

The new trend of realism in the sixties overshadowed the romantic poetry. The new poets denounced romantic poetry and called it something that makes the soul of the poet putrid. Once again the Sindhi poets turned to analysis through logic to solve the riddles of life. But then the subtle, abstract elements in new poetry do, perhaps, become ingredients of a new romanticism.

The fiction based on romanticism entered Sindhi literature through translations. The masterpieces in English and Persian literature and those in Indian languages were translated into Sindhi by Mirza Qalic Beg, Nanikram Dharamadas, Jethmal Parsram and others. The publishing houses started by Pokardas & Sons and Master Harisingh in 1885 and 1888 respectively, brought out thrillers and

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whodunits by Hassaram Pessumal, Dharamdas Mirchandani and Nanikram Jaisinghani. The suspense fiction demands of the writer intense pellucid imagination. The characters nearly grip the reader. They are lone-eagle heroes of reactionary fantasy, the fascist mercenaries cracking the skulls of the innocent. The apocalytic fiction poses certain problems. The demands of imagining and then recording monumental events can push novelists into generalisations, the bigger the picture, the abstract and bloodless the language is likely to become. This is what happened with these novelists of suspense.

We have the evidence of the first original romantic novel in *Zeenat* (1890) by Mirza Qalich Beg. Another original romnatic novel one comes across during the period was that of Lalchand Amardinomal, entitled *Choth jo chand* (The fourth day moon) which was serialised in *Sarasvati* magazine during 1905-1906.

The short stories of the writers in the romantic trend like Asanand Mamtora (b.1903) Jhamatmal Bhavnani (b.1903) and others, were regularly published in myriad magazines during the twenties of the present century. Mamtora's short story 'Felsuf' (The philosopher, 1920) and Bhavnani's stories 'Shirin' (1920) and 'Pautar prem' (The sacred love, 1925) demand a special mention.

In the November-December (1947) issue of *Mehran* magazine, one finds a short story *Mulaqat* (The rendezvous) by Saindad Solangi, which is purely based on physical love, but its treatment is excellent. Yet another story depicting animal instincts of man that attracts one's attention is that of Lekhu Tulsiani, compiled in *Sindhi kahaniyun* (Sindhi short stories, 1947).

The thirties saw yet another romantic novel *Jahanara* (1931) by Abdul Razak on the Sindhi literary scene. The thirties continued the romantic trend in fiction in spite of the interference of the progressive trend, and many short stories on romance were published in various magazines. The late thirties and early forties also brought Bankimchandra, Saratchandra and Rabindranath Tagore to Sindhi fiction through translations.

The first ever novel truly and entirely based on the philosophy of romanticism published in Sindhi was *Shair* (The poet, 1941) by Asanand Mamtora. Mamtora, in this novel, carries his characters to the highest level of romance. It is a direct link-up of the characters with the raw nature surrounding them. The subjective characters take the reader on their wings and involve him in intense feeling and the eternity. It is another thing that the characters in the end grow taller than the author and he loses his control over them. Mamtora was, however, successfully followed much later by Param Abichandani (1926), who in his novels *Jharna* (1962) and *Hika j'ar, b'a j'idhiyun* (A fire and two flames, 1964), brings back the characters to the naked nature to live within its bosom. Like Mamtora, Abichandani depicts the love of the higher level (soul love) and propounds the twin-soul theory.

The other worth-mentioning novels during the forties which depict physical love and sex are *Prem b'andhan* (Bonds of love, 1942) by Pitamber Kishnani, *Zindaha dil* (The throbbing heart, 1942) by Chandulal Jaisinghani, and *Bina* (1943)by Nirmal Jivatani.

The progressive trend dominated the Sindhi literary scene during the period between 1947-58. It was in 1958 that three writers, Mohan Kalpana (1930), Guno Samtani (1934) and Lal Pushp (1935), followed by others, rebelled against the progressives and parted their way with them with the establishment of *Kunj* (1960), a new magazine dealing with literature. The writings of Lal 'Pushp' are neo-realistic in character, but Kalpana and Samtani are essentially romantic writers. Krishin Khatwani (1927), who entered the literary field in forties, disentangled himself from the progressive fold and joined the ranks of the romantics.

Mohan Kalpana is a romantic and individualistic writer. In his short stories, he interlaces his individual excperience with the form and gives them a point and appeal almost unique in Sindhi short story. There is often something off-putting about the fiction of Kalpana, even when, as in his novel *Runj'a ain pachha* (The wilderness and the shadows, 1966) and the short stories compiled in *Chandini ain zahiru* (The moon-light and the poison, 1964) and *Farshtan ji duniyan* (The world of the angels, 1966), it is at its most controlled and least melodramatic. It is not the author's unvarying overburden of emotions that lies on all his characters, and on all his situations. The sense of monstrousness that arises from his fiction seems to have its source in an unbridgeable chasm between the highly rational and ordered intelligence of the writer and the chaos and hysteria of nearly everything he writes about. His latest collection of short stories *Uha Shaama* (That evening, 1933) was picked up for Sahitya Akademic Award for the year 1984.

Guno Samtani, the author of the collection of short stories *Aprajita* (1970), is supposed to have salvaged his heritage distorted by the progressives and the 'new' writers. The characters in his above mentioned collection and those depicted in yet another collection of his short stories *Abhiman* (The pride, 1965) are amusing words on paper—they belong to the ethereal world. Samtani's much-heightened realism works because it is faithful to specific locales, customs, attitudes and speech patterns. But his charaters become prisoners of their personalities. Nevertheless, Samtani has his representative stories in 'Pralaya' (The deluge), 'Abhiman' (The pride) and 'Khandahar' (The deluge), 'Abhiman' (The pride) and 'Khanda-

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har' (The ruins) which will stand the test of time.

None of the characters develops and engages any deep sympathy as portrayed in Krishin Khatwani's earlier short stories compiled in *Vindri* (1964), *Mithri to na sunj'ato* (You didn't understand me, my beloved, 1973) and *Vairath zindagiyun* (The wasted lives, 1974). The dilemma that the stories pose remains essentially superficial. His quick-cut writing, however, sustains interest. But he has given us elegant pieces in his subsequent short stories compiled in *Akeli* (The lone one, 1980) and *Pardesin* (The alien, 1980) *Yad hika pyara ji* (Reminiscences of a love, 1978) appears to be boldly contemporary. It treats with candour and sensibility some of the most disturbing problems of human relations.

A new type of romanticism is taking root in fiction. It is a variation in the theme of 'boy meets girl'. This, however, is not a hippy dope-smoking, counter-culture boy meeting his liberated chic. Rather, the boy and the girl here are archetypal lovers in the new type of fiction leading to neo-romanticism. This yet may be another form of escape in a realism-weary world. The neo-romantic fiction is bereft of eroticism and sexual play, though a gentle hand might reach out occasionally to a discreetely clothed bosom. We have yet to see and assess how this new trend succeeds in Sindhi literature.

P.A.

ROMANTICISM (Tamil) has not developed in Tamil as a movement. The romantic element is discernible only in occasional writings of certain poets and story-writers. It is Bharati, the famous freedom poet, who broke a new path in romantic writing as early as the second decade of the twentieth century. He had novel ideas, new forms and a bright and bold vision. His poems, which came straight from his heart, had all the element of a romantic work.

Here is one small piece entitled 'Akni kunchu' (Fire offspring) :

A fire offspring I saw
I berthed it in a jungle hole;
It burnt the woods and cooled...
In furied fires is there
Puerility or senility?
Bangs, bumps, and angered leaps
Fire orchestered in heaps!

'Kuyil pattu' (The song of cuckoo) is another masterpiece. A cuckoo attracts the poet to a mango grove. Next day when he went to the grove, he saw it making love to a monkey, and the third day it was drawn towards a bull. The poet was angry, but was calmed by the cuckoo the fourth day when it narrated the story of its previous birth. When, after having heard its story, the poet touched the bird, it transformed itself into a beautiful damsel. Later, the poet learned that everything was a dream.

Bharati opened a new vista for romanticism by introducing free verse. Here is an example:

Sun burns, shatters, makes plants hunger,
Burns seas, jets rains.
Lights galaxies.
Lives on darkness.
Sun!
What has happened to dawn?
Drove it off? Devoured it? Deadened it?

In free verse, Bharati was followed by N. Pichamurthy, Ku.Pa. Rajagopalan and C.S. Chellappa.

Bharatidasan followed the romantic trend both in form and content. 'Chanchivi parvatattin charal', a long poem in the first collection of *Bharatidasan kavitaikal* and *Kurinchit tittu*, an epic, are typical examples of romanticism of this period. His *Pantiyan parichu*, another work in epic form, narrates the love story of Annam and Velan. Many other long narrative poems of the poet such as 'Katal mer kumilikal' (Bubbles on the sea), 'Kurpuk kappiyam' (The epic of chastity) and 'Puratchik kavi' (The revolutionary poet) have rebels and revolutionaries as characters which is also one of the characteristic of a romantic poem. Again, the poet's 'Vittuk koliyum kattuk koliyum' (The house hen and the forest hen) and 'Urimaik kontattama'(Is it the celebration of liberty?) are symbolic in content. If Bharati is the first person to write modern romantic poem, it is Bharatidasan who enriched it both in quantity and quality.

The next romantic poet is Kaviyarasu Kannadasan. In many of his poems, there are easily recognisable images and symbols. We can also find the poet revealing himself in his poems. Subjective element dominated his poems—the incidents of his life, the emotions he felt, the sufferings he underwent and the pleasures he enjoyed—all found their expression in his verses.

Poets like Kambadasan, S.D.S. Yogi, Tamiloli and Suradha too belong to the category of Romantic poets. Of the poets who enriched new poetry (putuk kavitai) or free verse, mention has to be made of Abdul Rahman, Tamilanpan, Mira, Kamarajan and Vairamuttu. Abdul Rahman's 'Palviti' (the milky way), Tamilanpan's 'Tivukal karaiyerukinrana' (Islands climb the shores), Kamarasan's 'Suryakanti' (The sunflower), Mira's 'Kanavukal + Karpanaikal = kakitanakal' (Dream + imaginations = papers) and Vairamuttu's 'Tirutti elutappatta tirppukal' (Judgements rewritten) are some of the modern romantic writings in free verse. They are quite different from the early free verses written by N.Pichamurthy and others.

The prose works of Kannadasan like 'Anti shanti arttachamam' (Twilight, dawn and the midnight) too have romantic elements. It is Arinar Anna who broke a new

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path of writing with alliterations and rhymes, tinged with emotions as well as with revolutionary ideas. He was followed by a large number of writers including M. Karunanidhi.

Tiru. Vi.Ka. (Tiru. Vi. Kalyanasundaranar) both by his writings and speeches developed a new kind of technique in Tamil prose. Simple and short sentences, punctuated with questions and exclamations, marked his writings. Writers like R.P. Sethu Pillai, M. Varadarajan and G. Rajavelu followed him in this type of romantic prose.

In fiction too there are romantic elements to a certain extent. It all started with Pudumaippittan (pseudonym of Co. Viruttachalam), considered the major short-story writer in Tamil. His 'Katavulum Kandasami Pillaiyum' (God and Kandasami Pillai) is a typical example of a romantic short story. Later, he was followed by many writers of whom special mention can be made of Ku.Pa. Rajagopalan, Mouni and Chellappa. Jayakantan, T. Janakiraman, Sujatha and a few more belong to this group of writers.

One wonders if a biography, and that too an autobiography, can be romantic? As far as the Kannadasan's autobiography, *Vanavacham* (Life in the woods), is concerned, it is certainly more romantic than realistic.

The plays of Anna (Or Iravu) and S.D. Sundaram (*Kaviyin Kanavu*) are also marked by romantic elements.

In brief, Bharati is romantic in the selection of language and presentation; Bharatidasan in revolutionary thoughts and ideals; the poets of free verse in form and content, vision and symbol; Thiru Vi. Ka. and Anna in prose style; and Kannadasan in self-revelation in his writings as also in his autobiography.

R.K.

ROMANTICISM (Telugu). the romantic movement in Telugu poetry known as 'Bhavakavitvodyamamu' (emotional poetry movement) or 'Navyakavitvodyamamu' (new poetry movement) had been a powerful revolt against classical poetry in the matter of themes, forms, poetic diction and imagery. The mythological themes of the classical poet gave way to the subjective outpourings of the romantic poet. The experiences of common people like a blind beggar and the charms of nature in its varying moods figured prominently in the new poetry. The Sanskrit metre was discarded and indigenous metres like 'Gitam', 'Ataveladi', 'Sisam' and 'Dvipada', and a few metres drawn from folk-songs were chosen instead. The genre of 'prabandha', which was reigning supreme in the classical poetry, lost ground, and 'khandakavyas' (shorter poems), came into vogue. In the matter of poetic diction, words of Sanskrit origin continued to be dominant, and were used freely in an extended or contracted sense. New and quaint compounds like 'nidura vennelalu' (sleeping moonlight) came to be coined with a view to adapting the diction to suit the new sensibility of the poet. Imagery also underwent a change, although the classical images like the spring, flowers, birds, bees and the brook continued to be employed. Even the philosophy of life changed. The Dharma concept of classical poetry became suspect, and free enquiry was evident. The shringara of the classicist gave way to Platonic love. A new patriotic sentiment was introduced, and new literary forms like the elegy and the ode made their appearance.

The beginnings of romanticism in Telugu poetry may be traced to Gurajada Appa Rao (1862-1915), the father of the modernist movement in Telugu literature. Though he was widely known for his play *Kanyashulkam*, he tried to break new ground in the field of poetry as well. Among his 'mutyalasaramulu' (strings of pearls), a new name given to the folk metre he adopted in almost all his poems, and which has been employed widely by the later poets, 'Deshbhakti geyam', a patriotic poem, reflects the broad-mindedness and the rare insight of the poet.

Influenced perhaps by the short narrative poems of Wordsworth, he composed short story-poems like 'Lavanaraju kala' (the dream of king Lavana), an episode borrowed from 'Jnana Vasishtham' and gave it a new materialistic orientation. Poems like 'Purnamma', with a moving story condemning the social evil of child marriage, and 'Kanyaka' (a tale of girl's self-sacrifice for the sake of the common good), introduce romantic themes for the first time in Telugu. But Appa Rao's romanticism appears to belong more to the intellectual than to the emotional plane, and there was little variation in his poetic diction and imagery from that of the classical poetry but for the free use of colloquialisms here and there. Another major writer who followed the Romantic trend, Rayaprolu Subba Rao (1892-1984), is considered to have pioneered the movement in Telugu poetry. In his poems, for the first time, the emphasis shifts from the verbal sense to the mood conveyed through the lyrical and melodious structure of the poem. His short narrative poems consisting of 100 to 150 stanza each, like 'Lalita' (1909), a free adaptation of Goldsmith's 'The hermit'; 'Anumati' (1910), inspired by 'Dora' of Tennyson; 'Trinakankanam' (1912, a lyric depicting Platonic love between two young lovers who could not marry); 'Kashta Kamala' (1913), the story of two adolescent lovers; 'Snehalata' (1914), based on a real incident in Bengal where a 15-year old girl committed suicide in protest against the dowry system; and 'Svapnakumaramu' (1915), based on the romantic involvement of a youth for his beloved whom he meets in a dream, have all been received well.

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ROMANTICISM (URDU)

The romantic movement in Telugu soon gathered momentum and a band of highly talented poets joined it during the twenties and the thirties. Abburi Ramakrishna Rao (*Mallikamba, Uhaganamu*), Duvvuri Ramireddi (*Vanakumari, Jaladangana, Krishivaludu*), Venkata Parvatishvara kavulu (the twin poets), Balantrapu Venkataravu, and Oleti Parvatisam (*Ekanta seva, Jalajanjali*), Devulapalli Venkata Krishnasastri (*Krishnapaksham, Urvashipravasam*), Vishvanatha Satyanarayana (*Kinnerasani patalu, Girikumaruni prema gitalu*), Nanduri Venkata Subba Rao (*Yenki patalu*), Nayahi Subba Rao (*Saubhadrani pramaya yatra. Matrgitalu*), Sivasankara Svami (*Hridayeshavari*), the twin poets, Pingali Lakshmi Kantam and Katuri Venkatesvara Rao (*Tolakari, Saundaranandam)*, Kodali Subba Rao (*Hampikshetiam*), Vedula Satyanarayana Sastri (*Dipavali*), Mallavarapu Vishvesvara Rao (*Madhukila, Kalyanakinkini*), and a score of others are among those who adorned the genre of bhavakavita in Telugu. The romantic movement reached its zenith in Krishnasastri who, overshadowing all the others by achieving a unique harmony between word and sense, came to be regarded as the leading light of the movement. He became a model for modern poets. His *Krishnapaksham* provoked a classicist to the extent of writing a parody, *Shuklapaksham*, on it. By his spirited and forceful recitations of modern poems to large audiences and by his impassioned and reasoned orations Krishnasastri stood his ground repulsing the attacks of the classicists against romantic poetry. The Telugu lyric is considered to have reached its perfection in Krishnasastri's *Pallaki* (The palanquin).

Though considered a classicist in his later years, Visvanatha Satyanarayana made a significant contribution to the romantic movement also. His *Andhra prasasti* and *Andhra paurushamu*, hailing the past glory of the Andhras, and his *Kinnerasani patalu*, a set of lyrics, are landmarks in modern poetry.

Another significant romantic poet in Telugu was Nanduri Venkata Subba Rao, the author of *Yenki patalu*. Modelled on pastoral poems of Burns, he dealt with the love of a rural couple 'Yenki' and 'Nayudu bava'. The songs were composed in a rustic dialect. The poet could sublimate love to such an extent that the poem prompted certain critics to interpret the couple as 'prakriti' and 'purusha', the primal pair.

The romantic movement in Telugu poetry seems to have spent itself out by the forties, giving place to the later progressive and 'Digambara' Movements in which realism and free verse dominated. But the movement may be said to have served its purpose by widening the horizons of the Telugu poets and ushering in the modern sensibility. As J.B. Kripalani points out, in India the old order never changes yielding place to new. It continues to co-exist with the new. Romanticism in Telugu poetry survives even today in poets like Dasarathi, Narayana Reddi, Bapu Reddi and others, while its traces are discernible even in Sri Sri, the leader of the Progressive Movement and Nagnamuni, the force behind the 'Digambara' Movement.

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B.V.S.

ROMANTICISM (Urdu), as a new mode of imagination and vision, surfaced itself in Urdu at the same time when it emerged in other Indian languages at the beginning of the twentieth century. It combined liberalism in both life and literature, with Bohemianism. It advocated absolute freedom of thought and expression. It also went in for uncontrolled passion, and idealised the life around to the extent of a Utopia. It was not simply an escape from the present, but also a revolt against the traditional, and looked for a new world.

The new mode of imagination and vision was a creation of the national awakening in India, and denoted a particular stage in the country's freedom struggle. By the end of nineteenth century, Indian writers and poets had been disillusioned about the British rule in India. Rabindranath Tagore (1861-1941) heralded this new vision. He gave romantic expression to the restlessness of the people. At the same time, Mohd. Iqbal (1876-1938) and Abul Kalam Azad (1888-1957) expressed this consciousness in Urdu poetry and prose respectively. Both were nationalists. Emotional effusion, emphasis on uncontrolled passion, hero worship, reaction against the set pattern, and revolt are the common features of their writings. Nostalgic description of the past and the desire for a utopian future are also common in them.

Iqbal establishes the superiority of creative imagination over intellegence. He creates the world of his poetry with the fusion of rational and irrational powers of human mind, and highlights flashes of orphic insight above rational experience. On this ground he finds the self ('khudi') of Ahraman (Satan) misleading. His favourable symbol, eagle (Shaheen), expresses his fascination for adventure, fearlessness and violent desire. He seems to approve that an eagle pounces on a bird not for lust of blood, but for the pleasure it gets in doing so. It reminds us of Byron who emphasized that the aim of life was not pleasure but the search of pleasure.

In search of glorious past, Iqbal goes back not only to the history of Arab world and look for great personalites there, but also to the corridors of ancient India and seek for an extraordinary character like Rama as an ideal. His

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hero worship makes him praise Lenin, Hitler and Mussolini in the same breath. His idealism makes him dream of a Utopia and create an imaginary superman (Mard-e-Momin). In this search, he is much nearer to Nietzsche than to Shelley and Keats.

The prose of Abul Kalam Azad is a manifestation of romantic egoism, emotional effusion and uninhibited imagination. His projection of self creates an individuality not found in any other prose writer of his time. His repetitive use of first person singular, 'I', can be compared only with the practice of Khalil Gibran and Bernard Shaw. Like many other romanticists, Abul Kalam Azad talks of present with sorrow and grief, as he finds it inconvenient. His dissatisfaction with the present leads him to transfigure the past. He visualises the future of his dream, and finds the present undesirable. This is because he is not ready to mould himself and adjust, but like a romanticist wants to shape the present in the mould of his desire. He writes prose in a heightened language and, thus, lays the foundation of a new style in Urdu prose. He uses this style for the propagation of his nationalist ideals as well which made a deep impact on the Urdu writers.

Romanticism surfaced itself during the freedom struggle when national awakening was subjected to many constraints and contraditions in life and politics. For want of clear understanding of the historic process which consists of complex motives and tasks, the romanticists considered only one factor in the dialectics of history and put excessive stress on it, ignoring other elements, sometimes completely. This one-sided emphasis led them to dream of Utopia. Failure was the natural outcome of this vision which resulted in fatalism, self-torture and eroticism.

Disllusionment caused by unhistoric and undialectical attitude towards life, led some of the poets and writers to self-destruction and glorification of death, etc. Fani Badayuni (1879-1941) became the foremost exponent of this kind of poetry. He glorified death and used symbols and images connected with death, such as the graveyard, coffin, funeral, etc. He considered death more beautiful than life and dreamt of finding it in such a way as if he were in search of his beloved. There is no sufism involved in it, as Fani's imagination remains earthly. That is where a distinction can be drawn between a sufi's desire for death and that of a romanticist longing for it.

In Fani's poetic world these romantic elements reached the point where they tended to be erotic, but they may be traced in a diluted form in the works of many other poets and fiction writers as well. The behaviour of the central characters and the tragic end they meet in the short stories of Niaz Fatehpuri ('Shahab ki sherguzasht', 'Ek shair ka anjam'), Majnu Gorakhpuri ('Zaidi ka hashar', 'Khab-o-khayal', 'Mohabbat ki qurbaniyan' and 'Madfan-e-tamanna'), etc. indicate the same trend.

One of the startling features of Urdu romanticism is the image of a woman, of beauty and love, projected by the writers. Hasrat Mohani (1875-1951) had brought in the family atmosphere of middle classes into Urdu poetry. The image of this earthly beloved is that of a cousin or of a girl in the neighbourhood. This was contrary to the image of a woman projected in earlier Urdu poetry. Now the woman was not for debauchery. The romantics extended this concept and projected woman as a respectable being. Sajjad Haider Yaldram, Khaleeqi, Niyaz Fatehpuri, Hijab Imtiaz Ali, Akhtar Sheeri, Qazi Abdul Ghaffar, all place woman on a higher pedestal and talk of Platonic love and divine beauty. To them the beauty of woman and her love are the essence of the universe. Josh Malihabadi in his poems, 'Kohistan-e-Dakan ki aurat', 'Jamun waliyan', 'Malin', 'Mehtarani', presents a concept of beauty and love which transcends caste and class barriers. This romantic response to the necessity of a social revolution influenced the later progressive poets to a great deal.

The romanticists not only longed for transcendental reality and Platonic love in literature, but also tried to lead that kind of idealized life. The life styles of Majaz Lucknavi, Miraji and Akhtar Sheervani are a few examples. Miraji abandoned his real name and adopted 'Miraji' after the name of his beloved Mira Sen, a girl whom he had probably never met. He remained committed to her for his whole life. Akhtar Sheervani's 'Salam' is more of imagination than real. Khaleeqi considers that women are not made for marriage but for poetry. Niaz Fatepuri was of the opinion that love is nothing but a commitment, and a person trying to meet his beloved on a physical plane is not a true lover.

In criticism, the romantic critics like Abdur Rehman Bijnori, Majnoon Gorakhpuri, Sajjad Husain Ansari and Mehdi Afadi, etc. extended these concepts and attitudes and provided a philosphical basis to creative writers. One of the important features of their writings is that to them criticism is more on a subjective extension of their own self. They seem to be more interested in expressing their own feelings than interpreting the text. This tendency is common in Abdur Rahman Bijnori ('Mahasin-e-Kalam-e-Ghalib') and Majnoon ('Tangidi haashie').

By mid-thirties the national movement had advanced considerably and the future was not so bleak as it had looked at the beginning of the century. The greater awakening heightened the level of consciousness to a degree which gave a fillip to a literary movement called the Progressive Movement.But the flavour, style of expression, images, symbols and idioms created by the romanticists in Urdu did not die down. They got tran-

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formed into new shades of meanings to give expression to new realities. This can be traced in the early progressive writers and poets clearly. In fact, the begining of the progressive movement was not an end of romanticism. It got revolutionised, although the response of many progressive writers towards new realities remained romantic. In fact, their concept of revolution and social justice was more utopian than real. Even an analysis of the poems written by them on the subject of independence of the country would bear testimony to this fact.

Q.S.

ROOPABHADRATHA (Malayalam) means, literally, the state of being perfect in form, but in the context in which the word gained currency in Malayalam, it meant proper or aesthetically satisfying form as a pre-requisite for any work of art. The word came into vogue when Joseph Mundasseri prefaced his review of Thakazhi Sivasankara Pillai's *Thottiyude makan* with a few remarks on the artistic fusion of form and content. This article appeared in the magazine *Mangalodayam* (October-November, 1947), later included in the book, *Vayanasalayil*, Vol.I. Mundasseri cautioned the young and over-enthusiastic writers of the Progressive School against the tendency to neglect artistic synthesis in their writings. He cited a news story released by the Tass Agency and a classic novel by Sholokov as a contrasting pair for illustrative purposes. Soon a controversy started and 'roopabhadratha' was promptly interpreted as the critic's bias in favour of formalism and hence utterly reactionary. Gradually sanity prevailed and sensible writers admitted that the concept is nothing but a reaffirmation of symmetry, harmony and emotional synthesis in works of art. Thus the debate that had started with sound and fury ended on a tepid note.

S.G.N.

ROY, DILIP KUMAR (Bengali/English; b. 1897, d. 1980) was the eminent son of Dwijendralal Ray, well-known dramatist and poet. Himself a novelist, dramatist, poet and musician, he studied mathematics, music and law and travelled widely in Europe and America. Many of his books on music such as *Geetashri*, *Sangitiki*, and *Suranjali* are enriched with musical notations. He had close association with such writers as Romain Rolland and Bertrand Russell, and wrote in Bengali and English his reminiscences of them, viz. *Tirthankar* and *Amongst the Great*.

Dilip Kumar wrote a number of novels. *The Upward Spiral* for instance, is one of his famous novels in English. Most of his novels were inspired by spiritual and philosophical insight. He wrote a long philosophical poem, 'Eyes of Light', based on the story of Prahlad in the *Bhagavata*. His poems and lyrics were but revelations of his yogic insight, as he had come under the direct inspiration of Sri Aurobindo and stayed in the Pondicherry Ashram for more than twenty years.

Some of his major novels are *Du dhara* (1927), *Aghatan ajo ghate* (1956), *Aghataner purbarag* (1966) and *Aghataner sobhayatra* (1967). His other works include memoirs, songs, travelogues, and critical writings, such as *Anami* (1933), *Edeshe odeshe* (1941), *Pratidiner tire* (1942), *Aurobindo prasange* (1942), *Abar Vrammaman* (1944). *Udashi Dwijendralal* (1945), *Chhayar aloy* (1947), *Bhagavati giti* (1949), *Bhuswarga chanchal* (1949), *Vikharini rajkanya* (1952), *Tarango rodhibe ke* (1959), *Mahanuvab Dwijendralal* (1966), *Dhusar rangin* (1967), *Yugashri Sri Aurobindo* (1967), *Madhur murali* (1968), *Dharma, Vijnan O Sri Aurobindo* (1970), *Smritir sesh pathay* (1974), and *Ganga tire gitali* (1976). He also published a treatise, *Chhandosiki*, on Bengali prosody and allied topics in 1940.

It is also worth mentioning that Dilip Kumar Roy was a playwright and translator too. He published *Apad*, a collection of three one-act plays, namely *Apad*, *Triankik* and *Jalatanka* in 1934; *Sada-Kalo*, a religious play in 1940; and two other plays, *Meera* and *Chaitanya* in 1950. He translated D.L. Ray's famous play *Mewar patan* (Fall of Mewar), some short novels of Saratchandra Chatterjee like *Bindur chhele* and *Ramer sumati*, and *Bhagavad Gita* into English.

Bi.C.

ENGLISH: Musician, biographer, lyricist, dramatist, novelist, Vaishnavite devotee, Dilip Kumar Roy was all rolled into one. The most fateful event in his life was his meeting with Sri Aurobindo in the latter's Ashram at Pondicherry where he found his true vocation along the path of a *bhakta*. His English poems, for instance those in *Eyes of Light* (1948) and *The Immortals of the Bhagavat* (1958), are suffused with a warmth *a la* Chaitanya. The longer of the poems are based on the legends of bhaktas like Ambarish, Bali and Prahlad. The issue between Prahlad and his demon-father, Hiranyakashipu, is the theme of 'The Divine and the Devotee', which goes to make up two of the dialogues, the first between son and father and the second between Prahlad and what may by described as 'Godhood'. As a lyricist, Roy is neither a romantic, aping the Victorian model, nor an all-out modernist, obsessed with imagism, ventriloquism and personal symbolism. His is the poetry of what can be called the stuff of soul, relating the vicissitudes in the soul's journey to the divine. Roy has little use for undue literary sophistication or intellectual complexity. Even his verse plays, *Sri*

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Chaitanya (1960) and *Mira in Brindaban* (1961), are notable mainly on account of their lyricism rather than as contribution to stage worthiness. In *Sri Chaitanya*, the great theme moves from 'aspiration' through 'conflict' to 'illumination'. The endless discussions, however, are a drawback, holding up the innate movement of dramatic action. Roy's other published volumes are *The Upward Spiral* (1949), *The Beggar Princess* (1955) and *Miracles Do Still Happen* (1963).

K.M.

ROY, M.N. (English; b.1887, d.1954), outstanding philosopher, revolutionary, political thinker and author, was born in an orthodox Brahmin family as Narendranath Bhattacharya. He adopted the pseudonym Manabendra Nath Roy in the U.S.A. to escape arrest after he had fled India.

After matriculation in 1906, he joined the Bengal Technical Institute at Jadavpur, but his involvement with revolutionary activities hindered his studies. He was associated with the famous revolutionaries of his time, such as Jatindranath Mukherji (Bagha Jatin) and Jadugopal Mukherji. In 1915, he fled India under the pseudonym of Reverend C. Martin and reached Batavia and then went to Japan where he met Sun-Yat-Sen and Rashbehari Ghosh who was in Tokyo in exile at that time. In the summer of 1916, he arrived at San Francisco, and during a stint at Stanford University met both Dhanagopal Mukherji, the revolutionary and Indian English writer, and Evelyn Trent whom he married shortly. About this time he met Lala Lajpat Rai also who offered him some financial assistance. In order to escape arrest he fled to Mexico where he met Michael Borodin, the famous Russian revolutionary and Lenin's lieutenant, who indoctrinated him into Marxism. His literary career began in Mexico when, to eke out a living, he had to write in English and Spanish for the local journals like *El Pueblo* and *El Heraldo*. He came to Russia via Spain and Germany, and was introduced to Lenin in 1919 who took an immediate liking for him. After founding the Communist Party in Mexico, Roy went to China in 1926 where he had sharp differences with Borodin and Chinese leaders over the nature of revolutionary tactics. He has himself given a detailed record of these developments in his book *Revolution* and *Counter-revolution in China* (1946). At this time (1927) he divorced Evelyn.

At the end of 1930, Roy, again under the pseudonym of Dr. Mamood, came back to India and met Nehru and other leaders of the Congress. He was arrested in Bombay in 1931 and released in 1936. In 1937 he married his friend and associate, Ellen, and brought out the journal *Independent India* which later changed its name to *Radical Humanist*. However, he could not get along smoothly with the Congress leaders as he held many of the Gandhian tenets as obscurantist. He supported Subhas Chandra Bose at the Tripuri Congress session and was finally ousted from Congress in 1940.

Roy had a unique charisma which attracted numerous young men and intellectuals and gave birth to the Roy-cult. One of India's profoundest intellectuals, he was a free-thinker to the core and, despite his Marxian background, was aware of its limitations and tried to go beyond Marxism by blending humanist ethics with Marxian tenets. He tried to reformulate the Marxian philosophy as a philosophy of freedom.

His creed of Radical Humanism, which he propounded in *New Humanism* (1947), was concerned with various aspects of human existence, and he endeavoured to show that it was in man's nature 'to be rational and moral and therefore capable of building a free, harmonious and just social order.' His philosophy mainly issues forth from the basic Marxian tenets of economic historiology, dialectics, and theory of class conflict. Roy was, however, averse to the economic determinism of Marx which he saw as the economic degeneration of man. To the humanist Roy, man is the measure of everything and the individual is the archetype of society.

A great linguist, Roy knew several European languages. A prolific writer, though he scarcely had any formal academic training, he produced some sixty-five books and forty pamphlets, most of them political or philosophical. To a common reader, however, his autobiographical writings like *Fragments of a Prisoner's Diary* (1941), *My Experience in China* (1946), *Memories* (1964) and *Men I met* may seem to be more interesting. Among his historical and philosophical writings mention must be made of such titles as *India in Transition*, *Beyond Communism*, *Historical Role of Islam*, *Science and philosophy*, and *Reason*, *Romanticism and Revolution*.

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M.D.

ROY, RAJA RAMMOHUN (Bengali/English b. 1772, d. 1833) was the precursor of modernism in India and the foremost personality in renascent Bengal. Born at Radhanagar in Hooghly district, he studied Arabic and Persian, besides Muslim theology at Patna, Hindu theology at Banaras, and Buddhism in Tibet. Expelled from home for

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iconoclasm, he travelled widely in India. He started his career with the East India company but finally settled in Calcutta in 1814 when his multi-dimensional activities towards the goal of religious, social and cultural reforms started.

Rammohun Roy wrote extensively in Bengali, English, Sanskrit, Hindi and Persian, and produced nearly thirty major works in Bengali only. He edited the *Brahmmunical Magazine* in English (1821), *Sambad Kaumoudi* in Bengali (1821), and *Mirat-ul-Akhbar* in Persian (1823). His translations of *Kenopanishad* and *Ishopanishad* into English and Bengali came out in 1816, followed by the translations of *Kathopanishad* and *Mandukopanishad* in 1817. These were part of his major attempt to place the vedantic knowledge within the grasp of common man. *An Abridgement of the Vedanta* (1816) was another notable work in this regard. In 1817 he published his English pamphlet, *The Defence of Hindoo Theism* which was a strong vindication of monotheism, written in reply to the attack from an advocate of idolatry. He also published in the same year *A Second Defence of the Monotheistical System of the Vedas* in reply to an apology for the present state of Hindu worship. It is noteworthy that Rammohun never attacked Hindu religion but only its superstitions and blind beliefs.

Liberal and rationalistic in his approach, Rammohun Roy was the pioneer of enlightenment in modern India. There were three specific features in all his writings—clarity of thinking, logical representation of the problem, and veracity of truth. He admired the true spirit of Christianity in his book. *The Precepts of Jesus,* which enraged both Hindus and orthodox Christians, and he had to publish *Appeal to Christian Public* in three instalments in order to reply to the charges made against him. It is worth mentioning here that the publication of the bilingual periodical, *Brahmmunical Magazine,* was prompted by such replies to missionary attacks.

Most of Rammohun's Bengali writings were prompted not only by socio-religious controversies but also by a spirit of truth and knowledge. *Bhattacharayer sahit bichar* (1817), a Bengali pamphlet by Rammohun, came out as a result of his reply to the challenges of Mrityunjoy Tarkalankar (1762-1819), an orthodox pandit at the Fort William College who ridiculed Rammohun's views in his *Vedanta-chandrika* (1817). Rammohun was never so ruthless and motivated in his use of language as were his opponents who frequently abused him in filthy language.

In 1822, he published *Chariti prashner uttar* in reply to four questions raised by Kashinath Tarka Panchanan, an eminent orthodox Hindu. Again, he published *Pathyadan,* as a measure to counter the virulent attack by the same pandit in *Pasanda-piran.* In 1821, he published *Brahaman sebadhi* as a protest against missionary activities. In 1823 he wrote *Padri-sishya sambad,* a book in the dialogue form in Bengali, followed by its English translation. The language used in his Bengali books is quite lively and simple. Rammohun's books on the anti-sati campaign were written with a deep sense of respect for women. Apart from his socio-political writing, Rammohun published a grammar of Bengali language. He was the first to write Brahma songs in Bengali.

Rammohun Roy is a unique personality in Indian literature. He happens to be the first English prose writer of his time in Indian-English literature. He will be ever remembered as the father of Bengali prose also. Although the Pandits of the Fort Willian College had produced some books, it was Rammohun Roy who placed Bengali prose on a far more solid foundation. As the earliest maker of Bengali prose, he first introduced firm rules of syntax, avoided jugglery with Sanskritised words and added a note of clarity to language.

Bi.C.

ENGLISH: Social and religious reformer, political and economic thinker, founder of Brahmo Samaj, pioneer of the new education, journalist and champion of a free press, and prophet of internationalism, Raja Rammohun Roy was born fifteen years before the Battle of Plassey was fought and lost. It was India's dark hour, and Rammoohun was destined to see that, out of the dark, the first streaks of new light appeared again. He was to pack so much variegated achievement within his life as to deserve descriptive epithets like 'Augustus of the East', 'Erasmus of India', 'Luther of the Hindu renaissance', 'India's Columbus in the discovery of a new continent of Truth' and 'The morning-star of the modern Indian renaissance'.

He began his serious education with the study of Persian and Arabic at Patna, followed by Sanskrit at Varanasi. An *enfant terrible* at sixteen, and already married with two wives living, he walked out of his father's house in a mood of protest, travelled widely, accumulated knowledge and wisdom in the hard school of experience, and became a successful man of business with extensive contacts with influential members of the European community. His first book, *Tuhfat-ul-Muwahhidin* (A gift to monotheists), was in Persian and came out in 1803. Then followed twelve years of service under the East India Company, and during this period he mastered English functionally, and left service in 1814. Then, for nearly twenty years, he embarked upon religious debate, social, economic and educational reform, and continued his ministry on behalf of his motherland in England as well, and died there. In short, he did 'the work of half a

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dozen giants'. He was basically a religious man, 'no mere Deist or unbeliever, but a loyal Hindu, a Brahmin of the Brahmins, steeped in the lore of the Upanishads and making his life's work the restoration of the Hindu faith to its pristine simplicity' (Esme Wingfield-Stratford). His aim in founding the Brahmo Samaj was, not so much to start a new sect, but rather to unify all India 'through the common worship of the one God by members of all denominations' (as his colleague, Satishchandra Chakraborti, said in 1833). But the religious man was a humanist too, a fearless humanitarian and social reformer. Hence the battle he waged against the monstrous custom of 'sati'. Indeed, his interests and inquiries ranged from the rights of women and the freedom of the press to English education, the revenue and judicial systems in India, the plight of the Indian peasantry and the need for economic development. His whole aim was to awaken his countrymen and make them a new virile people through the integration of their traditional strength with the science and the social and political philosophy of the West. He was of course far ahead of his time, and even visualised the ultimate emergence of a world assembly of nations, and of a world citizenship. And he wrote to Talleyrand the French foreign minister, suggesting the removal of all passport restrictions inhibiting free movement over the whole world. Rammohun was at once an idealist and a practical organiser; and the seer, the reformer and the shrewd man of affairs were united in him and made him the great pathfinder for the puzzled, anguished and enslaved people of his time.

Rammohun's *Precepts of Jesus* (1820) was one of the earliest published books by an Indian in English. He wrote and spoke on a variety of subjects, in Bengali as well as in English, and if he was resourceful in controversy, he was most persuasive in exposition. His *Vedanta sara* was published in 1816 in Bengali, English and Hindustani, and it has been described as 'the most original of all his works' (Nalin C. Ganguly). Among his writings was a piece of autobiography, first published in the *Athenaeum and the Literary Gazette*. During his years in England, he made an impact on the intelligentsia, and was also maliciously caricatured by Thackeray as Rummon Loll in *The Newcomes*. But, on the whole, he was extensively admired both in India and in England, and his gaunt figure, his noble bearing and his poise of self-possession made people think of him as the living image of Universal Man.

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K.R.S.I

ROY: Also see under RAY.

RUBAI (Kashmiri). There is a tremendous influence of Persian literature on the medieval and earlier modern literature. Almost all the forms of Pesian poetry infiltrated into the poetry of Kashmir, and this infiltration became a permanent feature afterwards. Ghazal, masnavi, marsia, naat, munajat and manaqibat became permanent genres whereas qasida and rubai came at a very late stage. Kashmiri language never enjoyed royal patronage, and so the qasida could not develop. At the same time, both vakh and shruk, the two dominant genres of this literature, had close resemblance to rubai, hence no immediate need was felt to add one more genre of the same type to Kashmiri literature.

Rubai in Kashmiri has been adopted with all the characteristics it had in Persian poetry. It is a quatrain with the rhyme scheme 'aaba' containing a single idea.

Among the poets, who lived up to the end of the fifties of the present century, none, except a few, had written a good rubai.

Mulla Habibullah Hakim (1848-1905) has greatly contributed to humour and is known for his wit. In his poetry we find a few rubais which are mixed compositions of the Persian and Kashmiri phrases, and are full of humour. Abdul Ahad Azad (1903-1948) has also written a few rubais.

Mirza Ghulam Hassan Beg (b.1910) was the first Kashmiri poet who took to the rubai form seriously and published his first volume entitled *Rubaiyat-e-Arif* in 1960, which received great appreciation. His rubai is perfect both in thought and language. The thought behind his rubai is influenced by socio-political contradictions, economic disparities and mystical experiences.

Though C.R.Nazki (b.1909) is older than Arif by one year, he changed over to the compositions in Kashmiri only in early fifties. Nazki's rubai is in chaste language and almost every word of it has a pun. In his rubais he expresses with candour the political exploitation of the masses. His naat rubais (in praise of Prophet Mohammad) have both originality and devotion. His compilation of rubais entitled *Namroodnama* was published in 1962 and received appreciation both from literary circles and the general readers.

Influenced by the rubais of Arif and Nazki, Hassan Ali Tanha (1914-1969) and S.A.Jabbar Khamosh Kreri (1912-1973) wrote many beautiful rubais. Tanha's rubais

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depict his environment, and Khamosh mystically interprets life.

Ghulam Rasool Azad (b. 1915) and G.N.Ariz (1916-1965) have also written a good number of rubais. Ariz's rubais have been included in his *Kuliat* (1972) which was edited by G.N. Gouhar. Noor Mohammad Roshan (b.1919) has composed poems in both qita and rubai forms in chaste and simple language.

Another great poet who has enriched Kashmiri rubai with mytaphysical intricacies conveying inner experience, is Motilal Saqi. The collection of his poems, *Mansar* (1979), won for him the Sahitya Akademi Award in 1981. It mostly contains his rubais and qitas.

Mo.S.

RUBAI (Urdu) has become a familiar term with the English speaking public since the publication of the *Rubaiyat of Khayyam* by Edward Fitzgerald. Its English equivalent is 'Quatrain'. Like quatrain, Rubai consists of four lines, but its resemblance to the quatrain stops at a certain point. A quatrain is a stanza, a part of the larger whole, whereas a rubai is a poem by itself. The scheme of rhyming is also different. In rubai, the first, the second and the fourth lines are rhymed compulsorily. In fact, one cannot conceive of a rubai without this scheme of rhyming. There are other forms of poetry in vogue in Urdu consisting of four lines, like 'Murabba' and 'Qita', but they are different from rubai. Murabba is a stanza whereas qita may or may not consist of four lines, and it follows alternate rhyming. But the basic difference which gives a distinct identity to rubai is its metric peculiarity. It is incumbent on a rubai writer to compose rubai in a specific metre called 'Hazaj' within the range of its specified twenty-four metric variations (Zahafat). In short, rubai is a poem of poetry consisting of four lines composed in Hazaj metre within its twenty-four variations with the first two and the fourth lines rhymed.

Like other forms of poetry (i.e. Ghazal, Musaddas, Masnavi, etc.), rubai is also borrowed from Persian literature. The Persian rubai is also called 'Chahar baiti', 'Do baiti' and 'Tarana'. The term 'tarana' suggests that rubai was composed in the earlier days for singing to the accompaniment of musical instruments. However, in Urdu, rubai is the only current term without its Persian alternatives. Mohd.Quli Qutab Shah, the earliest Urdu poet, whose collection of poems was compiled in his lifetime, was also the first rubai writer in Dakani Urdu. His contemporaries, Wajhi and several other Dakani poets down to Vali and Siraj Aurangabadi, composed rubais, but none of them specialised or excelled in this form.

In the Northern dialect, which later came to be known as Urdu, almost all the Delhi poets of the earlier period, like Hatim, Mir Taqi Mir, Sauda, Khwaja Mir Dard, Ihsanullah Khan Bayan, Ashraf Ali Fughan, Mir Hasan, etc. composed rubais along with other forms, but none excelled in rubai writing. Among the Delhi poets of the later period, Momin Khan Momin gave more attention than his contemporaries, Ghalib and Zauq, to rubai writing.

Momin's rubais smack of his ghazal idiosyncrasies with a few rubais touched with remorse for his earlier mundane approach. Rubai, however, came to be regarded as a respectable form of expression by the 'Marsiya' writers of the Lucknow school. The two poets of eminence of Lucknow who gave a new lease of life to rubai are Anis and Dabir, who were initially and basically marsiya writers. Prior to them, rubai embodied sentiments and thoughts of heterogeneous nature, ranging from erotic to spiritual, but it was Anis and Dabir who projected rubai as an extension of marsiya to express cogently and briefly the moral sentiments and spiritual message underlying the events of Karbala, leading to the martyrdom of Hazrat-e-Imam Hussain which they described vividly in minute details in the form of marsiya. Two collections of rubais, *Anis-ul-Akhaque* and *Rubaiyat-e-Anis* composed by Mir Anis were compiled and published. Rubai now became distinctly didactic and a vehicle of moral teaching.

In the wake of the first war of independence in 1857, Urdu poetry underwent drastic changes under the influence of the Syed Movement. Urdu poetry was no more regarded as a source of amusement. It was purposefully linked with the socio-political changes that were fast taking place in the new emerging society. Social and educational reforms were on the anvil. Hali, the most prominent among the vanguard of Syed's Movement, wrote short poems in the form of masnavi and exploited fully the form of musaddas to propagate the new ideas. Obviously, he could not be oblivious of rubai as a vehicle of his ideas. He has composed a number of rubais with a specific purpose to extol social virtues, steadfastness, perseverance and other moral qualities required for reforming a decadent society under the aegis of the British rule.

Akbar Allahabadi, the noted humorist, who was well-known for his bias against the British culture which was trickling into the Indian society as a result of Syed's educational policy, wrote many rubais to lampoon and ridicule the new generation, as he did in his poems. His rubais, with the exception of a few which are imbued with sufistic ideas, have the same characteristics for which he is well-known. Akbar had a mastery over employing rhymes in his poems to create humour. He, therefore, was at ease with rubai composition which requires skill in the use of rhymes. Other poets like Amir Minai, Pyare Sahib

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Rasheed and poets of the lesser order did compose rubais, but they have little literary value. Among the rubai writers who belonged to the first and the second half of the twentieth century, are Fani Badayuni, Josh Malihabadi, Firaq Gorakhpuri, Jagat Mohan Lal Rawan, Yagana Changezi, Asar Sahbai, Simab Akbarabadi, Mahir-ul-Qadiri, Tilokchand Mahroom and last but not the least, Amjad Hyderabadi, who deserves special mention as a rubai writer.

Fani has composed about two hundred rubais which are characterised by deep pessimism which is the hallmark of his ghazals. He did not lose sight of the abject conditions of the rural masses suffering from acute poverty and misery. His rubais on Kashmir are an instance to the point.

Josh Malihabadi, the well-known romantic as well as revolutionary Urdu poet, paid special attention to rubai. *Junoon-o-hikmat* is the collection of his rubais, and several of his rubais find place in his anthology, *Simoom-o-saba*. His rubais cover a wide range of topics from lyrical to revolutionary. His lyrical rubais betray Omar Khayyam's superficial influence. Some of his rubais are ostensibly philosophical. Josh had a great command of expression and his rubais bear a testimony to it.

Firaq Gorkhpuri's contribution to rubai can hardly be ignored. In fact, he added a new dimension to Urdu rubai. The collection of his rubais, *Roop*, will go down in the history of rubai writing as a milestone. *Roop* consists of rubais which depict vividly and portray skilfully the traditional Hindu housewife against the backdrop of the ancient Hindu culture. His description of the housewife, now performing puja, now engaged in daily chores, now rocking the cradle of her baby, now adorning herself before the mirror to welcome her loving husband, is superb. Firaq has successfully tried to imbue his rubais with the characteristics of Hindi and Sanskrit poetry. He is the first Urdu poet to employ with success the Sanskrit words in his rubais.

Yaas Yagana Changezi, a well-known ghazal writer, evinced keen interest in composing rubais which are included in his anthology, *Ganjeena*. These rubais are mainly didactic and reveal his piquant style as manifest in his ghazals.

Another name to reckon with in the history of rubai in Urdu is that of Jagat Mohanlal Rawan. Although Rawan has written many poems and ghazals in Urdu, he will always be remembered as a rubai writer. His anthology, *Rooh-e-Rawan*, includes his rubais as well. Some of his rubais dealing with the ephemeral nature of human life are superb and are often selected in various Urdu text books.

Tilokchand Mahroom's collection of Urdu rubais, *Rubaiyat-e-Mahroom*, shows the poet's keen interest in rubai. His rubais cover many topics, but lack vigour. Similarly, Asar Sahbai has many collections of rubais to his credit, but they are highly conventional in style and as such hardly deserve mention. His name-sake Asar Lucknowi also used rubai for his creative expression, but failed to rise above his mediocre level as a poet.

The history of Urdu rubai will be incomplete without a reference to Amjad Hyderabadi's excellent rubais. In fact, he is the only Urdu poet who has so far specialised himself in rubai writing, and at the same time, excelled in it. He has been aptly described as 'Living Sarmad'. The Persian literature has to its credit many poets like Omar Khayyam, Ab-us-Saeed Ab-ul-Khair and Sarmad, whose fame rests solely on their rubais, but Urdu had none to match them as a rubai writer till Amjad appeared on the literary scene and emerged as a matchless rubai writer. Though his rubais deal with spiritual and esoteric experiences as a whole, they are unique in their appeal and have a permanent literary value. Some of his rubais abound in allusion to the Quranic verses and Hadith, yet they retain their literary flavour and have a general appeal, irrespective of the extra-literary leanings of the reader.

Coming to the present times, rubai cannot boast of a bright future. With its metric restrictions and the rigorous scheme of rhyming, it has failed to find favour with the new generation of Urdu poets. The modern trend in Urdu poetry is to do away with rhymes, metric formalities and other extraneous devices which, according to the protagonists of new Urdu poetry, hamper creative expression. However, those poets who still adhere to the conventional pattern, use qita in place of rubai, because the former also consists of four lines without the metric restrictions and rigorous rhyming pattern of the latter.

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I.J.

RUDRA SUDHANIDHI (Oriya), a prose work on an imaginary subject but copiously arranged in poetic form, was written in the 16th century by Narayanananda Abadhuta Swami, supposed to be a widely read scholar, a wandering mendicant and 'yogi', and a great devotee of Lord Shiva.

The story of *Rudra Sudhanidhi* is as follows: Ananga Padmakar is a king who is childless. He worshipped Lord Shiva for a child. Lord Shiva, pleased with him, was inclined to grant him his prayer and send one of his Ganas (devotees) to earth as an heir to the king. It was, however, a problem for the Lord as to which one of the ganas he should send to the earth below. In order to test the ganas Shiva asked Parvati to create out of her spirit an

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exquisitely beautiful maiden. Accordingly, Trailokya Mohini, the enchantress of the three worlds, was born. Her ravishing and vivacious beauty affected Abhinava Chaitanya, one of the ganas, and he fell a victim to her charms. Lord Shiva commanded Chaitanya to go down to earth as a human being as punishment for his imperfect devotion. Abhinava Chaitanya, visibly perturbed at the thought of the miseries of earthly life, begged the Lord for mercy. Shiva was moved and consoled him that he would be born as the son of a benevolent king and a pious queen, and that after spending his life as a noble king, he would ultimately return to Him. Accordingly, Abhinava Chaitanya was born to king Ananga Padmakar and his queen, and was named Rudra Sudhanidhi, while Trailokya Mohini was born as Avidya Mrityu Sanjivani Karani. Right from the beginning Rudra Sudhanidhi had to experience untold sufferings. While in his mother's womb, he had to confront Adabhuta in a discourse. When born, a Yogini tried to destroy him and when he attained youth he had to face a formidable rival in Kamananda Yogi for the love of Avidya Mrityu Sanjivani Karani.

This prose work may be divided into eight parts:

(a) The birth of Mohini Kanya, the test of the Sidhas and the fall of Abhinava Chaitanya; (b) the conception of Queen Sashi Prava, wife of king Basudha Mandan; (c) the birth of Rudra Sudhanidhi, his education, and search for a bride; (d) the episode of Kamananda Yogi; (e) the story of Mrityu Sanjivani Karani, Kamananda Yogi's attempt to abduct the bride and his proposal to Sudhanidhi; (f) the arrangements for the 'Swayambar' of the bride, and her fascination for Rudra Sudhanidhi; (g) their marriage; (h) conflict between Kamananda Yogi and Rudra Sudhanidhi.

The victory of Sudhanidhi is attributed primarily to his devotion to Lord Vasudev, an incarnation of Vishnu. It appears that his very birth was ordained by Lord Shiva to uphold the supremacy of the Vaishnava faith.

Lord Shiva is the principal deity of this mythological story and is the most adored god of the writer. Both the hero and the heroine in the story are devotees of Lord Shiva. Thus elaborate praise of Lord Shiva fills the narrative. In the book, however, Shiva has been portrayed not only as an all powerful god but also as a close associate of Rama and Krishna. The description of Abadhuta in the book reminds one of the spiritual significance of the Abadhutas in Indian religious scriptures. Their dress, their conduct and behaviour are peculiar. In *Rudra Sudhanidhi,* Abadhuta is identified as one smeared with ashes, with a drum in hand, and serpents intertwining his shoulder. Rudra Sudhanidhi was a Shaivite before his birth and a Vaishnavite after birth.

What strikes one most on reading this work is its rich poetic language, ornamental style and allegorical theme. The use of prose in the work is poetry-oriented and achieves a new dimension in terms of intensity and imaginative fervour. In the spiritual context the story indicates the total surrender and dedication of the lover to his beloved. As a work of art, its style and presentation have been interlaced with similes and metaphors. Written in the 16th century, it was a trend-setter—a powerful book which yet retains its appeal and beauty.

G.M.

RUDRABHATTA (Kannada; b.1185) was the first Brahmin poet brought up in the Vedic tradition, who produced a Kannada epic *Jagannatha vijaya* in the classical champu form with religious and devotional content. It is a 'mahaprabandha' (a great epic) comprising eighteen cantos based on the story of Krishna as narrated in the fifth part of *Vishnupurana*. Rudrabhatta is credited with another work called *Rasakalike* (A bud of poetic sentiment) on aesthetics, but it is not available. It is, however, on *Jagannatha vijaya* that Rudrabhatta's reputation is firmly established.

In the middle of the twelfth century, due to socio-religious upheaval caused by Basaveshwara, a new form of poetic and mystical prose called 'vachana' came into vogue. The champu tradition which had already lost its creative lustre and glory of the tenth century was further weakened. But at the close of the Virashaiva movement around 1170, there was a revival of the champu form. Inspired by renewed devotion towards Jina, Vishnu, Krishna and Shiva, some poets, of whom Rudrabhatta was one, sought to propagate their respective faiths in the congenial atmosphere created by the Hoysalas. Virabhattala II (1173-1220), whose patronage Rudrabhatta enjoyed, was a mighty emperor, with powerful Cholas in the south as his feudatories. This was a period of outstanding achievements in the arts and in literature. Rudrabhatta occupies a unique place in the age, his being a lone but effective voice crediting Vaishnavism with a universal vision. Rudrabhatta lived probably at Dwarasamudra, in the present Hassan district, capital of Viraballala II. The poet belonged to the 'Smarta Bhagavata' tradition having faith in the identity of Hari, Hara and Brahma—the triad being three aspects of the one supreme Parabrahma. Rudrabhatta seeks to embody in the story of Krishnavatara, (The incarnation of Krishna) the knowledge of the highest truth by establishing in his heart 'Paranjyoti Mukunda'—the Supreme Light that is Krishna—through 'Kavyasamadhi' (poetic contemplation.) The poem is charged with devotion. The poet recreates the episodes of Krishnavatara, transforming the original purana into an epic-poem endowed with an artistic form. Deeply read in the classics of Sanskrit and Kannada literatures, Rud-

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rabhatta draws upon them spontaneously. But whatever he borrows he enriches by imprinting his own personality on it. He has a sense of drama and can recreate powerful scenes. So episodes like the clash between Garuda and Skandha, and the winning of Parijata are powerfully dramatised.

Rudrabhatta's diction is learned, heavily laden with tough Sanskrit words, which reflects the trends of the times. But he is equally adept in the use of 'deshi' (indigenous Kannada) words skilfully fused with limpid Sanskrit.

Rudrabhatta calls himself a 'Sukavindra' (a master among good poets) and it appears that he was known by several other titles. His *Jagannatha vijaya* influenced gifted poets of the Bhakti school like Kumaravyasa and Lakshmisha, and 'Haridasas' like Purandara and Kanaka. His dramatic episode 'Parijataharana' possibly inspired the creation of the popular Kannada folk-drama *Parijata*.

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S.R.M.

RUDRABHATTA (Sanskrit; 10th c.), authour of *Shringaratilaka,* seems to be different from Rudrata. *Shringaratilaka* is divided into three chapters; the first deals with nine 'rasas' including 'shanta', 'bhavas,' 'nayakas' and 'nayikas'. The second deals with 'vipralambhashringara' and ten stages of the development of love, and the six means (upayas) of winning over an offended man. The third treats of other rasas and four vrittis. *Shringaratilaka* may be considered a treatise on love, intended to serve as a psychological as well as a poetic guide, giving elaborate analysis of the various moods and sentiments belonging to the area of erotics and poetics. The book seems to follow Rudrata (*Kavyalankara*) closely, and so many scholars have tried to identify its author Rudrabhatta with Rudrata himself.

There is another Rudrabhatta also who is the author of *Rasakalika*, dealing with rasa in detail. He is later than Dhanika whom he quotes, and is earlier than Mallinatha and Vidyanatha who use him. He is quoted clearly in the Kannada work *Rasaratnakara* of Salva (16th c.). Six verses from *Rasakalika* are quoted in Vasudeva's commentary on *Karpuramanjari*. He refers to four varieties of 'uddipanavibhavas'. Following the *Natyadarpana*, Rudrabhatta says that rasas do not always lead to the experience of pleasure in the reader/spectator, but can cause pain too, as in the case of 'karuna' and 'bhayanaka' sentiments.

K.K.R.

RUDRAKAVI, KANDUKURI (Telugu; c. 1480-1560). There were, perhaps, three poets with the same name Rudrakavi in a Vishwabrahama family of Kandukuru, a town in the present Prakasham district of Andhra Pradesh. The first Rudrakavi who wrote stray verses (chatu padayas) is said to have belonged to the court of king Krishnadevaraya of Vijayanagar during 1509-1530. He was capable of composing extempore verses in both Telugu and Sanskrit but, except for some occasional verses, there is no literary composition ascribed to him. The second Rudrakavi (c. 1480-1560) is the most famous of the three. He is believed to have been one of the eight celebrated poets in the court of Krishnadevaraya. A copper-plate inscription, dated 1558, conferring the grant of a village to this poet by Ibrahim Qutab Shah, the Nawab of Golkonda, is a proud possession of the family. The third Rudrakavi whose verse was quoted by the famous gramarian Appakavi (b. 1656) was a contemporary of Guntupalli Bhaskarmantri (b. 1620). Of these three, it is the second Kandukuri Rudrakavi whose contribution to Telugu literature is the most outstanding. He was a Shaivaite and a staunch devotee of Kali from whom he claimed to have received the gift of poetry. He is the subject of detailed analysis here.

This second Rudrakavi appears to have written several poems, but the three works extant, *Sugriva vijayamu*, *Nirankushopakhyanamu* and *Janardanashtakamu* have secured for him a prominent position in the history of Telugu literature.

Sugriva-vijayamu, believed to be his first poem, is the oldest available 'Yakshagana' (folk-play) in Telugu. Rama is the hero of the play which deals with the killing of Bali and the coronation of Sugriva, events that appear in the Kishkindha canto of the *Ramayana*. Pathos is the dominant emotion, and Tara's agony on separation from Sita, and the entrusting of Angada to Sugriva's care are treated in a most moving manner. The poet dedicated the work to Lord Janardana, the presiding deity of the temple in Kandukuru.

Nirankushopakhyanamu, a narrative poem in four cantos, belonging to the genre 'prabandha', deals with a social theme, the redemption of a profligate youth by the grace of God. Nirankusha leads a dissolute life, and once challenges even Shiva to play a game of dice with him. He wins the game and obtains the celestial courtesan Rambha as his mistress from the Lord. He receives boons from Indra also, and is finally reformed and attains liberation.

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The theme of the redemption of a rake, treated earlier by Srinatha and Tenali Ramakrishna, later recurs in several literary works in Telugu. Rudrakavi's poem is noteworthy for its descriptions and felicitous style.

Janardanashtakamu, a cluster of eight finely-etched verses addressed to Lord Janardana of Kandukuru, is erotic in nature and deals with the attempts of a love-lorn heroine to win the love of the Lord.

On account of their consummate artistry, these three poems of Rudrakavi are considered notable contributions to the three genres in Telugu literature.

The two other poets bearing the same name, Rudrakavi, have left behind works of a minor nature and critics are agreed on the view that the author of the three major works discussed above belonged to the 15th and 16th centuries and was associated with the royal courts of Vijayanagar and Golkonda.

A.R.R.
B.R.R.

RUDRATA (Sanskrit; *c.*9th c. AD), the author of *Kavyalankara*, belonged to Kashmir and was an advocate of the 'alankara' school of aesthetic theory. Rudrata, also called Satananda, was the son of Bhatta Vamuka, and seems to have been an elder contemporary of Anandavardhana, the exponent of the 'dhvani' theory of poetics.

Rudrata's *Kavyalankara* consists of sixteen chapters and 734 karikas in Arya metre; fourteen karikas found after chapter XII (verse XII), dealing with eight kinds of 'nayikas', are said to be later interpolations. He was the first writer to classify figures of speech pertaining meaning according to certain underlying principles, namely, 'vastava' (fact or feasibility), 'aupamya' (comparison), 'atishaya' (exaggeration) and 'shlesha' (double entendre). The figures of speech pertaining to sound are brought under five types: 'vakrokti' (equivocation), 'shlesha' (double entendre), 'chitra' (pictorial effect), 'anuprasa' (alliteration) and 'yamaka' (repetition of sound pattern). He described sixty-eight alankaras (excluding sub-varieties). His definitions of some of these are different from those of Bhamaha and Dandin and have been abandoned by later writers who were , however, influenced by him. He devotes four chapters (XII-XV) to the treatment of 'riti'.

In *Kavyalankara*, Rudrata added 'shanta' and 'preyas' to the eight rasas. He considers poetic genius, erudition and training as the essential requisites of a poet. He deals with five main figures of speech pertaining to sound, and among figures pertaining to meaning he deals with twenty-three based on 'vastava', twenty-one based on 'aupamya', twelve based on 'atishaya' and ten based on 'shlesha'. 'Doshas' or defects are treated, but not 'gunas'. Among the rasas shringara is treated in detail, varieties of the hero and heroine, the ten stages of the development of love, the six ways of winning over an offended heroine, etc. Various types of literary composition are dealt with in the last chapter.

K.K.R.

RUKMINI BIBHA (Oriya) is a poetical work by Kartika Das who belonged to the later 16th century. The work is based on *Padma Puran* and *Bhagabat*, and is marked by vigorous and chaste diction. It offers a new meaning and interpretation to the well-known story of the marriage of Sri Krishna with Rukmini, the daughter of the king of Vidarbha, and in a way it can be considered a pioneering work of poetry in medieval Oriya literature. The book is divided into ten cantos, depicting Krishna's valour in winning the hand of the beautiful princess Rukmini and shattering the evil designs of Shishupal, the lusty and ambitious prince of Chedi. Both in content and in style the poet gives evidence of a strong lyrical impulse and subtle power of poetic narration, besides artistic observation of the contemporary social norms such as related to marriage, courtship and chivalry. It also provides a wide range of social realism in spite of the mythological background and an allegorical presentation of a true lover's quest.

The first canto opens with a prayer to Lord Jagannath, and with an indication of the theme of the Kavya. The second canto introduces the subject matter. In the third canto Sri Krishna learns from the messenger about the extraordinary charm and beauty of Rukmini and spends every moment thereafter in thought of her. The fourth canto is devoted to arrangements about Rukmini's 'swayambar' and the intransigence of Rukman, Rukmini's brother, who was eager to get her married to Shishupal. Krishna, though uninvited, arrives at Vidarbha, to the great chagrin of Rukman and the friends. In the fifth canto Rukmini is seen expressing her resentment and annoyance over the parental proposal of her marriage to Shishupal. She reveals her strong liking for Sri Krishna and sends him a letter through a Brahmin massenger. In the sixth canto Sri Krishna receives Rukmini's letter and decides to interfere in the Swayambar. The seventh canto is devoted to the celebration of the unsuccessful wedding ceremony, the description of Sishupal in the groom's dress, and the abduction of Rukmini by Krishna in his chariot.

The wedding of Sri Krishna and Rukmini is planned in the eighth canto, and it is performed with great joy and merriment in the next canto, followed by the intimate conjugal love of the young couple. The tenth and the last canto describes the departure of guests and invitees, including all the Gopies, Nanda, Yashoda, etc.

The various characters appearing in this handy readable literary work, such as Sri Krishna, Rukmini,

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Balaram, Vishma, Rukman, Shishupal and Jarasandha have been portrayed faithfully, befitting their position and status. The character of Shishupal is of immense interest showing him as a villain vanquished in love. The description of nature highlights the physical charm of Rukmini, the paragon of beauty and an embodiment of love and intellect, true of a royal princess like her.

The text was first collected from a palm-leaf manuscript source and published by Prachi Samiti with notes around 1930.

Rukmini Bibha, it may be said, is one of the rare medieval literary pieces that acted as a soure of inspiration for creative writing in Oriya.

G.M.

RUKMINI HARAN (Rajasthani) by Saiyan, a Charan of the Jhoola branch, deals with the abduction of Rukmani at her own request by Krishna. There are 'duhas' and 'chansar gahas' in the beginning, and the entire text is composed in 'jhaptal' metre. A number of episodes from Krishna's life, such as Putana vadha, Bal leela, Nag daman, Govardhan dharan, have also been described along with the abduction of Rukmini which forms the main theme. The prominent 'rasa' is 'veera' (valour) supported by 'bhakti' (devotion). It has been a very popular work along with *Nagdaman*, another poem of high calibre. Saiyanji was patronised by the prince of Idar (Gujarat) who granted him a village, named Kuwawa. His father Swamidas was also a resident of Idar. Prince Kalyanmal was his fast friend who honoured him with an award of a lakh of rupees. There are many anecdotes about Saiyanji and his devotion to Krishna. It is said that Akbar compared *Rukmini haran* with *Beli Krishna Rukmini ri* by Rathod Prithviraj and declared the former a better work. He also composed some Dingal lyrics which speak of his poetic talent. But his *Nagdaman* is, perhaps, the most effective of all his works and surpasses others in poetic beauty.

BIBLIOGRAPHY: P.L.Menariya, *Rukmini haran* (Jodhpur, 1964).

Raw.S.

RUKMINI MANGAL (Rajasthani) is a narrative poem of about 265 verses by Padam Bhagat who composed it during 1493-1500. The poem is also called *Kishanaji ro vyavalo*. Like its source the *Bhagavata*, it is recited, sung and heard for weeks together by people. Its oldest manuscript, dated 1612, is available at Abhaya Jaina Granthalaya, Bikaner. Its three editions have been published by Harprasad Bhagirath (Bombay), Shah Shivakarana (Indore), and Shyamalal Hiralal (Mathura).

The poem begins with a prayer to Ganapati. The poet confesses to have been inspired by Rukmini. Later, he prays to Saraswati and sings hymns in praise of other gods and goddesses.

The story begins with the description of Raja Bhishmaka of Kundanpur and his children. Narada visits the Raja's palace. Rukmini bows with reverence to him. Narada gives her a boon that she would get a husband like Krishna. He prophesies at the same time in the Queen's presence that Shishupala would be the fittest suitor for Rukmini. This makes the plot complex.

The poet adds to the story the episode of Rukmini's bathing in the pond and her being saved by Krishna from being drowned, and thereafter Krishna's pledge to marry her.

Message for the marriage of Rukmini is sent to Shishupala. Rukmini informs Krishna about the 'Swayamvara' who instantaneously reaches Kundanpur. When Rukmini goes to the temple to pray, Krishna lifts her to his chariot and blows his conch shell. He does not carry her off secretly. A war ensues and Krishna comes out victorious. Krishna and Rukmini are married with full religious rites. Devaki, Vasudeva and Subhadra welcome the couple. At the end the importance of Mangala is shown.

The editors ascribe the poem to a Vaishya poet, though the old texts say that he was a Teli (oil-monger).

Padam Bhagat's poem is secular in spirit. It describes the rural life of Rajasthan. Narada is the agent of conflict. The queen of Raja Bhishmaka takes Rukmini's side, while the sister-in-law of Shishupal advises him to refrain from marrying Rukmini.

The poem is essentially erotic with an admixture of the heroic sentiment.Though narrative, it is a sustained song. Its language is simple and descriptions vivid.

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P.L.M.

RUKMINI SWAYAMVARA (Marathi). The episodic poetry (Akhyan kavya) in the ancient Marathi literature is enriched by 'Swayamvara kavya' (narrative poems on marriage by choice) on Sita, Draupadi, Rukmini, Damayanti, etc. Amongst them the narrative poems on Rukmini swayamvara are the most popular ones. The very fact that we have thirty-two kavyas on Rukmini swayamvara in medieval Marathi composed by different poets indicates the popularity of this episode. The appeal,

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perhaps, is due to a rare combination of devotion and love in Rukmini's character.

The source material for this episode has been drawn by the poets from the *Bhagawat* (canto X), *Harivansha puran*, *Vishnu puran*, etc. Some thirty and odd poetic works broadly show two different approaches, one devotional and the other eruditional.

The first among the writers of Rukmini Swayamvar kavyas in point of time, is poetess Mahadaisa or Mahadamba (1233-1302), a disciple of Chakradhar, who composed and sang *Dhavale* (AD 1286) in the role of a companion to bride Rukmini during the festival of Krishna-Rukmini Wedding opera. Dhavales were songs, eulogizing the bridegroom's accomplishments. Mahadamba's *Dhavale* in 83 stanzas combines lyricism with emotional appeal. She wrote another Swayamvara kavya, *Matruka Rukmini swayamvar* (in 110 'abhangas'). The matruka composition follows a pattern - the first letter of each line will be in alphabetical order – a device which perhaps detracts from the poem's spontaneity.

Mahadamba was followed by the scholar-poet Narendra who wrote his *Rukmini swayamvara kavya* (1292) in 829 stanzas in 'Ovi' metre. It shows his erudition and epic style which is largely ornamental, full of imagery and picturesque descriptions. Here the strain of devotion is less dominant, but the poem, because of its high poetic excellence, acquired a place among the seven works of the Mahanubhava sect on which the story of Krishna had a great impact. Later, some of the poets of the 17th and 18th centuries like Narasinha, Santosh muni and Kavi Dimbh composed poems on Rukmini swayamvara, but all of them are regarded as minor poets. Their work, including the epic poem of Narendra, were written in a code language (sanketik lipi), unknown to the people in general, barring the few enlightened followers of the sect until recently.

The trend-setter of the episodic poetry in Marathi literature was the saint-poet Eknath (1533-1599) who composed his *Rukmini swayamvara* in 1711 stanzas in Ovi metre in 18 'prasangas'. Although the source is the *Bhagavat*, his poem is an expression of his independent creative genius. It became widely popular in view of its graphic descriptions of the royal marriage and humorous and witty dialogues throwing light on the social life of the times. Eknath's Rukmini even writes a love-letter to Krishna, while in the *Bhagavat* she sends only a message orally through Sudeva. The outstanding feature of this poem - in fact, of all his compositions - is his use of metaphysical metaphors (adhyatmikrupak), profusely employed through out the poem, even in the description of war and marriage ceremony. The marriage of Krishna and Rukmini is treated here as the union of 'Jiva and Shiva'. Sometimes the metaphors make the composition an intellectual exercise. Eknath's influence on the later poets like Samraj, Vitthal, Nagesh, etc. is clearly evident in their Rukmini swayamvara, but their works lack the harmonious blending of events, philosophy, imagination, devotion and humour as found in Eknath's poem.

Samraj, who followed Eknath, calls his work *Rukmini haran* instead of *Rukmini swayamvara*. Although he attempted to imitate and follow the accepted norms of epic composition, his work is not recognized as an epic.

Last in the lineage is poet Moropant of the 18th century, who had a fondness for rhyme and Sanskrit compounds, but in *Rukmini swayamvar* uses altogether a different style. He has written this work in the form of dramatic monologue in Ovi metre. While reading this poem one is reminded of Mahadamba and her excellence. The poem brought Moropant good recognition.

H.S.Sh.

RUKMINIHARANA KAVYA (Assamese). According to *Guru-charita-katha*, *Bhakti-pradipa* and *Rukminiharana-kavya* were two works composed by Shankaradeva (1449-1568)after his return from the first pilgrimage at the age of about forty-two. That the kavya is an early work of the poet is scarcely doubted. It is full of poetic exuberance and descriptive elaboration. Its language is sometimes colloquial but always idiomatic. Partly for this popular cast of language and style, and partly for the pleasant subject-matter appropriately treated, this is one of the most popular of Shankaradeva's works. Shankaradeva is not always faithful to the original texts (*Bhagavatapurana* and *Harivamsha*). He interweaves the two versions of the story of the abduction of Rukmini by Krishna, as it is given in the *Harivamsha*, II (chs. 59-60) and the *Bhagavata-purana*, X (chs. 52 and 54) and adds freely from his own imagination so much so that in his poem we get almost a new version of the puranic story. It also envisages in an original manner the Assamese way of life, and social manners and customs, especially those connected with marriage. These are reflected in the narrative at various places. The social interest of the work centres round the domestic life of an Assamese Hindu family, of which Shankaradeva finds a prototype in that of Bhishmaka. Besides the hero and the heroine, there are other figures who show Shankaradeva's power of characterization - Rukmi, Rukmini's eldest brother, haughty and irreverent; the queen Shashiprabha with all concern for her daughter Rukmini; Sumalini, the faithful and loving nurse of the heroine; Vedanidhi, who runs Rukmini's errands and provides a great deal of laughter with his boasts but weak nerves; Bhishmaka, a good king, lenient father and devout Vaishnava. Shashiprabha and Sumalini are Shankaradeva's creations, while Vedanidhi is the name given to the Brahmin mentioned in the *Bhagavata*.

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The cities of Dwaraka and Kundina are portrayed in a detailed manner. The individual encounters between the Yadava heroes on the one hand and Shishupala and his associates on the other are described almost independently of the *Harivamsha* and the *Bhagavata-purana*. These descriptions occupy a large space, though their length is redeemed amply by their vigour.

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M.N.

RUKMININADHA SASTRY JALASUTHRAM (Telugu; b. 1914, d.1968), sometimes known as 'Parody Sastry' or only 'Jalasuthram', was born in a Vaidiki Brahmin family, and had traditional education in a Sanskrit school at Chittiguduru. He joined the 'Navya Sahitya Parishat' founded in the tradition of Sahiti Samithi. Slowly, he established himself as a writer of parodies. He joined All India Radio, was the editor of *Vani*, and later in charge of its literary programmes. He did not remain a mere Sanskrit Pandit, but learnt English and understood various literary forms. In his early life Sastry drifted towards communism, and later became a devotee of Ramana Maharshi of Arunachala. He raised a literary controversy when he claimed that it was not Gurazada but Gomatham Srinivasacharyulu who had written *Kanya shulkam*. Besides stories, plays and criticism, he also wrote poems, including parodies. *Sarat poornima* (1983) is a volume of his stories and *Jaruk Sastry parodies*, a book of parodies. He did not get his works published in his life-time, hence they were brought out together in a haphazard manner. He wrote fifty 'Aryas' in Sanskrit about 'para shakti' which remains unpublished. He tried his hand at several forms of prosody, with Adam-Eve story, which were published in *Bharati*, a literary monthly. His comparative study of *Uttara Ramayana*, one by Kankanti and the other by Tikkana, broadcast over All India Radio, is a work of critical excellence.

He wrote two parodies on 'Scissors cigarette' and dedicated them to those who hated him and his poetry. Sri Sri and Arudra wrote 'Rukkuteshwara shatakam' and dedicated it to Jalaluddin Rumy (i.e.Jalasuthram). Jalasuthram was the pioneer of parody in Telugu. Kodavatiganti Kutumbarao says this about him: 'Jalasuthram knows every writer of renown thoroughly. There is no better hound than him who can unearth weaknesses in men and their writings.'

V.Sa.

RUPA GOSVAMIN (Sanskrit; *c.* 15th c.). Rupa Gosvamin represents one of the noted six Gosvamins of Vrindavana, responsible for the propagation of the Chaitanya cult and the Vaishnava faith in the country. Of the two brothers, Sanatana and Rupa, and their nephew, Jiva, whose literary productions far outweigh those of other philosophers affiliated to the Chaitanya school in range, depth, quality and magnitude, there exists a more detailed and reliable record. In his abridged commentary on the *Bhagavata*, Jiva gives us a detailed account of the family, as also a list of the principal works of Sanatana and Rupa. From this detailed account, it is known that the ancestors of Rupa Gosvamin migrated from Karnata to the east, and ultimately settled on the bank of the Ganges at Navahatta, identified as modern Naihati. Later, one of the descendants moved to Vanga country (East Bengal) and setted near Jessore. Sanatana, Rupa and Anupama *alias* Vallabha happen to be the three sons of this descendant. Both Sanatana and Rupa held high official positions at the Muslim court of Gauda, and settled at village Ramakeli, near Gauda. Sanatana received the title 'Sakar Malik' from the court and Rupa that of 'Davir khas'. Later, Chaitanya too gave them new names.

Rupa Gosvamin has to his credit a number of poems, dramas, farcical plays and treatises on literary criticism, among which mention may be made of *Hamsaduta*, *Uddhavasandesha*, *Ashtadashachchhandas*, *Utkalikavallari*, *Govinda virudavali*, *Premendusagara* (all poems, mostly devotional); *Vidagdha-Madhava* and *Lalitamadhava* (dramas); *Danakelikaumudi* (farcical play); and *Bhaktirasamritasindhu* and *Ujjvalanilamani* (both works on literary criticism). Apart from these works of repute, Rupa has to his credit a number of other small works, belonging to other genres. It is also said that Rupa composed eleven verses and handed them over to Krishnadasa Kaviraja for elaboration. This elaboration assumed ultimately the shape of *Govinda-lilamrita* emanating from the pen of Krishnadasa Kaviraja.

The credit of giving a systematic treatment to bhakti-rasa goes to Rupa Gosvamin, who analyses the emotional aspects of devotion, highlights its psychological and rhetorical aspects and places devotion at par with other emotions recognised in the traditional works on Sanskrit poetics.

In his two Sanskrit works on Vaishnava rasashastra, namely *Bhaktirasamritasindhu* and *Ujjvalanilamani*, Rupa Gosvamin analyses the details of the religious sentiment of bhakti and shows how it is transformed into rasa by applying the principles of adjudication, enunciated by orthodox Sanskrit poetics. The turn, thus, is given not only to the old theroy of conventional poetics, but also to the religious emotion underlying the old Vashnava faith. In describing the dominant feeling of the bhakti rasa, Rupa Gosvamin points out the love of Krishna and says

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that through its appropriate excitants (anubhava), ensuents (vibhava) and auxiliaries (vyabhicharibhava) this love is raised to a relishable state in the mind of the devotee, who thus occupies the position of the refined reader, endowed with appreciative genius in the new scheme.

Rupa Gosvamin defines religious devotion as the 'harmonious pursuit of Krishna, freed from all other desires and unconditioned by cognition and will'. In his commentary on this profound definition, Jiva Gosvami explains the implication of each and every term and says that desire, freedom from which is highlighted, refers to desire for earthly enjoyment, as also that for liberation. After describing the different types of religious devotion, Rupa arrives at the highest type of bhakti, namely 'prema-bhakti' which is really the most mature state of bhakti itself. At this stage, the emotion solidifies into the sentiment of love, and then the soul experiences a profoundly deep loving attachment to the deity. Rupa describes the different stages through which this devotional love grows and attains maturity.

Since bhakti-rasa is the only emotional mood in the scheme of Rupa Gosvamin, he adopts a new principle of categorising this rasa, and classifies it first into two types: the primary (mukhya) and the secondary (gauna). While the quietistic (shanta), the parent's sentiment (vatsalya) and the erotic sentiment (madhur or ujjvala) constitute the sub-divisions of the primary emotion of devotion, the comic (hasya), the marvellous (raudra), the heroic (vira), the tragic (karuna), the furious (raudra), the frightful (bhayanaka) and the disgustful (vibhatsa) are comprehended under the category known as the secondary emotion of devotion.

The contribution of Rupa Gosvamin lies in establishing bhakti-rasa as the emotional mood par excellence and in showing that the recognised types of emotional moods are capable of being comprehended under this all-absorbing rasa.

The second work, *Ujjvalanilamani*, describes 'Ujjvala' or madhur-rasa in its details and analyses the basic feeling, as also the different excitants, ensuents and accessories of this mood. In conformity with the Vaishnava theology Rupa accepts Krishna as the ideal hero and proceeds to describe the various moods, aspects and situations from the ground of the erotic sentiment existing between Krishna and the gopis. This love is surely not an earthly one; the sport, also, is a divine one. Rupa Gosvamin asserts that this feeling of Krishna is brought to a state of relish in the heart of the devotee by means of appropriate vibhavas. In this work Rupa proceeds to describe the characteristic features of the different types of the hero and the heroine. The ordinary classification is followed, but a new classification is also admitted from the peculiar theological point of view of the Vaishnava faith. The work also contains a detailed discussion on the permanent feeling (sthayibhava) of the Madhura rasa, and Rupa's treatment in this regard is entirely original.

Rupa's literary activity falls mainly in the first half of the sixteenth century AD, though *Danakelikaumudi*, *Hansaduta* and *Uddhava-sandesha* seem to have been composed in 1495 before he was blessed by Lord Chaitanya.

R.M.

RUPAKA (Sanskrit), as a generic term for drama, came into vogue in the ninth and tenth centuries AD. In *Natya Shastra* Bharata has used the word 'natya' in its place. Ten types of rupakas have been defined by Bharata and the later dramaturgists. Dhananjaya, in his *Dasharupaka* (Treatise on ten rupakas), discusses each type and subjects all of them to a detailed analysis. The ten varieties of drama are: 'nataka', 'prakarana', 'samavakara', 'dima', 'ihamriga,' 'prahasana', 'bhana', 'vyayoga', 'vithi' and 'utsrishtikanka'.

Of the ten rupakas, nataka is the most important, because it is the most typical and representative form, which fully illustrates the conventional rules laid down for drama in general. Other varieties of drama are defined chiefly by the enumeration of their points of departure from nataka. Accordingly, nataka has a well-known plot comprising five to ten acts and a celebrated hero of noble nature (dhiroddhata). The introductory scenes and the five 'sandhis' are properly arranged. The main rasa is either shringara, (the erotic) or vira (the heroic). Violent scenes of battle, death, and revolt of a kingdom are prohibited on the stage.

Prakarana differs from nataka only with regard to its theme and the hero. The plot can be imaginary or historical carrying a social theme and the hero can be a minister, a brahmin or a merchant. The remaining features are the same as in nataka. The well-known examples of prakarana in Sanskrit dramatic literature are Shudraka's *Mrichchakatika* and Bhavabhuti's *Malatimadhava*.

A samavakara has divine characters, with twelve heroes, including gods and demons. It is called samavakara because various themes are scattered about in the play. Bharata in *Natya shastra* mentions *Samudra manthana* (Churning of the ocean) as a typical samavakara. Dima is usually divided into four acts. Dima is dominated by celestials like Gandharvas, Yakshas, and evil spirits like Bhutas, Pretas, Pishachas, etc. The main sentiment is raudra (the furious). Bharata gives the example of dima in *Tripuradaha*. Ihamriga is also dominated by vile and arrogant characters; its recurrent theme is that of a hero in

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pursuit of a woman. Vatsaraja's *Rukminiharana*, dealing with Krishna's abducting of Rukmini, is an example of ihamriga.

Prahasana and bhana are plays characterised by the basic sentiment of hasya (the comic). Prahasana, a farcical play, is of popular origin and vogue. The subject-matter of prahasana is the dramatist's invention, and so there is considerable freedom for the writer. *Dasharupaka* classifies prahasana into three sub types–'shuddha' (regular), 'vikrita' (modified) and 'samkirna' (mixed). Prahasana deals with comic situations and characters of every kind, but violent manners are excluded. Bodhayana's *Bhagavadajjukiya* and Mahendravikrama Varman's *Mattavilasa* are two examples of prahasana. Bhana is a one-act comic play in which a single character describes the roguish exploits engaged in by himself or someone else.

Vyayoga is a one-act play having a well-known subject-matter and hero. The rasas are bold and striking, as in the case of dima. It usually represents a combat. Bhasa's *Madhyamavyayoga* is an example of vyayoga in Sanskrit. Vithi resembles bhana in its depiction of acts, junctures and subdivisions, but here the main rasa is shringara. Usually there are only one or two characters in vithi. Utsrishtikanka has an imaginary story conceived by the dramatist himself. The main rasa is karuna (the pathetic) and the hero is a man of ordinary qualities. The dramatic conventions like sandhis correspond to that of bhana, and it includes a descriptive speech on a battle-scene, lamentations by women, and the depiction of ultimate victory or defeat.

Among rupakas, bhana, vithi, anka, prahasana and vyayoga may be designated as one-act plays. Some scholars regard them the most primitive of the types out of which the other complicated types grew. Besides these ten, dramaturgists give a number of other variations as well as sub-variations (uparupakas), which are operas or ballets with different themes and modes of presentation.

R.T.

RUPAKA KAVYA (Apabhramsha) is allegorical poetry in which the whole story is narrated through metaphors and symbols. It was a new trend in medieval Indian literature. Though the Jaina literature has an old tradition of allegory that has been in vogue long before their use in classical Sanskrit literature, it was followed in Prakrit-Apabhramsha kavyas with a new pattern. In Bauddha and Jaina literature, obviously, a 'Shramana' or saint has to struggle internally for a triumph over sex instinct, and therefore, he is known as Kamajita or Marajita. Rati and Kama are recurrent symbolic characters in Indian literature.

The *Mayanaparajaya chariu* of Harideva is a famous allegorical poem in Apabhramsha. It is divided into two 'sandhis' (cantos). The work is slender as it is composed in 118 kadavakas only. The composition is said to belong to the thirteenth century. There is a struggle between the Jaina saint and the sex-passions, which has been illustrated through symbols. Jinendra's virtues are piety and religion, while those of Kama are impiety and irreligion. The virtues of Jinendra are not systematically enumerated, whereas Kama makes mischief with the help of Mohaniya and other Karmas. In fact, Kama is a symbol of Moha. Moha is the prime minister, and Mithyatva the commander-in-chief. The story can be interpreted in the following mannar:

King Makaradhvaja is a symbol of Moha that dwells in the city of emotions. He has two queens, Rati and Priti. His durbar is attended by warriors like Salya and Garava. Raga and Rosha are two messengers who threaten Jinendra and report the matter to Kama. Kama gets ready for a battle. He collects great warriors like five Indriyas, seven Vyasanas, etc. On the other hand, Jinendra commands Samvega to prepare for the battle. Five Samitis beat the war drums whereby warriors like Mahavratas, Dharmas, Tattvas, etc. get ready. Samyakatva is appointed commander-in-chief. Jinendra's paraphernalia is impressive. He is riding an elephant of Kshayika Samyaka-darshan; twelve Anuprakshas are his armour, and Samadhi is his mace. Bhavyas (the gentle quality in men) greet him. At that time Sarasvati recites 'mangala' verses, and Daya blesses him. Samjvalana Kashaya advises Kama not to fight, but Moha fights a desperate battle at Kama's command. Rati feels nervous and requests Kama not to risk fighting Jinendra for securing Siddhi. The battle starts in right earnest, and finally the arrow of Tattvaruchi brings Mithyatva dead on the ground. Then Moha confronts Jnana and Darshana. Ultimately, Kama flees, and Moha is crushed by Dhyana. Kama is defeated and Jinendra wears the ornament of Kavala-jnana. The marriage of Jinendra with Siddhi is celebrated with great pomp.

Thus, the whole story is allegorical. Various figures of speech have been used in the poem. The style is, of course, symbolic and the diction lucid and simple. The poem abounds in epigrams and maxims. Among the metres employed, Vastu and Duvai metres need special mention as these are the poet's favourite.

Poet Buccharaja's or Valha's *Mayanajujha* and *Santosha tilaka jayamala* are also referred to as Apabhramsha rupaka kavya, but these are, in fact, old Rajasthani poems. *Jiva manahakarana samalapa katha* of Somaprabhacharya may be considered an allegorical poem in Apabhramsha. Actually, it is not a separate composition. It is an intergral part of *Kumarpalapratibodha*, composed mainly in the Prakrit language. Some parts of the poem in

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Apabhramsha deal with the story showing the conflict between the senses and the mind (mana). Mana holds all the senses responsible for making the soul guilty. On the other hand, the senses blame Mana to be responsible for creating all sorts of trouble. In the story the King symbolises the soul, the Queen the Buddhi, the Prime Minister the Mana, and the king's officers the senses. Thus, it is quite clear that the story mentioned here is in an allegorical form.

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D.S.

RUPAKA KAVYA (Prakrit) is allegorical poetry that can be defined as 'a form of art which presents a second meaning beneath the surface meaning. It is an expanded metaphor in which the characters, action, or ideas stand for some others, for a system of ideas with the meaning implied, not expressly stated.' There are a number of poetical works, especially narrative, in Prakrit literature that can be termed as allegories. It was developed in the form of metaphors and symbols. The style of symbolic narratives in the Ardhamagadhi canonical literature attracted many a subsequent author and became immensely popular in later literature.

In Sanskrit literature, Rupakas with a great deal of action and dance were popular. According to Vishvanatha, Sanskrit plays are divided into two great classes: (i) Rupaka (principal dramas) in ten sub-types and (ii) Uparupaka (minor dramas) in eighteen sub-stypes. It may be noted that the Prakrit rupaka kavya is quite different from the Sanskrit one. The style of the Prakrit rupaka poetry is distinctly allegorical. In the narrative, folk-tales, characters, episodes and incidents are used with a view to expressing a hidden principle or doctrine. The 'Vanika katha' may be quoted here from the commentary of *Dasaveyaliya suttam*:

A poor man went in search of fortune to a distant land. He reached Ratnadvipa and collected some precious jewels there. On his way back home, being afraid of robbers, he carried some pebbles in his hands, and started moving like a mad man. He continued shouting that Ratna Vanika (the possessor of jewels) was going alone. Reaching a dense forest, he found himself very thirsty. Looking up, he noticed a small muddy pool. Shutting his eyes, he drank its water without much forethought.

In this small tale we find a number of symbols. 'Ratna' or jewel is a symbol of 'Ratnatraya' (Right faith, right knowledge, right conduct); robbers stand for worldly passions; the muddy water signifies food. Ratnadvipa is a symbol of human life, as human beings alone are capable of attaining the three attributes of self.

There is also another tale entitled 'Ghata-chhidra' (A pot with holes) in which the interaction between soul and ultra-microscopic particles of matter through mind, speech and body is called yoga, and that is the symbol of Asrava. To stop the hole with a lump of clay or contemplative union with one's own self stands for samvara; Ghata (pot) signifies sadhaka (practitioner).

One comes across many tales of this type in *Vasudevahindi* (AD 6th c.) by Sanghadasagani. *Samaraichchakaha* by Haribhadrasuri (AD 9th c.) is another symbolic tale in which it is demonstrated how a soul, under the influence of passions, goes to hell, and another, having righteous emotions, soars up to heaven. In both these texts we find a parable which is generally known as 'Madhubindu' in Jaina literature, and which is illustrated as the 'man in the well' in world literature. The theme of this folk-tale is as follows:

A poor man was pursued by a wild elephant and a demoness in a dense forest. He could not climb up a banyan tree. So he jumped into an old well and clung to the reeds for support. Below him were four deadly cobras, and in the centre a boa-constrictor and two rats gnawing at the roots of the clump of reeds. The wild elephant dashed against the banyan tree. A honeycomb on the tree was shaken with the result that the bees began to attack the man. A few drops of honey fell into his mouth which he licked and desired for more, forgetting his troubles.

In this parable the man is a symbol of the soul; his wanderings in the forest stand for four conditions of existence, the wild elephant signifies death, and the demoness, the old age. The banyan tree stands for liberation; the well for human existence; the snakes for four passions (anger, pride, deceit and greed). The clump of reeds stands for the span of one's life; the two rats for night. The honeybees are the various diseases; the boa-constrictor is hell; and the drops of honey stand for momentary sense-pleasures.

This form is further enriched by Udyotansuri in *Kuvalayamala kaha*. We have also a remarkable allegorical exposition in the work, *Upamitibhavaprapanchakatha* (AD 906) in Sanskrit by Siddharshi, which was followed by many writers in Prakrit. Actually, these are tales for the 'Sansari-jiva' (worldly people). A wide range of the Jaina doctrines find in this form elucidation of allegory.

D.S.

RUSWA, MIRZA MUHAMMAD HADI (Urdu; b.1858, d.1931), an eminent Urdu novelist, was born in a family of the Irani immigrant warriors. His father, Agha Taqi,

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relinquished the army and lived mainly on income from property and estates, learnt English, and was conversant with mathematics. Mirza Muhammad Hadi in the beginning received education from his father who taught him Persian, astronomy, mathematics and elementry biology. He also learnt Unani medicine, Arabic, logic and calligraphy from eminent scholars and practioners of these arts. He joined Thompson Engineering College, Roorkee in 1875, acquired Overseer's Diploma and was appointed Overseer in the Railways. After changing over a number of teaching jobs, he finally joined Reid Christian College as teacher where he taught for 30 years till 1919. Ruswa established Ishraq Press and published the fortnightly philosophical journal, *Ishraq*, and the literary and religious journal, *Alhukm*. In 1899, he published two novels, *Umrao Jan Ada* and *Junun-i-Inte*. Both these novels were based on the biographies of two main characters portrayed by the author. The first novel was published under the pen-name of Ruswa, and it immediately got so much popularity that the author became known as Mirza Ruswa which was never used as a pseudonym by the author earlier. Other novels written by Mirza Mohammad Hadi include *Sharifzada Zat-i-Sharif*, *Ashfa-i-Raz* (Lucknow, 1896), *Khuni shahzada* (Lucknow,1921) and *Akhtari Begum* (Lucknow, 1924). He also published Urdu translations of T.J.De Boer's *The History of Philosophy in Islam*, O. Kulpe's *An Introduction to Philosophy*, William Mc Dougall's *An Introduction to Social Psychology*, G.F. Stout's *The Groundwork of Psychology*, H.W.D. Joseph's *An Introduction to Philosophy* and *An Introduction to Logic* in two volumes, Aristotle's *The Nocimachean Ethics*, Plato's *The Phaedrus*, *Lysis*, *The Protagoras* and *The Republic*. He was also interested in music for which he compiled a notation system.

Mirza Muhammad Hadi married four times and was survived by two sons. He was a scholarly person and had mercurial temperament. As a critic, he made significant contribution, especially to the theory of criticism, through his articles.

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M.H.

RUYYAKA (Sanskrit; 12th c.). After Mammata, Ruyyaka may be regarded as the most representative systematizer of Indian poetics. He hailed from Kashmir and was the son of Tilaka, who wrote a gloss on Udbhata's *Kavyalankara samgraha*.

Apart from the masterpiece *Alankarasarvasva*, Ruyyaka *alias* Ruchaka wrote such important works as *Sahityamimamsa*, *Vyaktiviveka-vyakhyana*, *Harshacharita-varttika*, *Kavyaprakasha sanketa*, *Natakamimamsa* and *Alankaranasarini*. The last two are lost, as also the gloss on Bana's *Harshacharita*. While P.V.Kane, on the positive evidence of Jayaratha (author of a commentary on *Alankarasarvasva*, again from Kashmir (c.1220), observes that the anonymous *Sahityamimamsa*, published from Trivandrum is really Ruyyaka's, V.Raghavan thinks that it cannot be his as it accepts Bhoja's view of rasa in preference to the dhvani theorist view.

Ruyyaka seems to have been the teacher of Mankha, who wrote the epic *Shrikanthacharita*. And according to the tradition of the Kerala commentator, Samudrabandha, the pupil Mankha was himself the author of the vritti portion of his teacher's *Alamkarasarvasva sutra*. This appears to be unfounded and based on the fact that some citations from Mankha's poem occur in the work as illustrations.

Ruyyaka is seen as a staunch advocate of 'dhvani' and defends Anandavardhana brilliantly even while overtly explaining the charges levelled by Mahima Bhatta against Ananda in his gloss on *Vyaktiviveka* (available only in fragment). His theoretical allegiance to the dhvani doctrine is equally clear in his masterly resume of the controversies raging about the soul of poetry in the beginning of his *Alankarasarvasva*. But the *Sahityamimamsa* is just an eclectic work, playing down the importance of dhvani and compiling useful information from varied authorities like Bhamaha, Udbhata, Vamana, Rajashekhara, Bhatta Nayaka, Kuntaka and Bhoja. His commentary on the *Kavyaprakasha* is also remarkable for its brevity and consummate scholarship.

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K.Kr.

RYE MADHU (Gujarati; b. 1942), full name Madhusudana Vallabhadasa Thakkar, is a talented fiction writer and playwright. He lived in Calcutta for some years and was engaged in business. Later he shifted to Ahmedabad and tried his hand at advertising. A few years ago he migrated to the U.S.A., where, besides taking care of his job, he has been editing a weekly for the Indians settled there.

Rye started his literary career while in Calcutta. By then two authors from Calcutta, Shivakumar Joshi and Chandrakant Bakshi, had already made their mark as writers. For a young writer like Rye, it was both an advantage and a handicap. Rye did benefit by their

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guidance and encouragement. For a lesser writer it would have been much difficult to grow out of their influence, but Rye came to his own with his first publication, *Banshi namani eka chokari* (1964), a collection of short stories. This was followed by *Chahera* (1966), a novel. Both these works received favourable reviews and Rye became a much talked-about author. Two more collections of short stories, *Rupakatha* (1972) and *Kalasurpa* (1973), followed.

As a short story writer, Rye is not so much interested in the narration of incidents as in the depiction of the inner workings of the mind of his characters. Most of his characters refuse to accept the ready-made solutions of problems; they rather prefer a direct confrontation with their own self and with the world at large. Rye's narration is powerful and direct, and he has an eye for the minutest details. His language is crisp and fresh, and mostly free from distortions or intentional aberrations.

Some of Rye's short stories have a common character, Hariyo. He is both a simpleton and a scoundrel. Just as an old bald man represents the common man in the cartoons of R.K. Laxman, Hariyo represents an average middle class man of Gujarat. He suffers his agonies and ills not grudgingly, but smilingly. In some of his other stories, Rye has tried to evolve a new form, which he calls 'Harmonika'.

Chahera, his first novel, was an existentialist work. It is a story of a mutilated young man, Nishada, the protagonist of the novel, who travels from the so-called moral world to the so-called immoral world. He tries to sustain himself amidst the onslaughts of life and wants to see the real face of man, but confronts at every step the masks that hide the real face. His second novel *Kamini* (1970) is based on his play *Koi pana eka phulanum nama bolo to* and employs the technique of a play within a novel. The two worlds, the real and that of the play, are not only interconnected, but they interact upon each other. *Sabha* (1972) and *Sapabaji* (1972) are his other novels. His *Kimbala revansavuda* (1981) is set in the tormented society of the present-day U.S.A. In none of these novels, however, does Rye surpass his earlier work *Kamini*.

Though Rye has published only two full-length plays *Koi pana eka phulanum nam bolo to* (written 1970-1974) and *Kumarani agashi* (1975), his contribution to Gujarati drama and theatre is quite valuable. Both these plays have been translated into Hindi and staged successfully. Rye has been awarded the Narmada Suvarnachandraka for *Kumarani agashi*. His most popular play so far has been *Santu rangili* (1976) which is an imaginative adaptation of George Bernard Shaw's famous play *Pygmalion*. It has been staged very successfully in Bombay as well as in Gujarat. His *Ashvathama* (1973) is an anthology of his one-act plays.

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D.B.M.

S

SAAB, NAIMA (Kashmiri; b. 1800, d. 1880), original name Naim, was a disciple of Soch Malyari, who lies buried at Qarra-Fali Mohalla, Srinagar. He used to live in the neighbourhood of his relative and younger contemporary, Shams Faqir (1843-1904), an excellent mystic poet. Naima worked in a shawl-embroidery workshop where Shams Fakir joined him to earn his living.

Naima's poetry mostly consists of 'Vatsun', erroneously termed by some critics as ghazals. His poetry comes out with refreshing and attractive expression, with an overt appeal of monotheism, as is the case with Sufi poetry. His mystic terminology is simple, and the style lucid and free from ambiguity.

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S.R.P.

SABAD (Punjabi). There are two significant connotations of the word 'Sabad' in Punjabi literature. Just as the hymns of Tuka Ram and Namdev are known as 'abhang' in Marathi poetry. the hymns of Mira Bai and Surdas as 'Bishanpada' in Hindi poetry, all the hymns of the *Adi Granth*, irrespective of the poets, are known as 'Sabad'. The second connotation has a religious and philosphic significance. Among five 'tanmatras' (physical organs), i.e. 'Shabda', 'Sparsha', 'Rupa', 'Rasa', 'Gandha' (sound, touch, colour, taste, odour), sabad has a distinct position. It is an attribute of 'akasha'. The sabad in the *Adi Granth* pertains to the sound vibrations of the word uttered by the Guru (Guru-sabad), the 'mantra' given by the Guru to the seeker. The Guru is a divine personality and a mantra given by him to a devotee is, thus, itself a divinity. The sabad is a 'bija mantra' and the 'bija' (seed) is sown in the body, for it has the power to purify the aspirant. If the subad is recited continuously, its sound will lead the aspirant to eternal bliss. The *Adi Granth* does not believe

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in any other mantra except the name of the Lord. A few examples from the *Adi Granth* will give an insight into the nature of the sabad. In the words of Guru Amar Das, the sabda is the quintessence of the saint whose utterances are the truth. Guru Nanak Dev puts this important question: How can we cross the ocean of 'Samsara' without sabad? He also says, 'Sabad is the Guru and the attention the disciple.' He says again: How can a worshipper of mammon (sakta) realise the Lord without his concentration on the sabad? Without this concentration he goes through the cycle of births. Sabad of the Guru is the 'Sabad' of the Lord. Even this sabad, i.e. bija mantra or the name of the Lord, is called 'Sabad Brahm'.

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S.S.K.

SABAD (Rajasthani). When we consider 'Sabad' poetry, we ought to bear three things in mind: (a) The term is a derivation from the Sanskrit word 'shabda'. The Veda embodies the shabda; it is ultimate knowledge. Therefore, sabad also means knowledge. (b) The Vedic 'shabda' is considered 'apaurusheya' for the very reason that the word (shabda) is not man made, but has been created by God. In the Natha and Sant sects, the Guru is akin to Brahma, and the Guruvani (saying of Guru) is called 'Sabad' or 'Sabadi'. (c) The Vedic shabda is also ultimate 'power' and needs to be apprehended with single-minded faith. Similarly, Guruvani is power in life, transcending the realm of logic. Rightly, therefore, one of the compositions of Goraknath is called *Sabadi*. Ordinarily, the teachings of Gurus are called 'Anabhavani' (Anubhavavani), because they are grounded in the personal experience of saints. The saints were not, in fact, creators of literature, but devotees engaged in self-realisation.

The sabads of Gurus embody their teachings; they are spontaneous effusions of their experience in a lyrical form. The task of compiling the Guru's 'vani' was largely the obligation of the disciples. Included in the 'Anabhavni' are 'chhands' written on numerous subjects, and they were ordinarily called 'Sakhi' or 'Harjas' which could be sung in various ragas (melodic patterns of Indian classical music). A sakhi is then a composition constituting the guru's experiences. They are set mostly in dohas, though there are exceptions to this practice. The sakhis composed by the Vishnoi saints are set in numerous kinds of chhands. The Harjas is concerned with the yearnings of the self and the glory of God, and emphasises the recounting of the name of the Lord. In these poems the stanzaic pattern is based on the recurrence of rhyme.

Besides these compositions grouped under Sabad, we have folk-songs, dealing with the worship of the 'formless' God, which are also included among sabads. The lyrics composed by the gurus belonging to the Jasnathi tradition are also known as sabads.

The sabad has been understood in a somewhat different sense by the Nath sect; it denotes compositions that embody an 'infinite naad' that pervades the universe. For this reason, the Nath sect regards 'shunya' (void) as a synonym of sabad, the sound. In *Hathyoga pradeepika*, 'Shunya' and 'Poorna' have been used in the same sense. The naad or shabda is the source of creation, and represents the highest knowledge. Shunya or sabad thus comprises spiritual knowledge, personal experience, guru's teachings and exposition of doctrines.

The language of the compositions of the Nath saints is mainly Khariboli with a prominent blend of Rajasthani. Most of the copies of manuscripts, which embody these preachings, have been procured from Rajasthan. Apart from the *Sabadi* of Gorakhnath, the *Sabadis* of many other Nath gurus too have been compiled and published. These include, among others, the *Sabadis* of Ajaypal, Gareebji, Gopichand, Charpatnath, Jalandhar, Dattatreya, Deval, Nagarjan, Prithvinath, Balnath, Bharthari, Mahadev and Ramchandra (See *Nath siddhhon ki baniyan*). These works are mainly didactic and doctrinal. It may, however, be mentioned that the authenticity of several of these *Sabadis* is doubtful.

The list given above is not comprehensive. There are also available many other works, some of them lyrical compositions of the gurus; but they are not known as *Sabadis*. In Rajasthan the Vishnoi, Jasnathi, Niranjani, Nimbarka, Dadu, Laldasi, Goodada, Charandasi, Ramasnehi, Alakhia, and other sects are quite well known, and they have made significant contribution to this form of literature. Unlike the other sects, the Nimbark and Charandasi sects are devotees of the 'Sagun' God (God, with form and attributes) as against the formless one. At Salimabad in Rajasthan, Acharya Parashuramdev established the seat of the Nimbarka sect. He wrote remarkable devotional works on both the aspects of the Lord, but it would be incorrect to treat them as sabad poetry. Similarly, the teachings of Haridas Niranjani, Dadudayal, Santdas, Laldas and Lalgiri are chiefly concerned with the worship of the formless God, but they too do not fall into the category of sabad poetry. Again, the term Sabad does not cover the teachings of the Ramasnehi sub-sects, represented by Dariyav, Ramcharan, Hariram and Ramdas, though they stressed the worship of the formless. The teachings of Jambhoji, the founder of Vishnoi sect, and of Jasnathiji, the founder of Jasnath sect, have as their theme

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the worship of the formless, but with an orientation towards the worship of the 'Sagun'. Their poems, were however, grouped under sabads. In fact, there are no clear-cut guide-lines which can define with any precision as to which poems are sabads and which are not.

In his lifetime, Jambhoji composed numerous 'sabads', though only 123 of them are available. From the point of view of form and structure, all sabads are not similar. They have a lyrical and rhythmic pattern, set in the Vachinika style. The language of these works is the dialect of Marupradesh as spoken in the countryside in the 16th century. Compilers and scribes have used terms like 'Siddhantvani', 'Jambhoji ra Sabad' and 'Sabad' for the sayings of Jambhoji and they cover a variety of themes. The predominant note, however, is moral or spiritual, e.g., 'I am Brahma' and 'He is one'. Jambhoji wrote what he had to say, with brevity and clarity. And he made full use of the dialect of the common people in the countryside. This is his distinctive quality as a preacher and writer. The goal of Sabadvani is self-realization as well as the well-being of the people. It is expected of a man to perform his daily chores, reciting the name of the Lord in quiet.

Jasnathji, too, must have composed many sabads, but at present only 52 of them are available. His language is also native Rajasthani. In his preachings there are descriptions of miracles performed by Rama and Krishna, exaltation of devotees, creation of the universe, destructibility of the mundane world, opposition to the killing of living beings, importance of charity and kindness, self-realization and recital of the name of the Lord.

The lyrical padas of the acharyas belonging to the Jasnath sect have been circulating among people, mostly in the oral form. One reason for describing them as sabad is the tendency among the people to apply the term to the lyrical padas on the worship of the impersonal God.

Some of the composers of Sabads may be mentioned here—Lalnathji, Dudoji, Chaukhnathji, Panchoji, Devoji, Rustamji, Sarvanji, Paloji, Harji, Mohan, Dayalnath. It is worth noting in this context that there have been over a hundred gurus in the traditon of Jambhoji but their lyrical padas are known as sakhis and not as sabads. The structure of these sakhis ensures that they can be sung in various ragas and raginis.

The lyrical padas are widely in vogue among the people. The padas pertaining to the worship of the 'Sagun' are known as Harjas, while those concerned with the worship of the formless are known as Sabads. The sabads are current under the names of numerous saints, but it would be wrong to assume that all such sabads have been composed by them. These sabads are a special heritage of Rajasthan and are sung in different tunes and ragas. They are frequently sung during 'Jagarana' festivals when the devotees keep awake all the night. They have spread even to the remotest villages. Their subjects are God, immortality of soul, the transience of life, non-discrimination, meaninglessness of caste and creed distinctions, the ascetic way of life, company of saints, greatness of gurus, glory of sabads, opposition to idol-worship, and so on. Some of the important composers of sabads are Machhandarnath, Gorakhnath, Bharathari, Kabirdas, Raidas, Mirabai, Sadan Kasai, Ramdevji, Roopande, Gharu Meghval, Samrath, Raghubardas, Bhaironji, Bhati, Qazi Mahmood, Likhmoji Mali, Bhomji, Bhaninath Vajind, Jaitgiri, Bhajangiri, Parandas, Devji Mali, Roopji Jat, Prannath, Hariram, Gopisar, Tirlokji, Laldas, Purandas Raidasi, Lichhman Jati, etc, many of whom came from the lower strata of society but enjoyed wide respect.

BIBLIOGRAPHY: Hiralal Maheshwari, *Jambhoji, Vishnoi sampradaya aur sahitya, 2 volumes (Calcutta, 1971)*; Suryashankar Parik, *Siddhha charitra* (Ratangarh, 1956); *Gorakhbani* (Prayag, 1946); *Natha siddhon ki baniyan* (Varanasi, 1957); *Vaichariki* (Quarterly journal), Bikaner.

Hi.M.

SABAT, KUNTALA KUMARI (Oriya: b.1900, d.1938) was born in the princely state of Bastar, now in Madhya Pradesh. She spent her childhood in Burma where her father was a doctor. She had her early schooling at home where her mother taught her Oriya, Bengali and Hindi. At the age of thirteen she went to Cuttack and joined the Ravenshaw Girls' School and passed the Entrance examination in 1917. Later, she studied medicine and passed the L.M.P. examination in 1921. For about five years she served under the Red Cross Society of Cuttack, and then moved to Delhi to practice independently.

She had already made her mark as a poet of great creativity before she moved to Delhi. She now wrote poems in Hindi also and edited some periodicals too. Soon she earned a reputation as a writer in Hindi as she had already done in Oriya. She was a regular contributor to Oriya journals. Many of her poems in Oriya and her novel *Raghu-Arakhita* were published in Delhi.

She was far above narrow religious dogmas. A Christian by birth, she embraced Hinduism and later married an Arya Samaji. The freedom movement led by Mahatma Gandhi deeply moved her, and her nationalistic feelings found their expression in a long poem called 'Awhana' which was proscribed by the British Government immediately after it was published.

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As a lyric poet Kuntala Kumari's contribution is remarkable. Her poems, most of which are highly emotional, express her religious and patriotic feelings, besides her love of nature. Her sympathy with the downtrodden and the oppressed is revealed in her later poems, such as 'Oriyanka kandana' and 'Gadajata krushaka'. She has shown her excellence in writing odes too in Oriya. A robust sense of optimism and a desire for the uplift of humanity dominate her poems. Kuntala Kumari wrote a good few novels also which bring out her realistic and reformistic attitude. The characters she portrayed are usually social reformers with a progressive outlook, revolting against repression and superstition prevailing in contemporary society.

Her works, besides those mentioned above, include such poems as 'Anjali', 'Uchchhvasa', 'Archana', 'Sphullinga', 'Prema chintamani', and novels as *Bhranti*, *Parasmani*, *Naatundi* and *Kali bohu*.

BIBLIOGRAPHY: *Kuntala Kumari granthavali* (Cuttack, 1969); J.B. Mohanty, 'Uchhavasa kabi Kuntala Kumari', *Nabajugara kabi o kavyadhara* (Grantha Mandir, 1977).

J.B.M.

SABIT ALI SHAH (Sindhi; b. 1740, d. 1810) was the first Sindhi poet who wrote Marsias (Elegies) in Sindhi in memory of the martyrs. He originally belonged to Multan, but later, migrated to Sindh and settled down permanently at Sehvan.

He belonged to the Shia sect of Muslims, and called himself Jaffri, i.e. the follower of Jaffar Sadiq. He had his education under the care of several teachers.

He started his poetic career by writing 'Qassidas', the songs in praise of some noted personalities, and then turned to writing marsias and 'salams'. He wrote marsias under the influence of the well-known Punjabi poets, Mahzoon and Miskin. His first marsia in Sindhi was dedicated to Hazrat Hussain, the martyr of Karbala, which brought him praise and fame as a great marsia poet.

His compositions adhere to Persian prosody. He is considered to be the first Sindhi poet who introduced Arabic metre (Moazoon poetry or prosody) into Sindhi poetry.

Sabit Ali Shah was rather unstable in his loyalties. After the Talpurs defeated the Kalhoras, he wrote *Fateh nama* and *Zafar nama* in praise of the victories of the Talpurs. He composed satirical poems also which, however, did not raise his stature as a poet of calibre.

Sabit Ali Shah was fond of visiting the places of pilgrimage, and he went right up to Iraq in the company of his benefactor, Mir Karam Ali Khan

Among his compilations are *Sindhi marsia* (4 vols.), *Ziarat nama* and *Chiring*, an uncalled for satire on the contemporary poets.

Sabit Ali Shah's compositions are in many forms of poetry, viz. mussadas, masavi, fard, etc. His salams and marsias are heart-rending. His salam is written in the form of ghazal.

As a writer of marsia, salam and other forms of poetry and, as a matter of fact, for introducing Persian prosody into the Sindhi poetry, Sabit Ali Shah has earned for himself an important place in Sindhi literature.

R.P.

SABRAS (Urdu). Mulla Vajhi had the patronage of Sultan Abdullah Qutb Shah. Vajhi was a famous poet and his masnavi, *Qutb-o-Mushtari* (1609), narrating the adventures of a prince falling in love with an unknown princess in a dream and winning her hand after great dangers and hardships, has its own place in Urdu literature. Vajhi had narrative skill, and his narrative prose-work *Sabras* (1635) is an allegory, and it is his magnum opus. The allegory is a figurative treatment of one subject under the guise of another; it is, therefore, a symbolic narrative. *Sabras*, which has the distinction of being the first prose-work in Urdu, is an allegory of love resembling *Roman de la Rose*. It is an epitome of the conception of love, human and divine, written in rhyming prose and archaism characterising the age. The main characters are: 'Dil' (Heart)', 'Husn' (Beauty), 'Ishq' (Love), 'Aql' (Intellect), 'Rukhsar' (Cheek) and Lat (Ringlet)—all these are members of the human body. Sense-characters and moral-concept-characters are: 'Nazar' (Sight), 'Khayal' (Thought), 'Sabr' (Patience), 'Himmat' (Courage), 'Tauba' (Repentance), 'Naz' (Blandishment), 'Afiat' (Security, a city in the story), 'Zuhd' (Devotion, the mountain of asceticism in the story), 'Hijr' (Separation, a castle in the story), and 'Visal' (Union, the house of union in the narrative). The theme of *Sabras* is the natural attraction of Dil and Husn, with mystic connotations. Aql was the king of Sistan (an imaginary kingdom); his son was Dil. Convinced of his son Dil's valour and administrative abilities, the king bestowed upon him the kingdom of 'Tan' (meaning body). Dil, hearing of the life-giving properties of Ab-e-Hayat (Elixir of life), developed craving for immortality. He sent his spy Nazar to discover the source of Ab-e-Hayat. Nazar, braving hardships of all kind, reached a place named Afiyat under the king Namoos, and travelled on and on with no success.

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Resuming his journey eastwards, he got to the kingdom of Ishq, whose daughter Husn, very beautiful and intelligent, was reported to be in the know of the place of Aab-e-Hayat. The narrative proceeds with many a loose end until the marriage of Dil with Husn. At long last, Dil, guided by Himmat, had the sight of Hazrat-e-Fizr, a prophet, who having discovered the elixir of life (Aab-e-Hayat), is regarded as immortal. Dil was ecstatically glad, and began to live a happy married life with the princess Husn.

Sabras, in the last analysis, seems to be an allegorical interpretation of mystical approach to God. Perhaps, because of mystic connotations, the story seems to hang loose and the quest for the 'Water of immortality' (Aab-e-Hayat) gets a little out of focus towards the end. But this may be described as 'Ama' (a dense veil of darkness in Sufi terminology) which is not unlikely before one's attaining to 'Tajalli' (Divine effulgence). *Sabras*, being full of terms of Sufi terminology, may be regarded as a treatise on Sufi doctrines explained in the form of a narrative. Maulvi Abdul Haq was of the opinion that the narrative *Sabras* was based on the story of *Husn-o-dil*. Aziz Ahmad is inclined to the view that Vajhi benefited from *Husn-o-dil* as well as *Dastur-e-Ushshaq*. Whatever its sources, *Sabras* was a watershed in the evolution of Urdu prose; its language is purely Dakhani Urdu.

BIBLIOGRAPHY: Anisul Haq, *Sabras* (in modern Urdu, 1982); Muhammad Sadiq, *A History of Urdu Literature* (1964); Ram Babu Saxena, *A History of Urdu Literture* (1940); Shamim Anhonwi (ed.), *Sabras* (1962); T.C. Rastogi, *Islamic Mysticism: Sufism* (1982).

T.R.

SABUJA (Oriya). The Sabuja literary movement in Oriya flourished between 1921 and 1935. A group of young college students, Annada Shankar Ray, Kalindicharan Panigrahi, Baikunthanath Pattanayak, Harihar Mohapatra and Sarat Chandra Mukherjee tried to enthuse the intellectual and social life of Orissa by creating a new trend in Oriya literature. They used the word 'Sabuja' or 'green' as an emblem of life. Rabindranath Tagore had used this word in his poetry as a symbol of rebellious youth, and the eminent Bengali prose stylist, Promath Chaudhury too had published a Bengali journal called *Sabuj patra* (1914). The young Oriya writers, inspired by the *Sabuja patra*, started the Sabuja Movement in Oriya literature. Poems like 'Sabuja pari'(Green fairy, 1926) by Annada Shankar Ray and 'Sabuja bandhu prati' (To a green friend, 1926) by Baikunthanath Pattnayak set the tone of this group:

> You are fresh, you are young
> Light is thy companion...
> Why do you look back then
> All is ruined, all decayed -
> Did half-dead ever create a green world? (Baikunthanatha Pattnayak)

The poets of this group evinced a certain freshness in their form, language, and technique, besides their spirit of revolt and youthful exuberance. Initially, they started a club, called 'Nonsense Club', with a handwritten magazine, named *Abakasha*, which was later called 'Shakti Sadhana'. They began to get acceptance in *Utkal sahitya*, a powerful literary journal of the day and established the Sabuja Sahitya Samiti for the promotion of contemporary Oriya literature. *Sabuja kabita* (Green poetry), a collection of poems by these poets, was published in 1931 which showed a clear departure from the existing Oriya poetry. It ushered into Oriya literature a new trend of beauty and music, and introduced new ways of saying things with innovative patterns of rhyme and metre. Kalindicharan in his poem 'Puri temple' and Baikunthanatha in 'Muka Bhagaban' openly expressed doubts about the age-old religious beliefs. They were the first again to introduce an international awareness in Oriya literature. But the group had no deep roots in the cultural heritage of Orissa. They relied mostly on romantic love and youthful virility, and their poems often indulged in fairy-land imagination.

These writers collectively wrote a novel, *Basanti*, designed after *Barawari*, a Bengali novel. It was serialised in *Utkal sahitya*, a literary journal, and later published as a book.

Under the auspices of the Sabuja Sahitya Samiti they published thirty books in different genres, e.g. *Deshar daka*, a drama by Harishchandra Badal; *Pujarini*, a poetic drama by Mayadhar Manasinha; *Purnima*, a poetic drama, and *Patheya*, a volume of poems by Sachidananda Routray; *Saumya* and *Priyadasi*, two poetic dramas; *Amar chita* and *Mukta gadara kshudha*, two novels by Kalindicharan Panigrahi; *Tu mo maa*, a novel by Dibyasingha Panigrahi; *Sani sapta*, a novel by Chintamoni Mohanti; *Mukti pathe*, a poetic drama by Baikunthanatha Pattnayak. The Sabuja writers also started a short-lived magazine *Yugabina* (1933-1935) which left a deep impact on the minds of the intelligentsia acquainting them with world literature. It laid more stress on fiction which, as a result, achieved a new momentum. Writers like Bhagabaticharan Panigrahi and Sachidananda Routray published short stories written with a new angle.

The Sabuja group flourished till the beginning of the forties with many new entrants. Subsequently, Kalindicharan Panigrahi began to change his poetic attitude and technique under the influence of the Marxist thought and

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progressive ideas. Annada Shankar Ray had already switched over to the Bengali language as his medium of writing. Other Sabuja writers also ceased to have their earlier dedication except Baikunthanatha and Kalindicharan. The latter shot to fame with his novel *Matira manisa* (1931) and stories like 'Mansara bilapa'. While the former is a saga of unforgettable brotherly love in a joint family, the latter is a monumental achievement in the description of divine bondage symbolically represented through two animals.

The Sabuja Movement in Oriya literature can be compared with the Kallol Movement of Bengal, the Chhayavadi Movement of Hindi, and the Ravikiran Mandal of Marathi literature. Sabuja writers were initially romantics and escapists in their attitude with little concern for social or national issues, but as they matured in experience they came to terms with the multi-faceted reality of life in their poems, short stories and novels. They were greatly responsible for freeing Oriya literature from the shackles of orthodoxy.

BIBLIOGRAPHY: Kalindicharan Panigrahi (ed.), *Sabuja kabita* (Cuttack, 1931); Kunjabihari Dash (ed.), *Adhunika Oriya sahityara bhumi o bhumika* (Bhubaneshwar, 1962); Nityananda Satapathi, *Sabujaru sampratika* (Cuttack, 1979); Saratchandra Pradhan, *Kabyadhara o kabi manas* (Cuttack, 1976).

S.C.P.

SACHAL (Sindhi; b. 1739, d. 1829), real name Abdul Wahab, was son of Salah-ud-Din. He adopted 'Sachal' or 'Sachu' as his poetic name, which literally means 'Man of Truth' or 'Devotee of Truth'. He is also called 'Sarmast' because of his being in a perpetual state of trance. Out of reverence, his disciples pronounce Daraz as 'Dar-e-Raz', which means 'Gate of Divine Mystery'. Among mystic poets, his most ardent admirer and adorer was poet Bedil.

Sachal's lineage is traced to Omar Farooq, the second Caliph in succession to the Prophet. The Farooqi family was well-established in Khairpur State because of the patronage of Mir Suhrab Khan, in whose service one of the earlier elders of the family, Ahmed Farooqi, had entered and rendered a creditable account of himself. In consequence, the Mir awarded him an excellent Jagir.

Sachal was yet a child when his father died and he came under the loving care of his uncle Faqir Abdul Haq. His uncle, later, became his Murshid (spiritual guide) and also his father-in-law. Sachal's wife survived only for a couple of years, and thereafter, Sachal chose to remain single throughout his life. Sachal's grandfather, Faqir Sahibdino, was also a man of God and is said to have earned spiritual grace from Bibi Raha Basri. He had also served in the Mir's court for a short duration before he became a recluse, secluding himself in the heart of a thick and thorny bush. Shah Latif is said to have once met him and persuaded him to reveal himself to the world, so as to illumine the minds of his people.

Sachal was an Awaisi Faqir. Awaisis receive spiritual grace from departed masters, although they may also have living preceptors to kindle in them at the outset spiritual awakening. Shah was at first inspired by Yogis and Sachal by Abdul Haq. Shah then acquired celestial wings from Rumi and Sachal from Attar.

Sachal possessed mastery over Persian and Arabic, and committed the entire *Quran* to memory. Hence, he was called Hafiz, i.e. 'Memoriser of the Sacred Book', like the Persian poet Hafiz Shirazi. In fact, Sachal is called 'Hafiz Darazi' for reasons more than one. Like Hafiz, he knew the Quran by heart, sang of wine, love and beauty, condemned cant, bigotry and hypocrisy, castigated men of religion for their false pretensions, wrote mystical 'Diwans' and was ever immersed in Mansoorian ecstasy. Above all, he was, like Hafiz, so much attached to his native place that he did not leave it even once during his lifetime. For Sachal music was the food of soul. As Rumi was transported to ecstasy by the melody of the flute, Sachal was divinely thrilled by the harmony of tabla and sarangi.

'Religions', says Sachal, 'have confused the minds of men'. Men have no understanding of the essence of religions. Men of intellect indulge in arguments and disputations; and the ignorant wallow in superstition and ritualism. There is no dearth of charlatans, who know well enough how to inspire awe and wonder in the minds of the credulous'.

There is no doubt that Sachal's outward demeanour was that of a pious man of religion, but when the ocean of divinity surged within him, he indulged in utterances that were bound to lacerate the nerves of staunch and orthodox clergymen. He would say:

> By no means has Kalma made me a Muslim, Nor has Ahmed (Holy Prophet) transmitted faith to me from Arabia, Sachu is all Glorious Lord, though in men's eyes a human being.

Sachal is called 'Shair-e-haft zaban', i.e. 'Poet of seven languages'. He had mastery over Sindhi, Hindi, Urdu, Saraiki, Persian, Arabic and Punjabi. His poetry exists in all these languages in the form of dohas, kafis, ghazals and masnavis—Arabic words, expressions and quotations being interspersed at places by way of adornment and authoritative testimony. There is often an inter-mixture of Hindi and Urdu, Saraiki and Punjabi,

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Persian and Arabic. In doha form, he has also, like Shah, sung of the glory of immortal lovers: Sasui and Punhu, Mumal and Rano, Nuri and Tamachi, Laila and Chanesar, Suhni and Mehar, of the music of Bijal and mystical abandonment of Rai Divach, of king Umar's treacherous conduct and Marui's ideal chastity and her inspiring patriotic love. In all these narrations he has expounded mystical truths of true wisdom. Besides, he has, like Shah, sung of the universal beneficence of rain, the evil vagaries of the camel (mind) and the spiritual resplendence of yogis. He has also touched the themes of the respective emissary roles of the crow and the moon. He undoubtedly owed his inspiration to Shah in these themes of local colour and character, and to Rumi in his Persian ghazals and masnavis.

K.B.A.

SACHAL SARMAST JO CHOONDA KALAAM (Sindhi) contains selections from the poetry of Sachal Sarmast, compiled and edited by Kalyan Bulchand Advani, and published by Sahitya Akademi, New Delhi, in 1966. Sachal Sarmast (b. 1739, d. 1827) was one of the trinity (Shah, Sachal, Sami) of Sufi poets of Sindh. His real name was Adul Wahab and his father's name was Salah-ud-Din. But he adopted 'Sachal' (or 'Sachu', meaning truthful) as his pen name. He was an uncompromising follower of Truth and exhorted: 'Speak out the truth, care not whomsoever it offends'. He was even more in revolt against the falsehood and silly dogmas of his time. Sachal exposed the Mullas, Akhunds and Maulvis, who were the literary and spiritual directors of man's conscience in his days, and went so far as to say: "Strike the Mulla on his pate."

It is surprising that, though Sachal himself was learned and well-versed in many languages (viz. Sindhi, Urdu, Siraiki, Persian and Arabic), he did not care to record in writing his poetry. It is evident from the fact that no mansucript of poetry written by the poet himself has come to light yet, nor has such a record, prepared during the life-time of the poet by any of his disciples, survived. According to Tanvir Abbasi, who is at present engaged in preparing a comprehensive and critical edition of Sachal's poetry in Khairpur (Mirs) Sindh, the earliest manuscript that has come to light so far is an anthology of Persian poems compiled by Sher Muhammad Faruqi. It was written in Hijri 1265 (AD 1848) and contains selected poems of Sachal Sarmast in Sindhi. There are two more manuscripts of Sachal's poetry written during the last decade of the 19th century. But, the earliest and comprehensive collection of Sachal's poetry in printed form seems to be *Risalo Sachal Saina jo*, edited and compiled by Mirza Ali Quli Beg, in two volumes and published in 1902 and 1903 respectively. It was followed by another huge collection of Sachal's poetry in 1922, prepared by Agha Sufi. Both these editions lack correct text and its critical analysis. However, in comparison, the edition, *Risalo Sachal Sarmast: Sindhi kalam* (Sindhi poetry of Sachal Sarmast, 1958), edited by Usman Ali Ansari, and *Risalo Sachal Sarmast: Siraiki kalam* (1959), edited by Muhammad Sadiq Ranipuri, published by Sindhi Adabi Board, Hyderabad Sindh, are more authentic and comprehensive. Besides, *Sachal jo kalam* (Baroda, 1952) by Nimano Faqir is a valuable compilation of Sachal's poetry. Ruki Bai, a devout Hindu lady and disciple of Sachal Sarmast, became known as 'Nimano Faqir' (A humble faqir), who devoted her entire life to propagation of her preceptor's message.

Kalyan Advani, while preparing his edition of selections from Sachal's poetry, has referred to the above-mentioned printed editions and some other collections also. He has prepared a critical text of selected poems and divided it into two parts, viz. 'Choonda bayt' (Selected verses) and 'Kafiyoon' (Selected 'Kafi' poems). In each part the poetry is classified in different sections according to the subject matter. Each section contains an introduction to the philosophical thought, content and annotations to difficult words in footnotes. Besides, the work contains a brief account of Sachal's life and the central idea of his poetry. No doubt, Kalyan Advani, in this edition, succeeds in acquainting the general reader with the philosophy and poetic beauty underlying the poetry of Sachal Sarmast. It is one of the best selections edited critically. However, the need for an authentic, critical and comprehensive edition of the entire poetry of Sachal Sarmast on the principles of modern textual criticism will remain so long as it is not ventured upon and brought out. Considering the importance of Sachal's poetry, the edition prepared by Kalyan Advani has been transliterated into Devanagari Sindhi script and published by Sahitya Akademi in 1970.

M.K.J.

SACHANANDANI, PARSRAM HIRANAND 'ZIA' (Sindhi; b. 1911, d.1958), popularly known as 'Zia', was a much respected Sindhi poet. He belonged to a well-to-do middle class family. His father, who was in cotton trade, lost his fortune, and the boy Parsram could not go for education beyond three primary classes. Afterwards he learnt Urdu, without attending any regular school, to such a degree of proficiency that he could compose verses in that language. He grew up in poverty. In his formative period, he came under the influence of Ata Muhammad 'Ata' (d.1936), and wrote under the pen-name 'Ranjur' and published a collection of his early endeavours entitled

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Gulzar-e-Ranjur (1936). Soon after, he came in contact with Sheikh Murad Ali 'Kazim' (d.1954). He studied Urdu prosody under his guidance, and on his advice, Parsram changed his pseudonym from 'Ranjur' (The afflicted) to 'Zia' (The light). This change proved to be auspicious. He was employed by His Master's Voice Gramophone Company as their lyricist in Sindhi, and became very popular throughout Sindh for his lyrics, which were based on Sindhi folklore and were couched in chaste Sindhi idiom. For his literary compositions he adopted Persianised diction, as was the trend then in literary circles. He received an Award from Sindhi Adabi Board in 1942 for his manuscript *Tasvire-e-Ahsas*, which was published the next year. It is a collection of poems on Persian model with traditional imagery, on subjects like nature, love, beauty, society, etc. Being a non-muslim, he wrote 'Naat' in praise of Prophet Muhammad also. Notwithstanding the unnatural Persianised diction, the poems have a charm of their own. The long poem, entitled 'Remembrance of the native land in a foreign country', is considered to be the best in the volume. The feelings lyrically expressed through it are intense and gripping.

After migration to India in 1947, he settled in Kalyan Camp (now Ulhasnagar) near Bombay. Living in uncongenial surroundings of the refugee camp, he started writing poems depicting agony and misery of the daily life of refugees in a satirical and humorous vein and published them in Sindhi dailies under the captions 'Sigratbaza ja suta' and 'Sipahia ja sukhan'. These poems remind one of the boyhood gimmick: man's face so drawn that it looks all smiles and good cheers one way, but turned upside down becomes all sad and droopy. These poems, which have the colour and flavour of the camp life, and which made Zia the poet of the masses, still remain scattered in the old issues of the newspapers. *Alap Zia* is a selection of his post-partition period poems published posthumously in 1958. The poems are marked for their simple and lucid style and depth of feeling and humanity. However, they betray the influence of progressive movement. Zia, a gentle, modest person, was loved by children and he wrote many poems for them also, which he could not publish in a book form. He also translated and published *Jap Sahib*, *Sukhmani*, *Salok Mahla Nava* (Sikh religious poems), *Bhagavad Gita* (in collaboration with Lekhraj Aziz) and some verses of the *Rigveda*.

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N.G.N.

SACHDEV, PADMA (Dogri; b. 1940) was born at Jammu and had her initial education there. Later, she worked as staff artist with All India Radio, Bombay. Padma is the first and the best-known Dogri poetess. With four collections of poems to her credit so far, she has acquired for herself a prominent place among the frontline modern Dogri poets.

Padma is a poetess of new sensibility. She pays greater attention to craftsmanship and weaves a new kind of imagery in her poems. At the same time, on the expression level, she communicates the maximum of experience through a minimum of the means. In some poems, she ventures out to investigate the status of a common man within the Duggar society as also in the world at large. Some of her poems betray her introspection which leads to her efforts to spell out things, events, situations and experiences in a detached manner with intellectual spontaneity.

The titles to her credit are: Poetry: *Meri kavita mere geet* (1969), which brought her the Sahitya Akademi Award for the year 1971, at the young age of 29, *Tawi te chanhan* (1976), *Nheriyan galiyan* (1982) and *Pota pota nibal* (1987). The first title has been translated into Hindi. Many of her poems have been translated into Indian languages, and a few into English and Russian. For some years now, Padma has been contributing her essays on a myriad subjects to Hindi journals, and some of these have been compiled in a book entitled *Diwankhana*. A few of her selected poems have been translated into Hindi and brought out under the title, *Shabad milwa*.

Padma Sachdev has been an active member of the Dogri Advisory Board of Sahitya Akademi and of the General Council of the Jammu and Kashmir Academy of Arts, Culture and Languages.

Ve.R.

SADANANDAN, S.L. PURAM (Malayalam; b. 1926). Born at Sethu Lakshmi Puram, Alleppey district, Sadanandan passed the Malayalam Higher examination and was later sent to jail for his political activities. He was also actively involved in the well-known Punnapra-Vayalar revolt. As a fighter for national freedom, he has been awarded the Tamra Patra.

Sadanandan's first contributions were revolutionary songs. He took to full-time writing only by 1957 when he bade farewell to active politics. Today he is an acknowledged playwright with thirty-two works to his credit, including a novel, some short story collections and a book dealing with his reminiscences as a political activist. A writer with a sense of commitment to society, he has

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presented varied social problems through his plays and has won several awards at the state and the national levels. *Oral koodi kallanayi* (One more has become a thief) won him the first prize in the playwriting competition held by the Samastha Kerala Sahitya Parishat in 1955. He received the Kerala Sahitya Akademi Award for another play, *Kakkapponnu* (Imitation gold), and an award from the Central Ministry of Education for *Ithiri mannum othiri manushyarum* (A little soil and a lot of people). *Agniputri* (The daughter of fire) raised him to the status of the best Indian screen playwright in 1968. No less noteworthy is the gold medal awarded to him by the Central government for the screen play of the celebrated Malayalam novel *Chemmeen*, written by Thakazhi Sivasankara Pillai. *Kattukutira* (The wild horse) won him an award from the State government. A number of his plays have been filmed.

N.M.C.W

SADARANGANI, GULI (Sindhi; b. 1906), a well-known novelist, was born at Karachi. She is the sister of Krishna Kripalani, the renowned critic and writer in English and the first Sectretary of Sahitya Akademi. Guli joined the freedom movement and was an active freedom fighter amongst the women of Sindh. She courted arrest during the freedom struggle and spent several months in jail. Her husband, Ramchand Sadarangani, a prominent advocate of Karachi, also took an active part in the freedom movement and underwent imprisonment for several years.

Guli made her debut in literature by translating Rabindranath Tagore's novel *Gora* into Sindhi, published in 1938. But she made her mark as a writer after the publication of her novel *Ittehad* (Unity, 1941). The novel raised a controversy, as the author portrayed a Hindu heroine Asha, marrying a Muslim boy Hamid, which the critics thought was hardly the way to promote Hindu-Muslim unity. She came out with the statement that the last portion of the novel in which the Hindu boy, Ranjit, marries a Muslim girl, Zarina, had been pruned by the publishers, keeping in mind the disturbed communal situation prevailing in Sindh at that time, especially when the Muslims were in a huge majority and wielded tremendous political power in the province. Guli fulfilled her long cherished desire by publishing the second edition of the novel with a different title, *Melapi jivan* (1983).

It contains the missing part of the earlier published novel, *Ittehad*. The work depicts artistically the problems relating to inter-region (Vijay and Aruna) and inter-religion marriages (Hamid and Asha, Ranjit and Zarina), and tries to prove that the 'two-nation theory' put forth by M.A. Jinnah is not sound and fair. The novel is highly influenced by the philosophical thoughts of Gandhiji, Tagore and Aurobindo.

Guli's other notable works include: Novels: *Sadhna jo sapno* (Dream of Sadhana, 1961), *Akhireen inqilab* (The last revolution 1979); Translations: Jawaharlal Nehru's *Letters to a Daughter* and *Gandhiji*.

Guli Sadarangani is an ardent devotee of Sri Aurobindo and has often visited Pondicherry and stayed there for long periods. She has also had close spiritual contacts with the 'Divine Mother' of the Ashram. Guli has been a free-thinking person and a supporter of women's cause. She firmly belives in the equal status for women, and her writings, therefore, generally propagate these views.

M.K.J.

SADARANGAN, HARUMAL ISARDAS 'KHADIM' (Sindhi; b. 1913) is a prominent Sindhi poet and Persian scholar. After postgraduating in Persian from the University of Bombay in 1938, he started his career as Lecturer in Sindhi, D.G. National College, Hyderabad (Sindh). He was Head of the Department of Persian, D.J. Sindh College, Karachi, at the time of migration from Sindh in 1948. He obtained his Ph.D. degree from the University of Bombay in 1946 for his research work, *The Persian Poets of Sindh*. He was invited to Iran on a research scholarship by the University of Teheran during 1954-56 and obtained a D.Litt. for his dissertation in Persian, *A short History of Persian Poetry in Iran, India and Sindh*. After migration to India, he worked as Lecturer in Sindhi at Delhi College during 1948-54. Subsequently, he joined the External Services Division of All India Radio as Supervisor of the Persian Unit from where he retired in 1974. Sadarangani was member of Sindhi Advisory Board of Sahitya Akademi during 1957-77, and member of General Council as well as Executive Board of Sahitya Akademi during 1968-77.

Sadarangani came under the influence of Lekhraj Aziz (1897-1971), a prominent Sindhi poet, and acquired technical excellence in the art of poetry. His poems were prescribed for the Matriculation course of the University of Bombay in 1935, when he himself was a student of B.A. of that University. His first collection of poems *Rangin Rubaiyun* (Variegated quatrains, 1959), containing 194 quatrains on Persian model, is an enjoyable reading for closely-knit ideas. Its 108 quatrains, along with their Hindi translation in verse, were published by Bharatiya Jnanpith. *Chikha* (A shriek, 1977), a collection of free verse,

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was picked up for Sahitya Akademi Award for the year 1978. *Priha ji bakha* (The first glimmer of dawn, 1972), another collection of his poems, mostly free verse, was given University Grants Commission Award in 1981. Both the books are an expression of his personal feelings and experience of day-to-day life. The poems describe the beauty of nature, and portray exquisite emotions. In his poems one finds occasional humour and criticism of social evils. However, his poetry brings out an authenticity of experience and sincerity of feeling, and the language used is simple with a mastery over the poetic technique. Within the bounds of free verse, there is an attempt at bringing in modern sensibility. His latest book, *Khushbu jo safar* (The flow of fragrance, 1980), is a collection of 457 quatrains (Rubais), new and old, depicting various modes and eternal human experiences with sincere and deep feeling. The punch lines of these quatrains bear testimony to his excellent craftsmanship. The latest book brought out by the author is a comparative study of Shah Abdul Latif, the premier poet of Sindh, entitled *Kanwar parun patar mein* (The lotus has its roots deep, 1984). On this scholarly work, Abichandani comments, 'The element of objectivity in Sadarangani has taught him the art of standing apart. This book is the result of diligent research. Its approach is scholarly and very didactic, but the heavy severity of his style is relieved by illustrations from other Sindhi and Punjabi poets for comparison with those of Shah Abdul Latif, whose life style and poetry he has so painstakingly analysed.'

Sadarangani's other works in Sindhi include: Poetry: *Ruha d'ino relo* (Outpourings of the soul, 1963). Essays: *Kakha ain kana* (Straws and stalks, 1966). Translations: *Babarnamo* (1964) from Persian, *Guru Gobind Singh* (1966), *Umrao Jan Ada* (1978) from Urdu and *Vallattol* (1980) from English. Works in English: *The Persian Poets of Sindh* (1956), published by Sindhi Adabi Board, Karachi. Persian: *Parsi Guyane Hind Va Sindh* (1977), published by Bonyade Ferhange Iran, Teheran.

N.G.N.

SADASHIVA, G.S. (Kannada; b. 1941) is a short-story writer. An M.A. of Mysore University, presently he is Assistant Editor, *Prajavani*, Bangalore.

Sadashiva has written three collections of stories — *Maguvagi bandavanu*, *Thunakugalu* and *Nam kauli kandra*. He belongs to the Navya school. Interested in the complexity of human relations, Sadashiva probes these relations through monologues, the barriers between mind and mind. A Kafkesque situation is presented in *Sikku*, and the plight of man trapped in a situation he can neither understand nor change, and his bewilderment in a maze of human relations are brilliantly probed. The story has been presented on the television.

L.S.S.R.

SADASHIVA, K. (Kannada; b. 1934, d. 1977), one of the pioneers of the modernist or Navya short story in Kannada, was born in the rural Malnad region. Graduating from Mysore University with a Master's degree in Zoology, he held the post of Reader in JSS College, Mysore, till his death. He published two collections of short stories, *Naliyalli neeru banthu* (Water gushed out of the tap, 1957) and *Aparichitaru* (Strangers, 1971). The title story of the first collection brought him instant fame and has been translated into several other languages; it has also been filmed. The second collection secured the State Sahitya Academy Award (1972).

Sadasiva excelled in portraying domestic and neighbourly conflicts and man-woman relationships both in and out of marriage in rural as well as urban middle class life. His short stories are intensly human and touch the heart with poignant tenderness. The apparent simplicity of the narration enhances even as it strictly controls the essentially dramatic nature of the situations he depicts. He is also adept in the use of the simplest as well as the most complex symbols. Some of his outstanding short stories are 'Naliyalli neeru banthu', 'Ramana savari santhege hodaddu', 'Giddi', 'Aparichitaru' and 'Havu'.

K.N.M.

SADASHIVA RAO, PEJVARA (Kannada; b.1913, d.1939) was a Kannada poet, playwright and writer of short stories. He was born in Pejvara in South Kannada district, Karnataka. He had his early education at Mangalore and later took a B.E. from Banaras Hindu University. He subsequently went to Milan (Italy) for research in Mobile Engineering, and died there.

Sadashiva Rao's *Varuna*, cotaining 48 poems, was a posthumous publication (1952). Life and death, Nature and his country were his themes. He also reflected the conflict between the Indian and the western cultures. He also wrote three plays, *Sarapani*, *Bedigilida nari* and *Jivana shilpa*, and two short stories. In his attitude and diction, he sometimes anticipated Navya poetry.

L.S.S.R.

SADASIVA PANDARATHAR (Tamil; b. 1892, d.1960) was trained under great scholars like Pinnathur

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Narayanaswami Iyer and V. Balasubramanya Pillai Sadasivam who motivated him into pursuing research on inscriptions. He worked as Head Tamil Pandit in the Banadurai High School, Kumbakonam, for nearly twenty-five years. He began contributing articles to *Senthamil*, a literary monthly of the Madurai Tamil Sangam, and *Tamizh pozhil* of the Karanthai Tamil Sangam.

He first deciphered the inscriptions in the ancient temple at Tiruparampayam itself. Starting from there, he went on many missions to places in and around Kumbakonam, collecting inscriptions from the temples, analysing and publishing them. The renowned epigraphist Gopinatha Rao was his guide. He shot into prominence by his paper on 'Kalladam and its Age'. Articles on Karikalan, Cholan Chenkanan, Adhikaman Neduman Anji, Kalladam, Tiruvaikavoor Inscriptions, Kandar Adithan I, Karunakara Thondaiman (1923), Kulothunga Chola I (1930), Pandiyar Varalu (1940), began to appear in succeeding years.

In 1943, Pandarathar joined the Annamalai University under Pandithamani Kathiresan Chettiar and continued till 1960. There, he wrote his masterly thesis 'The Later Cholas' (1949-51) and *A Short History of the Dark Age of Tamil Literature from AD 300-600* (1955), and published the history of Tamil literature relating to 13th, 14th and 15th centuries.

The Madurai Tiruvalluvar Kazhagam conferred the title 'Research Scholar' on Pandarathar. In 1956, he was given a gold pendant and 'ponnadai' (brocade); he also received an award from the Madras Tamil Writers' Association. He was on the Board of Editors of the *Tamil Encyclopaedia* (1959). His contribution to the field of inscriptional research was immense.

S.Sr.

SADASUKHLAL, MUNSHI (Hindi; b. 1746, d. 1824), a Hindi prose writer of some historical importance, was born in Delhi. He was equally well versed in Urdu and Persian in which languages too he made some metrical compositions. He was in the service of the East India Company and spent most of his time at Chunar and Allahabad. He served the Company as Tahsildar, resigned at the age of sixty-five, and spent the rest of his life in the service of the Lord.

Sadasukhlal is one of the four pioneers of modern Hindi prose, the other stalwarts being Insha Allah Khan, Lalluji Lal and Sadal Misra. While Lalluji Lal and Sadal Mirsa wrote at the behest of their employers, the East India Company and Fort William College, Munshi, like Insha Allah Khan, was an independent writer writing for the love of it. This is the hallmark of his literary taste. He followed the prose tradition initiated by Ram Prasad Niranjani and Daulat Ram, and used Sanskrit words liberally. This form of Khari boli in which Sadasukhlal wrote was the language of the educated middle-class society of the eastern Hindi region. It was known as 'Bhakha' which he favoured, instead of cultivating the Persian-mixed Urdu patronised by the British. The deplorable neglect of Bhakha made Munshi remark, 'Rasmo rivaz bhakha ka duniyan se utha gaya' (People have abandoned the Bhakha). Although Munshi's prose style did not set a pattern for the posterity, he did a yeoman's service to the cause of Hindi at the initial stage of its development. His works include *Sukh sagar* (excerpts from *Vishnupuran), Mantakhbuttavarikh* (autobiography), and *Hindi bhasha sar.*

Sur. G.
S.D.M.

SADD (Punjabi) is a genre of Punjabi folk-poetry. The term 'Sadd' literally means 'a call' and is derived from the Sanskrit term 'Shabda'. Accordingly, it refers to a particular variety of Punjabi folk-songs in which a passionate and endearing call is addressed to the internal addressee of the poem, usually a parted lover. The lyrical expression of such intense emotional situations has given rise to a certain style of singing also. Apart from the folk poets, the genre of sadd has been successfully exploited by some of the medieval and modern Punjabi poets.

The thematic and stylistic features of sadd can be summarised as follows: (a) It usually expresses the intense suffering of the parted lover; (b) Intense emotional situation expressed in it virtually turns into a cry of anguish; (c) Stylistically, the internal addressee of the poem assumes the central position in its poetic structure; (d) A certain variation of the above theme is discernible in the sadds of medieval and modern poets. A disctinctive style of singing has, however, come to characterise it; (e) It uses lyrical as well as narrative modes of expression.

This mode of poetic expression is as old as the folk-poetry of Punjab. Consequently, its origin and development cannot be assigned to a particular date. The anthologies of Punjabi folk-songs are full of short lyrics, which can be properly considered sadds. These lyrical compositions are traditionally sung in their unique style even by the Punjabi folk-singers today. The parted lover in these sadds is often symbolized by any of the medieval romantic heros of 'Qissas', viz. Punnu, Mirza, Ranjha, etc. The following famous lines of a very popular sadd

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represent the genre:

Hai ve Punnu zalima!
Dilan dia mehrima
Sutti nu chhor ke na jana i oey

(Punnu! O cruel one,
O sharer of the heart's secrets
Do not go away, leaving me asleep)

The next important stage in the development of this genre is evidenced in the Qissa of *Mirza Sahiban* written by Pilu. The dominant mode of this Qissa is the narrative, but the poet uses the structural principles of sadd to heighten the tragic effect of the story. Moreover, this Qissa is sung by folk-singers in the style proper to sadd. Here the genre of sadd undergoes a very significant expansion. What was originally a structural property of short lyrics (folk-songs), expands into the narrative world of the Qissa poetry giving a new dimension to its thematic and stylistic features. Many other less known Qissa poets also followed this principle.

Sundar, a contemporary of Pilu, also composed sadd which is included in the *Adi Granth,* Raga Ramkali. Here the poet tries to expand the thematic situation of the genre by introducing spiritual values of Gurubani, while retaining its essential structural features.

In the modern times, this genre has been fruitfully exploited by Punjabi poets. *Aj akhan Waris Shah nu*, a short poem by Amrita Pritam, can be considered an apt instance of this genre, expressing the poet's anguish at the tragic events of 1947. Here also a new type of thematic variation is clearly evidenced. The poet gives a passionate call not to the lover, but to the writer of the love narrative *Qissa Heer* (Waris Shah).

Some of the recent poems, written by Punjabi poets in Pakistan, also experiment with the structural principles of sadd. They have tried to combine the genre of sadd with that of the ghazal. This intertwining of the two genres creates a new situation in literary expression. In fact, the sadd is not an appropriate form for modern poetry, as it does not respond to the demands of expression of the modern sensibility.

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Jagb.S.

SADHABAR EKADASI (Bengali) is a complete dramatic farce by Dinabandhu Mitra, first published in 1866. A subsequent edition appeared in 1870; no copy of the text first published is extant.

In this farcial drama Dinabandhu, like his predecessor Madhusudan Dutt, neatly delineated the arrogance and perversity of the 'Young Bengal' group which is representative of his literary genius.

The excellence of *Sadhabar ekadasi* lies not in its plot. There is a dearth of events and change in surroundings, though that does not make the play monotonous, as its eventlessness has helped the crystallisation of humour in it. The scenes are full of refreshing naturalness and the entire farce has been made lively by its excellence in the dialogue. A scrutiny of the dialogue will also reveal the social stamp of the period and, as a result, the characters have become extremely graphic, lively and realistic. The central figure is Nimchand Dutta and it is no exaggeration to say that he is almost everything in the play, as one finds the simultaneous presence in all his scenes of a resurgent Bengali intellectual and a moral deprave. The reader/spectator deeply realises Nimichand's pangs of frustration which his drunkenness and debauchery have not redeemed. The redeeming feature, however, is not altogether lost. The hypocrisy of Atal and Kanaram, the Deputy Magistrate, is intolerable to him, and he does not hesitate to expose the stupidity and self-conceit of the Deputy:

Nimichand: I wish I could build a hut close to the monument in Gader Math where I could confine the Deputy Babu and bring the news through the print to the effect that from the mofussil a queer animal with a 'pagari' (headgear) has arrived. People could have a view of him with an entry fee at the rate of rupee one per head for the older, eight annas for the younger, women without fee.

Atal: Why should women-folk be allowed free of charge?

Nimichand: Will they consider it worthwhile to see this wretched creature with a fee.

Bankimchandra had objected to its publication on the ground of obscenity, but the author paid no heed to it. Even now one may find fault with it for the same reason, yet Dinabandhu has received unstinted praise from serious readers for the literary excellence of the play.

U.B.

SADHANA (Assamese), a social novel by Dandinath Kalita, was first published in 1928 and adjudged the best novel for the Asam Sahitya Sabha Award. From the historical point of view the novel is important inasmuch as

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it ushered in a new era in the history of Assamese fiction by taking up the theme of social reconstruction. Not that social novels were not written earlier; at least half a dozen novels based on social themes were published before *Sadhana*. They, however, lacked depth in character-delineation and analysis of social problems. *Sadhana* marked a step forward in the art of fiction-writing on social problems.

The story deals mainly with two characters and their confrontation in a small town with hypocritical and self-seeking persons who malign and bring all sorts of fabricated accusations against the two principal characters anxious to bring about a social change by resorting to Gandhian methods of social reconstruction. The two main characters are Dinabandhu, an educated young man of idealistic temperament, and Prabha, an educated beauty who has high regard for the former for his ideals and values of life. The reactionary elements in society, formidable on account of their political leverage and social status, try to thwart the attempts of Dinabandhu and his fair companion to bring about a change in society. Prahba, the centre of attraction for the self-seeking group, serves as a teacher at a girl's school, newly established by Dinabandhu with a view to educating the girls of the town steeped in ignorance and superstition. The clique tries to lure away Prabha so that she could be used to fulfil their sensual desire. Having failed to do so they vilify her and spread malicious stories about her relationship with Dinabandhu, but the two of them weather the storm and succeed in restoring their image in the eyes of the people. The scheme for reconstructing society on the basis of Gandhian ideals is vigorously pursued, and they enlist another social worker, Usha, to help them in their endeavour.

Besides showing the conflict with reactionary forces, the novelist has depicted the gradual development of love between Dinabandhu and Prabha which, however, takes a different turn with the arrival of Usha on the scene. Fascinated by Dinabandhu's idealism, strength of character and capacity for hard work, Prabha was drawn towards the young man, and her love deepened with the march of time. Now Usha too feels attracted towards Dinabandhu, though the latter does not betray any sign of reciprocality. Thus a love triangle is formed with two maidens seeking one man's love. The complication is ultimately resolved by the withdrawal of Prabha who decides to lead the life of a spinster, dedicating the whole of herself to the cause of social work.

The novelist has also drawn the picture of a fallen woman in the person of Rambha, who maintains illicit relations with several men, even though she is already married. Ultimately, she ends up in the red-light area of Calcutta.

Although the novel broke a new ground in handling social problems and domestic relations, it is not wholly free from constructional defects or from the writer's personal prejudices. The reformist zeal of the novelist frequenlty interferes with the progress of the plot, and some of the characters appear as stereotypes. There are also a few sensational incidents which erode the realistic tone of the work. In spite of these shortcomings, however, the novel is noteworthy for unmasking the smugness and hypocrisy of the so-called pillars of society and for ushering in the social novel in Assamese literature.

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S.S.

SADHANA (English) is a philosophical treatise written by Rabindranath Tagore and published in the year 1913. The author's collection of essays is his first significant prose work in English that affirms a harmonious view of existence and sane living. The poet's experience is the total collective experience of Indian life, reinforced by the experience of the rishis and great saints like Buddha. The outpouring of the human soul, Tagore feels, is more profound than the reasoned account of metaphysics.

The book was written during a period of acute conflict and its resolution in the life of the author. Tagore's struggle is against the conservatism of Brahamins and the oppressive British rule. The artist seeks for spontaneous joy in the realization of love, beauty and the infinite. Participation in the rhythm of life makes for the creative unity of life and art.

Tagore deals with the relationship between the individual and the universe in his first essay. The western civilization has pitted man against the rest of creation; man feels himself superior to the universe and exploits it for his needs. He and the universe he lives in are aliens. The poet, however, discerns a close relationship in India between man and nature, between life and creation. This sense of kinship he discovers even in the wide open spaces of the universe.

The second essay explores the meaning of soul-consciousness. Man must liberate himself from the thraldom of desire—the prison of self. The creator and his creation are not inseparable. The poet is harking back to the Upanishadas and says: 'My world will light up a hundred different lamps with thy flame and place them

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before the altar of thy temple.' Tagore believes that in order to live a life of good, it is imperative to perceive the wholeness.

The last two essays are an elaboration of his views expressed earlier. It is only the separate self that leads to attachment. Detachment lies in merging the self in the universal self. The sense of oneness is to be found not in freedom from action, but in freedom in action. The path of realization opens up in love, truth and beauty. Tagore the humanist affirms that the great souls are those who reveal the true meaning of the Self by giving up the self for the love of man. In the process, they face calumny and persecution, deprivation and death.

The meditative Hindu and the modern European seek a broader meaning of life in historical and cultural contexts. The western civilization has disillusioned them by its ceaseless pursuit of self-gratification. The true meaning of self can be realised only through a striving for union with others and with God, which is the true yoga. Love is participation in the life of goodness, truth and beauty, which is infinite.

B.R.N.

SADHU, ARUN (Marathi; b. 1942) is a freelance writer and journalist. After taking his B.Sc. from the University of Nagpur, he was trained as a journalist. He had a stint with Marathi journalism, and then switched over to English journalism, joining *Indian Express*, specialising in extremely balanced political feature-writing free from any ideological bias. He also worked as a special correspondent to *The Statesman* for a few years and then became Editor of *The Free Press Journal* (1988-89).

Sadhu started writing in the early 70s. From his early works such as *Mumbai dinank* (1972), *Sinhasan* (1977) and *Ani Dragon jaga zala*, he moved to more matured and introspective stage in *Bahishkrit* (1978). His innovative novel *Mumbai dinank* (1972) had already showed promise of vigorous fictional energy. A commentary on the metropolitan plurality of culture, the novel offers a kaleidoscopic view in varying shades from deeply personal and reflective to the perceptively social, political and satirical, confronting the reader with changing realities and social values. *Sinhasan*, on which a feature film was made with the same title, found Sadhu wandering in the twilight region between the serious and the popular. His treatment of current topics, especially the game of power, is marked by the candour and frankess. His next novel, *Bahishkrit*, shows an identity crisis for a newly educated youth hailing from a low caste. The ideological trauma that he faces on the professional front is as tortuous to him as the emotional humiliation he has to suffer in this personal relationship owing to caste discrimination. The novel is a sad tale of a battle lost. *Shapit*, another novel written in the same spirit, brings out with devastating effect the predicament of the some other depressed classes. His two other novels *Sphot* (1978) and *Trishanku* show him in an altogether different light as a sensitive writer of science fiction.

His first collection of short stories *Binpavasacha divas* (1983) was followed by *Mukti* (1986). Sadhu's short stories delve deep into human psyche, penetrating layers of consciousness, addressing to the chemistry of human relationships. He tries to identify the seeds of conflict in the basic instincts of human nature. His pictorial style gives his short stories the quality of a portrait complete in itself showing his craftsmanship in a new medium he has chosen to explore.

Sadhu's only play *Padgham* (1986) was an innovative experiment in dramatisation of youth movement. The novelty of his treatment in a way isolated him from the popular stage trends of Marathi theatre. The play has no regular plot, nor is it a story of any particular individual or class. It presents the conflict between the power of establishment and the challenges encountered by the younger generation demanding a change. It also shows how the establishment tries to resist the change through means fair or foul, leading inevitabiealy to confrontation. The play ends on an optimistic note indicating that such confrontations may not get the desired success but they never go altogether waste either. In fact, through such defeats only the indomitable sparks of struggle illumine the future.

Shodhayatra (1989) is an anguished quest for identity marked by a close questioning of the purpose of existence. The central character is an intellectual who has had the best of both the worlds, material and spiritual, asking himself "what next?" Forceful psychological overtones, the inexorable process of socio-dynamics and the hope of finding suitable solutions for the many ills that have beset social and individual existence make the novel interesting.

A.De.

SADHU SINGH 'HAMDARD' (Punjabi; b. 1918) is a poet, journalist, novelist and critic. He was born at village Paddi Mottwali in Jalandhar district. He did his M.A., LL.B. and Ph.D. from Punjab University. He took active part in the Akali National Movement and entered the field of journalism with his appointment as Sub-editor of *Vihar Sudhar, Khalsa and Khalsa, Advocate* (Weekly) and the daily *Ajit*. After Independence, he took over charge of the editor of the daily *Ajit*, published from Jalandhar. In

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recognition of his services as a journalist, he was honoured with Shiromani Patrakar Award by the Punjab Government in 1967. He has been President of the Kendri Punjabi Lekhak Sabha, and Member of the Advisory Board of the Department of Languages, Punjab Govt. and Executive Board of Sahitya Akademi.

Sadhu Singh Hamdard is a prolific writer and some of his significant works include: Poetry: *Ghazal* (1963) (which received Punjab Government Award and Dr. Tarlok Singh Trust Award), *Ghazal de rang* (1974), *Rang sugandh, Modern ghazal, Vas suwas, Cocktail;* Novels: *Ankh* (1976), *Zeenat Bhagel Singh, Takkar, Make-up, Gandharv vioh;* Short stories: *Bharat machda raha, Kinna badal gaya insan*; Essays: *Taqsim Punjab*; Traveloge: *Akin ditha Roos* (1971); Criticism: *Kav nirnay* (1975).

Ph.M.

SADHU, SHYAMLAL (Kashmiri; b. 1917), a Kashmiri writer, was born in Kashmir and had his schooling there. He did his M.A. from the University of Delhi in 1938. He was formerly Principal of Government College, Baramulla; as Professor, he had also taught English there. After retirement from Government College in 1972, he joined as Principal, V.B. Women's College, Srinagar.

Sadhu's first work was in English, entitled *Folk Tales from Kashmir* (1963), which brought him the State Cultural Academy Award in 1965. The work is a collection of Kashmiri folk-tales translated into English. Sadhu's first Kashmiri book, *Vutsha Prang* (The magic carpet, 1966), is a children's book which deals with scientific discoveries and evolution of man. The book received an award from the Ministry of Cultural Affairs in 1966. *Birbal* (1965), the only creative work of the author is a play not exactly suitable for performance either on the stage or on Radio. Sadhu is rather known for his translations that include *Don Quixote,* the world famous classic by Cervantes, *Qassas* (1971), translation of world famous short stories, *Vethi Hind Malar* (1968), translation of tales relating to the historical events recorded by Kalhan (11th c.) in *Chronicle of Kashmir* or *Rajatarangini,* and other historical events recorded by Hassan Khoihami (1833-1898). At the instance of the State Cultural Academy, Sadhu translated the world famous short stories, which were collected in a book entitled *Shahkar* (The masterpieces), published by the Cultural Academy in 1976. Among other stories, it includes *Kabuliwallah* (Tagore), 'God sees the Truth' (Tolstoy), 'Diamond Necklace' (Maupassant) and 'Usne kaha tha' (Chandradhar Sharma Guleri).

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Ba.A.

SADHUKATHA (Assamese). All Assamese folk-tales, whether humorous or moral, or full of wonder, are known as Sadhukatha, the prefix 'sadhu' implying that at one time the sadhus or traders used to carry news as well as tales from place to place.

The Assamese Sadhukatha is a part of the Assamese folk-literature. The collected experience of people down the centuries is embodied in this literature. It imparts a view of life of the earlier historical times. The agricultural man passed through various experiences and built up a body of comments in the form of statements based upon these experiences. He was also aware of every object necessary in his world, however agricultural or primitive it may be; and the sorrows and laughters, love and marriages, customs and rituals which occupied his world were reflected in folk-literature. It also reflected, in general, folk-belief and folk-tradition. This literature provides a type of 'burumji' for its social life, showing society's blind faith, sayings, customs, religious preoccupations, and its world of imagination and thinking. Such constituents of folk-literature are also present in Sadhukatha. Behind the epithet 'sadhu' is the implication of the good, the saintly, and what befits a sage, what is moral and what is right to follow.

In the earlier times the old folks used to refer to Sadhukatha as Saudakatha. In Sanskrit the word 'sadhu' also means a merchant or businessman, and the word 'sauda' was more commonly used than 'vanik' for a businessman. Sometimes the merchant, after long wanderings, used to return home with varied experiences and numerous tales he had collected in different countries, and he would narrate them to a willing audience. In course of time the 'Saudakatha' came to be known as 'Sadhukatha'. In the Assamese language Sadhukatha has for its characters birds and beasts, such as jackal (which is quite common), hawk, monkey and tiger. The combat of cunning between the jackal and the monkey is frequently narrated with a moral at the end. The jackal appears as cleverness personified and the tiger, despite its fearsomeness, is always an idiot. Some kathas deal with the supernatural, while others treat various natural objects as personified characters.

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Sh.Ba.
Pr.G.

SAFI SYED ALI LAKHNAWI (Urdu; b. 1862, d. 1950) was born and brought up at Lucknow. He had early education in Arabic and Persian, and later learnt English

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In 1895, he established a literary society called 'Dairae Adabia' (Literary circle), where subjects were announced and poems on those subjects recited. This was a radical change in the old practice of composing the traditional ornate lyrics (ghazal).

It is said that he wrote about one lakh verses, and a collection of his poems, entitled *Diwan-e-Safi*, was posthumously published. He has written long poems on the life of a number of leaders.

Safi is known for his poetry on the subjects of national and social reform. He also translated into Urdu poetry about 1200 Rubias (Quatrains) of Omar Khayyam. His other works include *Lakhte jigar* and *Sahifatul Qaum* which contain his poems on national and social reform.

R.G.

SAFIR BILGRAMI (Urdu; b. 1833, d. 1889), Sayyid Farzand Ahmad Safir Bilgrami, disciple of the great poet, Ghalib, and author of the famous 'Tazkirah', *Jalwa-e-Khizr*, was born at Marehra (U.P) in the house of his maternal grandparents. His father's name was Mir Sayyid Ahmad. At the age of two Safir was shifted with his mother to Bilgram (U.P.), where he lived for about two years. He then went to Arrah (Bihar) and settled there permanently. Thus, though Safir was neither born at Bilgram nor did he pass his life there, he had great respect for the homeland of his forefathers. He regarded Bilgram as his home and identified himself with it, as the past-position of his pen-name, Bilgrami (of Bilgram) suggests.

Starting his formal education in a 'maktab' at the age of seven, he got proficient in the Urdu and Persian languages. As a child, he had a wonderful memory, and he cultivated the habit of collecting books at the tender age of eight. He is said to have started writing prose when he was hardly nine years old. He diverted his talents towards poetry at the age of 14, and for the next two years or so would compose mostly Persian poetry, the outcome being a Persian masnavi and a collection of Persian ghazals. In his sixteenth year, he turned to Urdu Poetry. Safir was the last and final of the several pseudonyms he adopted. The young poet approached several master poets for guidance, the most prominent being Dabir Lakhnavi and Ghalib. With them Safir had close relations. Eventually, he got his poetic compositions corrected by Ghalib through correspondence.

Safir Bilgrami lived in Patna (Bihar) for about eighteen years, where he gradually developed a fairly large circle of disciples and followers, and earned name and fame. Nevertheless, he preferred Arrah to be his permanent abode and eventually died there, leaving behind an enormous line of disciples and a long list of books.

Safir was a prolific and versatile author. He was a poet, a critic, a researcher and a historian. As a poet, he tried his hand at all the prevalent forms of Urdu poetry, viz. ghazal, qasida, marsia and masnavi. During his not-so-long life span of about 56 years, he wrote many books. His disciples give him credit of writing as many as 697 works. Notwithstanding this unbelievable number, it is a fact that Safir was the most productive of his contemporaries. His most-known works include: Poetry: *Safir-e-Bulbul* and *Khum Khana-i-Safir;* Prose: *Jalwa-e-Khizr* (Vols. I and II), *Tarikh-e-Bilgram* (Part I), *Rashhat-e-Safir, Mahsharistan-e-khayal.*

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M.H.K.

SAFIR, PRITAM SINGH (Punjabi; b. 1916). Born at Malikpur in Rawalpindi district, now in Pakistan, Safir's father, Sarder Mehtab Singh, who served as headmaster of Shri Guru Arjan Dev Khalsa High School, Tarn Taran, was one of the leading Sikh political activists. After graduation from Khalsa College, Amritsar, Safir qualified for Law from the Law College, Lahore. He started practice at the Bar at Lahore in 1938. He moved to Delhi Bar as a consequence of the Partition, where he came to be elevated as Judge of the High Court, Delhi, in 1969.

Rooted in the soil and classical sensibility, and yet remaining abreast with the modern perceptions of the avantgardists, Pritam Singh Safir is a unique phenomenon of the forties, the decade known for the proliferation of Punjabi letters. Author of as many as ten collections of poems, he ranks among the most pervasive poets in the language in recent times.

His first publication brought out in 1939 was a collection of one-act plays entitled *Panj natak*. It was followed by a series of poetry books: *Kattak kunjan* (1941), *Pap de sohle* (1942), *Rakt bundan* (1949), *Raag Rishmani* (1946), *Aad jugad* (1955), *Sarab kala* (1966), *Guru Gobind* (1966), *Anik bistar* (1981), *Agam agochar* (1981), *Sanjog vijog* (1982), and then an omnibus volume containing all his works, entitled *Sarab nirantar* (1987). The only prose work he has authored in Punjabi is *Dhur ki bani* (1975). *Ten Holy Masters and Their Commandments* (1980), *The Tenth Master* (1983) and *A study of Bhai Veer Singh's Poetry* (1985) are his three prose works in English

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Literary recognition came to him in the shape of various awards including Shiromani Sahitkar Award of the Punjab Government in 1966, Sahitya Akademi Award in 1983 (on *Anik bistar*), Sahitya Vicharmanch Award in 1987 and K.S. Dhaliwal Award in 1988.

Safir entered the realm of Punjabi letters with a distinctive character in his verse that he has maintained all these years. Stalwarts like Bhai Veer Singh, Mohan Singh and Dhani Ram 'Chatrik', with whom he rubbed shoulders, failed to influence his style and approach. An island in himself, it has also not been possible for anyone coming after him to emulate him. Though he liberated himself from the rigidities of traditional forms, including those conforming to metre and rhyme, he continues to avail himself of the musicality of rhyme in a highly subtle and skilfully fabricated patterns. Having drunk deep at the fount of thought and idiom of the Sikh scriptures, Safeer's verse has metaphysical overtones and scriptural idiom. Time and gain he gives the impression as if words fail to keep pace with the torrential outburst of his emotions. Temperamentally highly impetuous, at times his imagery has a riot of colours.

A great admirer of Guru Gobind Singh, the tenth Sikh Guru, he hightlights higher values of truthful living and impeccable conduct of life. There is an unmistakable strain of mysticism in his poetry, though he tries as best as he can to retain his feet on the earth and take care of the social reality. No deviation from the determined path, no flirtation with the new models of the 'new' writer, and yet he remains 'new'. The familiar-unfamiliarity of his thought, his preference for sophistication of expression loaded with personal idiom resulting in turgid flow of verse, makes his reader pause and reflect what the poet is trying to communicate.

With the spiritual strand in his temperament and his pre-occupation with metaphysics, he often seems to take a cynical view of worldly love.

Indian mystics believe that it is 'ishq majazi', worldly love, that in due course converts itself to 'ishq haqiqi', spiritual love. Safir seems to follow this dictum, but the craftsman in him is so skilful that his reader hardly ever perceives when he slips from one into the other.

Safir is an artist who arrests with the passion of a mystic the moments of self-confrontation against shadows of the physical love of a common mortal. This is an awareness of a mission in Safir's poetry, an urge for a higher meaning, the quality of soul.

K.S.D.

SAGAR DEKHICHA

SAGAR DEKHICHA (Assamese) is an important volume of poems by Devakanta Barooah, representing the last phase of romanticism in Assamese literature. It also reflects a modern, analytical attitude towards life. Though the anthology was first published in the year 1948, the poems were actually written during or before the Second World War. Many of the poems show the influence of Browning and Eliot on both the style and the sensibility of the poet.

The central theme in *Sagar dekhicha* is love. Though Devakanta Barooah is basically a romantic poet, he has an analytical mind which can examine the romantic ideal of love. This outlook was something new in Assamese romantic literature; for example, one can point out 'Devdasi', one of the poems in *Sagar dekhicha*. In this poem the tradition of devdasis attached to temples, sacrificing their life by offering their love to a god, has been questioned. The poet asks if there is any justification to uphold the practice. Does a god accept such love? Is there not enough of it in heaven offered by the celestial nymphs? The offering of love to one who is already surfeited with it has been compared to the offering of a meagre meal by a poor person to a rich man. An element of social consciousness is thus reflected in the poem. The poet questions the established values of religion and society, and descends from the ethereal love of the romantics to the earthy world of mortals with human failings and foibles.

In his poems 'Kalang parat majnisa', 'Asarthak' and 'Aprakas' addressed to his beloved, the poet comes to terms with reality even in his yearnings for his loved one. He also brings out the fear of the unknown and darkness, and confirms that death is the limit to our strivings. The awareness of death in the living world is the result of the onslaught of harsh urban industrial development on our life. In the thirties, industrialisation had not taken a big stride in Assam, but it made an impression on the poet's mind and his writings. Devakanta has also portrayed man's courage, strength and conviction in spite of fate's machinations and death's ultimate limiting factor.

Apart from the romantic tone in *Sagar dekhicha* we find in it the poet's belief in man's simple life in such poems as 'Pragati', 'Prithvi' and 'Rahasya'. This tone is sometimes again mixed with a satirical view of the social preoccupations. 'Lachit Barphukan' is an apt example in which the poet ridicules the degradation of Assam and stresses the high ideals of Barphukan.

In the third edition of *Sagar dekhicha* four more poems were included. These poems belonged to the fifties and the middle of the sixties. 'Mor desh manuhar desh' is one of the poems where we hear the tone of national

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integration and a call to unite and stand against the enemy of India. The poem was written in the wake of the Chinese aggression against India. 'Ami duar mukali karo', a poem written later, expresses fear and false progressivism. 'Eti prathana', another poem, reflects the uncertainty of the modern mind which has lost faith in both self and love.

The most noteworthy aspects of *Sagar dekhicha* are its dramatic expressions, the spontaneity of rhythm and the rich flow of language. The poems in *Sagar dekhicha* reflect the romanticism of the thirties, the sense of insecurity of the forties, and the disillusionment and consequent helplessness of the fifties and sixties.

Nir.B.

'SAGAR', JAGANNATH DAMODARDAS TRIPATHI (Gujarati; b. 1883, d. 1936) was born at Jambusar in district Bharuch of Gujarat. He had his Secondary education at Jambusar. In 1904 he came into contact with Swami Swayam Prakash, and studied philosophy and religion under his guidance. In 1909 he began writing poems under the pseudonym of 'Sagar'. He spent some time in the Himalayas, seeking spiritual illumination.

Sagar was a poet of buoyancy and is known as Mast Rangna Kavi. He blended Sufism and Vedanta in his poems. He adopted the imagery and style of the sufis and the form of ghazal. His poetic works are *Thakelun hriday* (The wearied heart, 1909) and *Diwane Sagar*, Parts I and II (The lunatic Sagar, 1916 & 1936). *Thakelun hriday* is a long narrative poem with a few songs interspersed in between. In this work the poet has experimented with free verse. *Diwane Sagar* contains his ghazals on various themes, social and personal. The best of them deal with the inner life of the poet—the longing of the individual soul, seeking union with the Universal Soul. Besides the ghazals, he has also tried his hand at other poetic forms such as garba (dance poems), bhajans, dramatic lyrics, and songs. His ghazals are compiled in *Gujarati ghazalistan* (1913) with a commentary on each poem. He has written some dialogues also on historical events. His letters were posthumously published in *Patraresha* (1938) which throw light on several facets of his life.

C.M.

SAGAR, LAHAREN AUR MANUSHYA (Hindi), published in 1956, is Uday Shankar Bhatt's novel which presents the life and struggles of fishermen. The mid-fifties was the period when the regional novel was taking shape in Hindi. The locale of this novel is the village of Varasova, near Bombay. The sea is the symbol of supreme power that dominates the lives of the fishermen. Not only is it a means of subsistence for them, but is also an agent of Nature that plays an important role in shaping their life-style, their thinking, their values and their conduct. The waves are the symbol of their consciousness. There is nothing attractive in the life of these unlettered, unsophisticated people except their human sensibility which impresses us by its genuineness.

The plot of the novel falls into four divisions named after the three main characters—Ratna, Manik, Ratna aur Manik, and Yashawant. Ratna represents the innate power of women, Manik the hedonistic values of society leading to degeneration of man, Yashwant the old tradition, partly worn out, though partly still vital and potent.

The novel has all the elements of a regional novel, focussing on the life of the people of a particular area, their customs, traditions, rituals, values and language. The theme centres round Ratna, a Kroli girl, discontented with life in Varasova and longing for the colourful life of Bomaby. She rebels against the convention but fails in her pursuit; yet she is undaunted in spirit. Her parents, Viththal and Vanshi, are better off than others in the village. Theirs is the only family which owns a pucca house, can afford a servant and send the child to school. Though Ratna could not complete her studies up to the intermediate level, yet her education made her familiar with the modern world. She is dissatisfied with the life-style of the fishermen and would not like to marry the village boy Yashwant. Incidentally she comes into contact with Manik and is trapped by his flamboyance. She dislikes the tea prepared at home but relishes the canteen tea. The faces on the cinema screen haunt her, but she dislikes the faces of the fishermen in her village. The attraction of Bombay makes her marry Manik, and now begins her encounter with some harsh realities. Deceived at every stage by Manik, she comes back to village. Next, she comes across Dhiruwala, a law practitioner, but his wantoness dismays her. Ultimately, she meets Dr Panduranga, a man who lives for his ideals, and she settles down with the job of a nurse in a dispensary at his behest.

The novel presents, in fact, not only the struggle of Ratna, but the socio-economic realities of life. Unlike other sections of Indian society, the fishermen's community is a female-dominated community. It is woman who is incharge of the house. The men go to the sea; when they come back, they drink and enjoy themselves. It is the women who go out to sell the fish and run the household. With them sexual morality too is not very rigid; in many cases it is a means of augmenting the family's income. The

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novel is, indeed, an authentic document on the socio-economic life of the Varasova fishermen.

The author's treatment of the theme is quite lively and credible. The reality of the situation is brought home by the use of the local dialect. It lays bare the sufferings of a poor community, and the stress and strain in the lives of persons exposed to feudal exploitation and individual licentiousness.

R.R.P.

SAGARANANDIN (Sanskrit; 11th c.) was a great writer on dramaturgy. His treatise *Natakalakshana-ratnakosha* is very famous, and has long been considered a source book on the principles of drama. While determining the date of a writer, it is useful to know a few historical details. Sagaranandin quotes in his work some verses from *Viddhashalabhanjika* and *Karpuramanjari* of Rajashekhara (last quarter of the 9th c. AD). Sarvananda wrote his commentary on the *Namalinganushasana* (Amarakosha) in AD 1158-59 which contains a few quotations from the *Natakalakshana-ratnakosha*. According to this evidence, Sagaranandin's date may be fixed to the second half of the eleventh century. No details about Sagaranandin's life can be known from his work except that he was born to the family of Mukuteshvara Nandi. Some scholars are of the opinion that Sagaranandin was a Jaina or a Buddhist. However, the author salutes Lord Shiva in the first verse of the work.

Besides Bharata, Sagaranandin refers to a number of important ancient authorities on Indian dramaturgy in his work, such as Matrigupta, Pahula, Ashmakutta and Nakhakutta, and attaches considerable importance to Matrigupta's views, in particular. Many later writers on dramaturgy have drawn extensively on *Natakalakshana-ratnakosha*. Vishvanatha, author of the celebrated *Sahitya darpana*, is indebted to Sagaranandin while considering the examples of Upa-rupakas and related illustrations. Saradatanaya, author of *Bhava prakasha*, has borrowed many ideas and illustrations from Sagaranandin's work. Such references indicate that *Natakalakshana-ratnakosha* occupies an important place in the history of Indian dramaturgy.

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H.V.N.R.

SAGHAR NIZAMI (Urdu; b. 1905, d. 1984), real name Mohammed Samad Yar Khan, son of Sardar Mohammed Ahmad Yar Khan, was born at Aligarh. His great grandfather, Nawab Mohammed Abdur Rahman Khan, was the ruler of Jhajjar (in Haryana), who was martyred in the revolt of 1857. He was educated privately at home in Aligarh and was well-versed in Persian, Urdu and English. He married Zakia Sultana Nayyar, herself a noted poet, in 1943. Immediately after his marriage, he shifted to Pune and wrote songs and dialogues for the film 'Man ki jeet' of Shalimar Pictures. He wrote stories for films produced by Minerva Movitone in 1944 and also songs and stories for other films. Later, in 1944, he shifted to Bombay where he wrote for the films and, at the same time, continued his creative literary activities. In 1949, he revived the literary centre 'Hind Publishers' and brought out the journal, *Asia*.

In 1954, he left Bombay for Delhi and joined All India Radio as Literary Adviser, and later became Producer under the new arrangements. In 1965, he was promoted to the post of Deputy Chief Producer. He retired from All India Radio in 1972. In 1973, he joined the Pubications Division as Officer on Special Duty and was given a special assignment of writing an epic on India's Freedom Struggle.

In 1954, he visited Poland with a delegation sponsored by the Government and participated in the centenary celebrations of the great Polish Poet, Mickiewicz Adan. On his way back home, he visited London, Paris, Geneva, Rome and Cairo.

In January 1969, he was honoured by the President with 'Padma Bhushan'. In the process of his services in the field of literature and journalism, Saghar Nizami was honoured with a number of awards.

Saghar Nizami was a veteran literary journalist and edited *Paimana*, a monthly from Agra (1923), *Mustaqbil*, a monthly from Aligarh (1919), political and humorous weekly, *Panch* (1919), and *Istiqlal*, a political weekly (1919).

He has a number of literary works to his credit, and the more important of them are: *Shahabiyat* (1925), a collection of rubais, *Mashaekh-e Marhara* (1925), a historical work, *Samundar ki devi* (1926), short stories, *Tahzeeb ki sarguzasht* (1927), a long story, *Subuhi* (1932), a collection of ghazals, *Kahkashan* (1934), a collection of short stories, *Bada-e-Mashraq* (1935), a collection of patriotic ghazals and lyrics, *Rang Mahal* (1943), a collection of patriotic and revolutionary ghazals and lyrics, *Mauj-o-Sahal* (1948), collection of ghazals and lyrics, *Shakuntala* ((1960), a free poetic translation of Kalidas's drama, *Anarkali* (1963), a verse drama, *Nehru nama* (1967), a long poem *Mashaale Azadi* (1980), an epic based

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on the events of 1857 revolt, Part I, *Mashaale Azadi*, Part II, an epic on freedom struggle.

R.G.

SAHAJANAND SWAMI (Gujarati; b. 1781, d. 1830) was originally from Chhapaiya in Uttar Pradesh, and after wandering from place to place in search of spiritual knowledge, he came to Gujarat in 1801 and founded a sect, called Swaminarayan sect or Sahajanand sect. Through his lectures he explained to the common people the tenets of spiritual life, with copious illustrations. He 'adopted' villages and tried to reform the people of the backward classes. Soon his sect became very popular and gathered into its fold the low and the downtrodden. His lectures are compiled and published in a book-form, entitled *Vachanamruto*. It is regarded as the first book in chaste Gujarati prose. His another book, *Shishapatri*, lays down the rules of conduct to be observed by the followers of his sect. Swamiji was, indeed, a missionary and many sadhus of his sect have produced rich devotional literature. Even people of the upper classes joined the sect. Several biographies have been written on him, the most noteworthy being the one by Kishorlal Mashruwala, associate of Mahatma Gandhi, and Nanalal, the poet.

C.M.

SAHAJIYA SADHANA (Oriya). The Buddhist tantric concept of 'Mahasukha', the Vaishnavite concept of 'Mahabhava', and the 'Premadharma' of Chaitanya prevalent in eastern India in the 15th and 16th centuries were united in the concept of 'Sahajiya sadhana'. By the 12th century AD the tantric Mahasukhavada had degenerated, and a large body of the Vaishnava devotees turned to the worship of Sri Krishna, describing at great length the amorous sports of the Lord with Radha and the gopis, thereby attributing divinity to the tantric 'Parakiyavada'. Jayadeva, the famous lyric poet, laid much stress on this Parakiyarati or 'Sahajasadhana' in his *Gitagovinda*. He sang of Radha's love; she was wife of another person, but completely surrendered herself to Krishna, her paramour. Jayadeva thus elevated the tantric parakiyavada, which operated at the social level, to the level of the extraordinary and the divine. Following Jayadeva, Chandidasa and Vidyapati sang of the union of 'Jiva' and 'Parama' in their description of the amorous sports of Srikrishna. Chaitanyadeva was also a great propounder of 'premabhakti' and established the supremacy of the 'Kantabhavashrita premadharma'.

The Vaishnava devotees described 'Kantabhavashritabhakti' as 'Prematmikabhakti' which, however, is not the same as 'Anasakta sadhana' of the Buddhists or the 'Yogamarga sadhana' of the Brahmajnanis, or the 'Kuchhrasadhana' of the Hathayogis. Following prematmikabhakti, the devotee dedicates himself to the Almighty: this is 'Sahaj marga', i.e. a simple way to salvation.

'Parakiyapriti' is the most important feature of Sahajiyasadhana. According to its central tenet every living being, as 'Prakriti', pines for union with the 'Parama', the 'Kanta' (husband), although wedded to worldliness. Like the secret love of a married woman for her paramour (parakiyanayaka), the entire mankind as Jiva wants to copulate with the Parama, the Para-purusa. Since this cult insists on no rigorous rituals, it is called Sahajapriti (natural love).

The Gaudiya devotees have attributed 'Gopibhava' to this devotional love. A few Gaudiya Gosvamis pursued the path of devotion, identifying themselves with the gopis. The union of the gopis with Srikrishna was 'parakiyapriti' in nature.

Amongst all the gopis, Radha was the most passionately devoted to Krishna. Therefore, Chaitanyadeva emulated Radha in her love and devotion, while chanting the name of the Lord. Other well-known devotees, Sanatana Goswami, Raghunatha Dasa, Gopala Bhatta, Raghunatha Bhatta and Jiva Gosvami indentified themselves with gopis like Rupamanjari, Lavanyamanjari, Ratimanjari, Gunamanjari, Rasamanjari and Vilasamanjari respectively. An entire literature was produced by these devotees and their followers to propagate the cult, which continued long as Bhakti marga. This literature is marked by amorous symbols, sublimation of passion and complete disregard for rituals and occult practices.

Ni.M.

SAHAJIYA SAHITYA (Bengali). Sahajiya is the name given by Haraprasad Shastri to a sect of Vaishnava-like mendicants who practised Tantricism in an esoteric manner. Composition and performance of songs publicly and privately was one of their distinctive characteristics. These songs carried hidden instructions for their disciplines and were couched in a form that offered entertainment to the public. The earliest specimens of such songs are the 'Charya' songs from Nepal, discovered by Shastri. These songs are written in an archaic form of Old Bengali and go back to the eleventh and twelfth centuries.

The term Sahajiya is derived from the word 'Sahaja' (literally, born in company, obtained from birth, natural

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adjunct, etc.). The practitioners of the esoteric cult termed their spiritual practice as 'Sahaja Dharma' or 'Sahaja Yana' (i.e. Natural law or Natural vehicle). The term really implied the natural course of life: eating, drinking, cohabiting and merry-making. That is to say, they did not believe in going away from the natural way of life and starving the body and the mind for hypothetical religious merit. But unlike the common people they restricted the demands of the body to the minimum.

What they practised could be compared to Tantricism inasmuch as sexual intercourse was one of their practical processes. But they cannot be called Tantrics as there was no orgasm as in ordinary sexual practice, and they did not practise it for obtaining supernatural power. They were entirely natural.

The Sahajiyas were more akin to the Shaivas than to the Tantrics. Their residence, called Akhara (meaning, out-house for gymnastics), was like a miniature Shaiva monastery, but unlike the Shaivas they had no image or linga to worship. The Sahajiyas like the Natha Yogis had no god as such, as each one of them was god.

With the invasion of the Turks, the Sahajiyas went underground. Meanwhile, Sufism had arrived in Bengal in the thirteenth century, if not earlier. There is reason to believe that long before his escape Laksmanasena had come into close contact with a Muslim Pir who had exerted some influence at the court of the last great king of Bengal. In the subsequent centuries Sufi ideas influenced the Sahajiyas who had meanwhile remained shut off from the public eye. When Chaitanya came and preached the faith of love for God, the Sahajiyas who seem to have recruited some members from the Muslim faith also came out in the open under the banner of Vaishnavism. They were known as 'Baul', (i.e. a moron), and this name has remained stuck to them since the sixteenth century. Krishnadas Kaviraj in his *Chaitanya charitamrita* mentions a Master Baul (Mahabaula) and gives a description of him. It tallies with the picture of the Yogis drawn from the 'charya' songs. Since the days of Chaitanya the Bauls and the Sufis had come closer together, and the latter were later recognised as a sub-sect of the Bauls in the form of the Darvesh. In the nineteenth century, if we accept the popular classification, four classes of non-orthodox Vaishnava mendicants had emerged as Aul, Baul, Darvesh and Sai. The sect of the Auls was started in the eighteenth century by Ramsharan Pal who sponsored the cause of a spiritual prodigy, named Aulchand. This sect was influenced by the Christian faith, and as such it did not forbid women from congregational assembly. The sect was known as Kartabhaja (i.e. Worshipper of the Lord or Master). The influence of the Kartabhajas penetrated even to the harems of some eminent citizens in Calcutta in the late eighteenth and early nineteenth centuries.

There is really no sect known as Sai. The word is a tadbhava (derivative) form of Svamin. It may mean the Shaiva and Vaishnava sannyasins who had started to play a public role in the middle of the nineteenth century, especially after the emergence of Theosophy and the 'Mahatmaism' of Olcott and Annie Basant. The Sahajiya cult or cults are known throughout by their literature which is contained in the lyric songs of didactic or spiritual matter, dressed apparently in such a form as to draw public interest to their entertainment value. At first such literary compositions were called charya (i.e. playacting role), and they were couplets or songs sung by a Sahajiya practitioner, dressed as a mimic dancer (nata) to educate the people and collect his ration.

Bengali literature begins with the charya songs written by more than a dozen writers from different esoteric sects having some contact with Buddhism, Shaivism and Nathism. These songs indicated the pattern of the Sahajiya songs of later days in Bengal. From *Manasollasa* (c. 1200) it appears that charya couplets and songs were known in other Indo-Aryan languages also. It was also cultivated in Avahattha which may be called Proto-New-Aryan. During the early sixteenth century the Bauls were already famous for their cryptic verses. Advaita Acharya, one of the best friends of Chaitanya, was a great scholar and also an expert in handling cryptic versification. Some time before Chaitanya's demise he had sent to the Master four lines of cryptic verse intimating his unhappiness at the overflow of Vaishnavism in Bengal which interfered with the normal public life. This is what he wrote to the Master through a messenger.

baul-ke kahio loke hoila baul
baul-ke kahio hate na bikay chaul
baul-ke kahio kaje nahika aul
baul-ke kahio iha kahiyache baul

(Tell the Baul (Chaitanya) that people have turned mad.
Tell the Baul that rice is not available in the market.
Tell the Baul that people are no longer at work.
Tell the Baul that this is spoken by a Baul.)

The bulk of Sahajiya lyrics is to be found in the anthologies of Vaishnava songs compiled in the seventeenth, eighteenth and nineteenth centuries. Some manuscripts were written mainly in the eighteenth century. Among such poems the most significant are those concerned with Chandidas. There were perhaps more than one poet by the name of Chandidas. There is one Chandidas who is great in Vaishnava poetry, but he is

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probably a myth, as the different accounts of the existence of such a poet do not go back earlier than the middle of the eighteenth century and, therefore, cannot be so adjusted as finally to lead to the conception of a single individual of that name. He seems to be a legendary figure—the figure of the hero of Sahajiya devotees.

Quite a fair number of Vaishnava Sahajiya lyrics are attributed to Chandidas as they bear the stamp of his signature, and many of these poems are important for a historical understanding of the Sahajiya thought. For instance, take the poem beginning with the line:

nityar adeshe basuli chalila
sahaj janabar tare.

(By the command of Nitya, Vasuli proceeded to meet Chandidas in order to initiate him in the Sahaja cult.)

There are four figures in this lyric: Nitya, Vasuli, Chandidas and a washerwoman. Nitya is the great Mother Goddess. Vasuli is her assistant, a competent Yogini. Chandidas is the young man whom Nitya favours, and the washerwoman stands for the companion of Chandidas in his esoteric practices.

The poem, carrying the signature of Chandidas, and others are fine specimens of what may be called the spiritual puzzle in Bengali.

There are some other works, most of them very small manuscripts of hardly more than ten folios, containing some tenets of the Sahajiya devotees who had adopted the Radha-Krishna love as symbolic of their own esoteric faith. For historical purposes the most important of such works is *Vivartavilas* of Akinchandas (18th c.). All such Sahajiya treatises refer to *Chaitanya-charitamrita* of Krishnadas Kaviraj as their ultimate authority.

Su.S.

SAHAL, KANHAIYALAL (Rajasthani; b. 1911, d. 1977), researcher and critic, was born at Nawalgarh in Shekhawati, Rajasthan. He took an M.A. degree in Hindi and Sanskrit, and was well versed in Gujarati, Marathi and Bengali also. His work on the cultural anecdotes of Rajasthan was published in two volumes, *Rajasthan ke sanskritik upakhyan* and *Rajasthan ke aithihasik pravad*. His work in the field of folk literature was well received in literary circles. He presented his doctoral thesis on the proverbs of Rajasthani, entitled *Rajasthani kahavaten ek adhyayan*. A collection each of proverbs, heroic tales, and folk tales stands to his credit. His best contribution in the field of research in medieval literature was in the form of editions of *Draupad-vinaya* and *Virsatasai*, partly done in collaboration with other scholars. He was a devoted scholar of Dingal and a critic of high calibre. He had a special interest in the derivational aspect of cultural words. He was responsible for starting a research journal *Maru bharati* from Pilani where he had served first as lecturer, then as Professor of Hindi, and finally as Principal of Birla College. It was in the pages of this journal that he published the Hindi translation of the folk epic *Nihalde Sultan* in three volumes.

Sahal was an equally able scholar of Hindi literature. His criticism in Hindi includes such works as *Alochana ke path par, Samikshayan, Samikshanjali, Vad samiksha, Saket ke navam sarg ka kavya vaibhav*, and *Kamayani darshan* (co-authorship).

He was a recipient of a good few awards and honours from the University Grants Commission, the University of Rajasthan, the Government of Uttar Pradesh, and the Bengal Hindi Mandal, Calcutta.

S.N.J.

SAHAY, RAGHUVIR (Hindi; b. 1929, d. 1990) received his M.A. degree in English from Lucknow University in 1951. From 1951 to 1952 he was Assistant Editor of the Hindi magazine *Pratik*, and was Co-editor of the magazine *Kalpana* from 1957 to 1958. The next two years he was a special correspondent of the All India Radio, after which he joined the Hindi daily, *Navbharat Times*, as special correspondent (1963-1968). He was editor of the Hindi weekly *Dinman* (1971-1982).

Raghuvir Sahay has written both prose (short stories, a novel, and essays) and poetry. He has also translated several works of prose and poetry from English into Hindi. Of these, the most significant is his translation of Shakespeare's *Macbeth* under the title *Barnam Vana*. Several of his poems have been included in the anthologies of Hindi poetry, of which the most significant is *Doosra saptak* (1950) edited by Agyeya.

Raghuvir Sahay's prose and poetry are closely connected to the traditional oral recitative genre of Indian literature. The verbal music of his lines is significant, since even when is not deliberately musical, he is seldom far away from it. It was, therefore, but natural that he should employ rhyme schemes, traditional or unconventional. In *Barnam vana* he has made an interesting use of the traditional 'kavitta' form. Due to this, his work has a rhetorical quality and a natural predilection for dramatic monologues.

Sahay's poetry of politico-cultural criticism centres

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around the individual as victim. The treatment is always ironical and heavily laced with humour and pathos, both of which coalesce in his work. Occasional flashes of verbal horse-play and journalistic flavour are the other salient features of his work.

Raghuvir Sahay's short stories and essays deal mostly with the lower-middle class urban life. They also display humour and intensity of observation as his poems do. Often the degree of intensity he brings to bear on the subject is such as to make even common incidents and characters take on an extraordinary quality. His language makes equally good use of the traditional colloquial idiom of the town, the journalistic jargon, and the quaint archaic idiom of the early Hindi poets. His intense involvement with the basic concepts of democracy and the human side of the system it generates make his work an interesting and thoughtful commentary on Indian life in our times.

His works include: Poetry: *Sidhiyon par dhoop mein* (1959), *Atma hatya ke viruddha* (1967), *Hanso hanso jaldi hanso* (1975), *Log bhool gaye hain* (1982): Prose: *Kitne anjane* (novel, 1967), *Vivekanand* (biography, 1968), *Rasta idhar se hai* (Short stories, 1972), *Kothri ki kaid* (novel, 1975); Translation: (English to Hindi) *Barah Hungarian kahaniyan* (stories), *Barnam vana* (Shakespeare's *Macbeth*).

M.P.

SAHAY, SHIVAPUJAN (Hindi; b.1893, d. 1963), short story writer, novelist, biographer, journalist, was born at Unwas in the Shahabad district of Bihar. He belonged to a middle class family. His father, Munshi Ishwari Dayal, was a minor offical of the Dumraon Raj, and knew Urdu and Persian. Shivapujan learnt Urdu and Persian at the village Madrasa, the traditional school attached to the village mosque, and did his matriculation from the Kayastha Jubilee Academy, Arrah, in 1912. In his personal life, he was a Sanatanist, an ardent devotee of Rama and the *Ramayana*. He began his career as a clerk at Varanasi, became a teacher at the Arrah National School (1920-21), and taught at Rajendra College, Chhapra (1939-49). From 1950 to 1959 he was Director of the Bihar Rashtra Bhasha Parishad and President of the All India Hindi Sahitya Sammelan in 1944. In 1960, he received the title of Padma Bhushan.

His books include *Prem pushpanjali* (poems, 1921), *Bhishma pitamaha* (1922), *Arjun* (1923), *Dehati duniya* (fiction, 1926), *Vibhuti* (fiction, 1930), *Mahila mahattva* (sketches, 1922), *Do ghadi* (light essays), *Bihar ka vihar* (Bihar: Journey and Survey, 1919), *Rashtrapati Rajendra Prasad jivan-darshan* (Biography, 1949) and *Annapurna ke mandir mein* (essays on village life).

He was a nationalist and a Gandhian writer. From 1921 to 1947, he propagated the ideals of non-violence, satyagraha, communal harmony and the boycott of foreign goods. He was greatly influenced by Mahatma Gandhi and Bal Gangadhar Tilak whose *Gita rahasya* was only second to the *Ramacharitmanas* of Tulsidas in moulding his life and thinking. Camil Bulke, the noted Belgian authority on the *Ramayana*, was a personal friend of Shivapujan Sahay. He was also influenced by the poetry of Nirala and Prasad.

A prolific writer, he wrote about 400 short stories, 69 biographies and over 150 literary articles. His *Dehati duniya* is, perhaps, the first regional novel in Hindi.

His contribution to Hindi literary journalism is also noteworthy. He edited and published many journals, including *Marwari sudhar, Mauji, Golmal Adarsha, Upanyas-tarang, Samanvaya* (all from Calcutta), besides *Madhuri, Ganga, Balak, Himalaya* and *Sahitya* (1950-1962).

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S.Y.M.

SAHGAL, NAYANTARA (English; b. 1927). The second of the three daughters of R.S. Pandit (distinguished Sanskrit scholar and lawyer) and Vijayalakshmi Pandit, Nayantara spent much of her childhood at Anand Bhavan, the ancestral home of the Nehrus in Allahabad. She went to school in Poona, and later attended Woodstock, an American missionary school near Mussourie, staying with a governess, as both her parents were frequently in jail because of their participation in the freedom struggle. When she was eighteen, she went to the U.S.A. where she graduated from Wellesley College, Massachusetts. For some time after her return to India, she lived with her uncle Jawaharlal Nehru in New Delhi, and her novels show a close acquaintance with the political personalities of the day. She also had opportunities for observing the life of the Indian Foreign Service when she visited her mother, who represented India in Britain, the U.S.S.R. and the United Nations. Nayantara Sahgal's autobiographies, *Prison and Chocolate Cake* (1954) and *From Fear Set Free* (1962), throw much light on the Nehru family and the affluent circumstances in which she grew up.

Her novels have a political background, and some of the characters are easily recognizable, such as Kailash (V.K. Krishna Menon) in *This Time of Morning* and Shivraj (Jawaharlal Nehru) in *A Situation in New Delhi*. She is at her best when personal concerns take precedence

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over the political scene as in *The Day in Shadow*, a novel whose heroine is a divorcee like Nayantara herself. Nayantara's novels effectively present the life of the rich section of society, with its hypocrisy and shallow values; at the same time, the novelist is concerned with the Indian heritage and its validity for the western educated modern Indian. In addition to her novels and biographies, she has also written a weekly political column for the newspaper, *The Indian Express*.

Her other works include: (Novels) *A Time to be Happy* (1958), *Storm in Chandigarh* (1969); also *A Voice for Freedom* (Speeches and writings about India under the Emergency, pub. 1977) and *A History of the Freedom Movement* (1970). Her novel, *Rich Like Us* won the Sahitya Akademi Award (1986).

S.A.N.

SAHI, PRATAP (Hindi, 19th c.) was born in a family of bards of Bundelkhanda, and patronised by Maharaja Vikram Simha, the ruler of Charakhari. He stayed for some time at the court of Chhatrasal Parnapurandar too at Panna. Remembered as a poet, poetician and commentator, Pratap Sahi wrote his works between 1823-1843. Though eight books have been attributed to him, namely *Jayasimha Prakash, Shringar manjari, Vyangyartha kaumudi, Shringar shiromani, Alankar chintamani, Kavya vilasa, Jugal nakhashikha and Rasachandrika*, only *Vyangyartha kaumudi* (1825) and *Kavya vilasa* (1829) have been traced so far. Both the books are on poetics or rhetoric. His other works are commentaries on *Bhashabhushan Rasaraj, Nakhashikh* (by Balabhadra) and *Satsai* (by Bihari). *Vyangyartha kaumudi* has two parts. Part I consists of 130 verses, mostly on the classification of the heroes (nayaka) and heroines (nayika). The poet has based his classification on the work of Bhanu Mishra and there is nothing original about it. In Part II he has tried to explain the subject both in prose and in verse. Though the main subject is nayaka-nayika bheda, he has written on figures of speech and dhvani (suggestive meaning) too. The other work *Kavya vilasa* consists of 411 verses, divided into six parts. Both these works not only lack originality, but they show that the author, without going into the depth of the subject, has tried to follow the Sanskrit Acharyas like Kulpati, Bhanu Mishra, etc. who preceded him. His only contribution to the subject is that he has tried to make his work as simple and interesting as possible, giving erotic verses as illustrations.

As a poet, Pratap Sahi is more successful. In theory he maintained that suggestive meaning is the soul of poetry, and tried to practise the theory in his own verse. These verses not only startle the reader, but touch his emotion too. With his flight of imagination and chaste diction, he impresses the reader. With him the period of Ritikalin poetry comes to an end. He was the last poet of this phase, deeply involved in rhetoric and trying to explain the subject with lucidity of exposition, in a language chaste and simple.

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S.S.G.

SAHI, VIJAYDEV NARAIN (Hindi; b.1924, d.1982) was born at Banaras, Uttar Pradesh, and did his M.A. in English from Allahabad University in 1948. He taught at Kashi Vidyapith for sometime and later moved to Allahabad University in 1951. Inspired by Acharya Narendra Dev and Ram Manohar Lohia he was actively involved in the socialistic movement, but became disinterested in politics after Lohia's death.

Sahi was associated with the New Poetry movement in Hindi, and was for some time assistant-editor of *Nai kavita and Alochana*. His poems were first published in *Nai kavita and Tisra saptak*, and reflected modern consciousness and its tensions. A certain romantic sensibility, intensity of feeling and interaction with life give his poems a special character. Poems like 'Dard ki Devpaga', 'Dopahar', 'Nadi sthan', and 'Vishkanya' are exercises in self-expression dealing with the failure and achievement of man's existence. We find an aura of dream and imagination in these poems and also a feeling of longing and of despair. Such poems as 'Hava chalo' and 'Is ghar ka suna angan' express these feelings again with great sensitivity.

Machli ghar is a collection of his poems revealing, in the main, the poet's sense of disorientation in life. Essentially, a man of faith, Sahi seems to be entangled in a life of contradictions. His 'self' seeks expression; 'fantasy' and 'reality' are at a criss-cross.

Sahi has chosen a cluster of images, having their source in the sub-conscious and the unconscious, the source of magic, of blind alleys and caves, caravans and shrieking voices. Through the medium of these images and symbols, the loneliness of man in a world of distortions and tensions tries to seek its powerful expression in his poetry.

Gov. R.

SAHIR LUDHIANWI (Urdu; b.1921, d.1980), real name Abdul Haee, was Urdu poet and lyricist of immense renown. Sahir was born in a family of the landlords at

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Ludhiana (Punjab). His father, Fazal Muhammed of Muslim Gujar extraction, was given to a very luxurious life almost beyond his means, which was not liked by his eleventh wife from Kashmir. Relations between them were strained and this led to ultimate divorce. It was ruled by the Court that Sahir, who was a mere child, would live with his mother. This episode and the situation of a broken home as it existed at that time, left an indelible mark of misery on the mind of Sahir. This psychological effect on him continued so long as he was alive and, much later, in one of his poems he expressed the disappointment thus:

Mere mazi ko andhere mein daba rahne do
Mera mazi meri zilat ke siva kuchh bhi nahin.

(Let my past remain buried in the darkness
My past is nothing other than my disgrace).

It seems he lived with his past all through his life.

Passing the Matriculation examination, Sahir joined Govt. College, Ludhiana to pursue his higher studies. He was, however, expelled from college for his active participation in the activities of the All India Students Federation, a Communist Party of India mouthpiece. He joined Dayal Singh College, Lahore, from where also he was expelled for the same reasons. By this time he was in the thick of political activities. All the same he established himself as a poet to reckon with. Sahir's poetry mainly follows the progressive trend.

Sahir, during this period, edited the journals like *Adab-e-latif* (Lahore), *Savera* (Lahore) and *Shahkar* (Delhi), and, at the same time, progressed further in his poetic career and became one of the frontliners of the progressive poetic trend. Shortly after that he left for Bombay and settled there to write songs for the films.

Many renowned critics and poets like Majnu Gorakhpuri, Firaq Gorakhpuri, Naz Siddiqi, etc., have paid glowing tributes to Sahir's poetic calibre and stature. His lyrics are superb which, besides being soul stirring, educate and socialise the reader. His patriotism, the desire for a better life and beautiful future for the poor masses and the downtrodden, rebellion against the alien rule, crusade against the enemies of society, and above all his commitment to the humanity as a whole form the staple of his poetry. In the foreword to *Gaata jae banjaara* (a collection of his film songs), Sahir says, "I have all along endeavoured to bring film songs closer to creative poetry and utilize them as a vehicle for conveying modern social and political ideologies to the masses." He remained true to his convictions and used his verse as a vehicle for creating an awakening with a view to ushering in a social order free from exploitation, poverty, misery and disease.

The other poetical works to Sahir's credit are *Talakhian* (1944), *Parchhaiyan* (1955) and *Aao ke koi khwab bunen* (1973). The only prose work to his credit is *Devindra Sattiyarthi* (1948), a biography.

Sahir's poetic talents brought him Soviet Land-Nehru Award (1973) and Maharashtra Urdu Academy Award (1973). The President of India honoured him with the title of Padma Shri in 1973.

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T.R.

SAHITYA (Bengali) by Rabindranath Tagore is a collection of essays on different aspects of literature published in different magazines between 1904 and 1907. This work, along with *Sahityer pathe* (1936) and *Sahityer swarup,* demonstrates Tagore's versatility as a literary critic. In fact, he was one of the first writers in India to establish and apply the canons of literary taste and judgement for a comprehensive assessment of literary texts. His close familiarity with Sanskrit literature and his wide acquaintance with the literature of Europe instilled in him a sense of the value of criticism as an independent form of literary activity. In the essays of *Sahitya* Tagore discusses almost all aspects related to the creation and scope of literature. In the first essay 'Sahityer tatparya' (The meaning of literature) he discusses the factors which contribute to the making of literature. In the essay 'Sahityer samagri' (The materials of literature) he discusses the relation between the writer and the reading public. He makes fun of those writers who assert that they write only for their own pleasure and could not care less for their readers. These writers claim that they are like birds that sing out of joy and the readers only hear them. Tagore points out that the music of the birds may not be meant for the society of birds, but the compositions of the poets are meant only for the readers. According to him, keeping an eye on the audience does not necessarily mean detraction from the inherent quality of a work of art: 'The mother's milk is meant only for the child, but that does not mean that it is not spontaneous.' In the essay 'Sahitya bicharak' (The judge of literature) he distinguishes between literary truth and everyday truth of life. In nature, he says, we are concerned with immediate and verifiable truths whereas literature deals with truths which are remote, ineffable and beyond our naked eyes. The essay 'Saundaryabodh' (Sense of beauty) discusses the difference between sen-

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suous beauty and transcendent beauty. He points out how the sense of transcendent or sublime beauty emanates from a deeper understanding of an object or state of mind and how intimately it is linked up with the good of the humanity. In the essay 'Bishwa sahitya' (World literature) he discusses the need for releasing oneself from the narrow confines of regional or national literature and seeing the face of the Universal Man through the study of the literature of different lands. In the essay 'Sahitya srishti' (Creation of literature), he deals with the process of literary creation. This essay contains several illuminating insights into how a poet or a writer is inspired, how he is impelled to create, and how emotions and feelings are engendered in the mind of the writer through his relationship with the external world. One remembers what Tagore says elsewhere in the book, that the poet stakes his claim to his vocation with his power to express. One who looks at beauty in the heaven and remains dumb like the sky is not a poet. The fuel that is not ignited is not fire. In the essay 'Aitihasik upanyas' (The historical novel) he points out the need of striking a balance between the facts of history and the demands of art. The remaining essays in this volume are 'Bangla jatiya sahitya' (The national literature in Bengali), 'Banga bhasa o sahitya' (Bengali language and literature) and 'Kabi jibani' (The life of the poet).

Many of Tagore's critical judgements emanate from his own practice as a poet and a creative artist. He does not deal with abstraction but always substantiates his point with illustrations from literary texts, Indian and European. Whatever he says, he says with a conviction rare among the critics, and it rings true and authentic.

Mo.A.

SAHITYA DARPANA (Sanskrit) is a monumental work in Sanskrit poetics, written by Vishvanatha Kaviraja (14th c.) It is a compendium of the rules governing poetic craft, believed to have been written in the year 1384. There are also detailed discussions on the science of dramaturgy.

Sahitya darpana (Mirror of composition) is modelled on Mammata's *Kavya prakasha*. Vishvanatha was, perhaps, inspired to compose *Sahitya darpana* after he had written a commentary on *Kavya prakasha*. But unlike Mammata, Vishvanatha adopts the style of 'karika' and 'vritti'– he deals with the subject in 798 karikas, dividing it into ten 'paricchedas', followed by vritti.

The first chapter of *Sahitya darpana* deals with the definition of kavya. He refutes the observations of others and offers his own definition: 'Vakyam rasatmakam kavyam' (Kavya is a composition having rasa as its soul). This definition renders any poetic composition without rasa unpoetic and has lad to criticism by subsequent authors. However, it is the focus of the book, around which Vishvanatha builds a consistently expounded theory of rasa-dhvani.

In the second chapter, Vishvanatha minutely discusses the three qualities of a word—abhidha, lakshana and vyanjana—preceded by definitions of word and meaning (shabda and artha). The third chapter describes exhaustively in 267 karikas the concept of rasa with all its ramifications. The fourth divides kavya into dhvani-kavya and gunibhutavyangya-kavya, the one where suggestion is predominant and the other, where it is subordinated. Both are, however, kavyas because they are imbued with rasa. The fifth chapter is devoted to a detailed discussion of the suggestive power (vyanjana shakti) of words; here he discusses the two viewpoints of the two sub-schools of Purvamimasa and effectively refutes them, as he does with the view which holds 'vyangya' to be an inference rather than an independent entity.

The sixth chapter of *Sahitya darpana* deals with dramatic art. In 337 karikas, it offers a detailed analysis of all aspects of drama. The seventh and eighth chapters deal respectively with the defects and merits (doshas and gunas) of a poetic composition. The ninth chapter discusses the styles (vritti) - Vaidarbhi, Gaudi, Panchali and Lati. Vishvanatha defines 'riti' as an arrangement of words in the manner of the composition of body and which is of assistance to rasas.

Vishvanatha thus explains his theory of poetics consistently with the view that unless a literary composition is imbued with rasa, it cannot be treated as kavya. Rasa is the very soul of kavya. It follows that a composition devoid of its soul cannot be termed as kavya. This view thus excludes from its scope those compositions which are 'laukika' in character and which are sub-divided into 'vastudhvani' and 'alamkaradhvani', both of which can be apprehended on the basis of and by their dependence upon the words and their meanings and not independently of them, which a true kavya, an 'alaukika kavya' (a kavya with its soul, rasa) does. This view of Vishvanatha has been subjected to criticism by the subsequent writers as too narrow. But, however, this view is consistent with the basic premise that rasa is the soul of poetry. It has been the strength, and also perhaps the weakness of *Sahitya darpana* to point out the inescapable logical implication of the theory in a spirited manner.

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H.J.Z.

SAHITYA MANJARI (Malayalam) is a collection of shorter poems written by the great Malayalam poet Vallattol running into eleven volumes. The first seven volumes were published between 1917 and 1930 (i-1916, ii-1919, iii-1922, iv-1924, v-1925, vi-1927, vii-1930), the most creative period of the poet's literary career. The eighth volume was published after a lapse of twenty years in 1950, and the last three were brought out posthumously between 1959 and 1970 (ix-1959, x-1964, xi-1970). While the first eight volumes presented the development of the poet in chronological order, the last three included poems spread over half a century unpublished in the previous ones.

Sahitya manjari (Florilegium of literature) was a landmark in the history of Malayalam poetry as well as in the literary career of the poet. It heralded a new style in Malayalam poetry. Vallattol wrote a mahakavya, *Chitrayogam*, in 1914 and a few long narrative poems (khanda-kavyas), and established himself as a traditionalist and a neo-classicist. This series consisting of 116 short lyrics in the first seven volumes marked the transition of the poet from classicism to romanticism, a movement which made much headway in the coming years.

In *Sahitya manjari*, Vallattol's poetic craft underwent a sea change. Indigenous Malayalam metres had almost become out of vogue by the time these volumes were published. Though the old masters wrote their masterpieces in Malayalam metres till the eighteenth century, the nineteenth and early twentieth centuries witnessed a revival of the stately syllabic quadruplets of Sanskrit prosody; they almost drove the rhythmic folk metres out of use. Vallattol, by reviving the old musical metres with superb mastery, made poetry popular and lyrical. The high-flown Sanskrit vocabulary and artificial figures were increasingly replaced by native idioms and usages. The free and lyrical measures and the expressive nuances of local language which found expression in these volumes revolutionized the poetic idiom.

Sahitya manjari became immensely popular with the common man mainly because the volumes were imbued with an ardent spirit of nationalism. The opening poem of the first volume, 'Matrivandanam' (Salutation to the Mother, 1918), a poem on Kerala, is an example of worship to the Motherland. A poem on Mahatma Gandhi entitled 'Ente gurunathan' (My master, 1923) included in the fourth volume sees the Father of the nation as an embodiment of the ideals of ancient India:

> If you wish to see
> The renunciation of Lord Christ,
> The strategy of Lord Krishna in defence of Dharma,
> The Ahimsa of Lord Buddha,
> The intellectual might of Shri Shankara,
> The infinite mercy of Rantideva,
> The truthfulness of Harishchandra
> And the intrepidity and constancy of Mohammed
> Blended in perfect harmony in one person,
> Go to my Master, or at least read his story.

Vallattol's nationalism glorifies India's golden past. His desire for freedom for foreign domination sometimes drives him to dislike western civilization. His ignorance of the English language and western culture may have prejudiced him to such an extent that he could not perhaps make an objective assessment of western civilization. In the poem 'Ningal tan pokku viparitamakola' (Don't go perverse), he wrote:

> All the colourful splendour you see
> Is the last blaze of setting glory;
> Where it is dawn everyday,
> There let us go.
> To face declining west is
> In the nature of darkness.

One sees Vallattol as a poet of nature especially in the early volumes of *Sahitya manjari*, such as 'Oru dinanta sancharam' (An evening walk, 1914) 'Ulnattile manju kalam' (Writer in a countryside 1913), 'Oru toni yatra' (A voyage by a country boat, 1920), 'Tirur-Ponnani Puzha' (The Tirur-Ponnani river, 1917), etc. He takes immense delight in presenting the pictorial beauty of the Kerala landscape. He sees nature as God's gift and draws sustenance from it. Animate objects like birds and animals take up his fancy, and become the subjects of his poems. He has special love for the peasants whose life is inseparable from nature.

Sahitya manjari comprises many short narrative poems portraying incidents both from contemporary life and from the world of the puranas and history. These poems are highly dramatic and vigorous, though lacking in the complexities of psychology and subtleties of moral judgement as in the case of his great contemporary, Kumaran Asan. His re-creations of puranic and historical episodes and situations have a contemporary revelance. His portrayal of tender feelings like shringara and vatsalya in these poems has been rated highly by critics.

Sahitya manjari presents the sum total of Vallatol's genius. In this work, he combines the best tradition of Indian poetry like clarity, precision, polish and relevance

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and the sweetness and delicacy of the native tongue. There was no poet among Vallattol's younger contemporaries who was not influenced by the Vallattol school, of which the volumes of *Sahityamanjari* remain the best specimen.

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O.M.A.

SAHITYA SARU (Sindhi) is a collection of essays by Tirth Basant (b. 1909), one of the foremost prose writers in Sindhi. Basant is a free-lance writer and the only example of a litterateur who earns his living through writtings.

Sahitya saru (The essence of literature, 1961) is a collection of literary essays which was awarded a prize by Watumal Gobindram Foundation, USA, in 1963. It contains ten essays out of which four deal with theoretical criticism on the various genres of literature, viz. 'Tanqid' (Criticism), 'Shairu' (Poetry), 'Kilka-kala' (Art of writing) and 'Anuvad-kala' (Art of translation). 'Kavi Kalidasa' and 'Iqbal' present an introductory study of the two poets. 'Qaomi geet' (National songs) and 'Cheenee shair' are informative essays. 'Bhasha vigyan' (Science of language) deals with the development of linguistics, while 'Jan piyo jiu, tan piyo sikhu' (Keep learning while living) dilates on the importance of acquiring more and more knowledge.

Tirth Basant has made a wide study of many subjects, and therefore, his writings are mostly thought-provoking; but they generally lack a systematic analysis of the subject-matter. The language of Basant often contains uncommon Persian and Sanskrit words which the Sindhi language has not yet absorbed, with the result that these words mar the lucidity of style. But, on the other hand, for the expression of new ideas, Basant has coined a good number of English technical terms in Sindhi.

Basant entered the field of Sindhi literature with the publication of a collection of his personal essays, entitled *Chinigoon* (Sparks, 1940), which included a foreword by Hyder Bux Jatoi. The book is highly appreciated for its new outlook and forceful style. During the same year, he also translated *Jawahar jiwani* (An autobiography of Jawaharlal Nehru) which, though awarded a prize by the Education Department in 1941, was severely criticised for being the most unfaithful translation of the original. Tirth Basant is the first Sindhi writer whose biographical work *Kanwar* was picked up for Sahitya Akademi Award for the year 1959.

Basant has to his credit more than thirty works most of which are critical works and collections of his personal essays. He has contributed in the field of play-writing also. Basant's translations of Shakespeare's plays *Othello* and *Antony and Cleopatra* into Sindhi are marked for their language and style.

M.K.J.

SAHITYA SHASTRA (Sanskrit). The earliest poets of India who composed the hymns of the *Rig Veda*, and even Valmiki and Vyasa, did not have a guiding critical work before them to regulate the form or content of their poetry. They composed literary works on the basis of an instinctive and intuitive understanding of the requirements of poetics. In every land literature developed earlier than the grammar of the language and the philosophy of poetry. In India, too, Panini's sutras on grammar and Yaska's etymology developed much after the first *Vedas* had been written, and the first concepts of poetics were discussed in their works in a tentative fashion. In fact, the two critical thinkers were primarily concerned with the simile and no other figure of speech or element of literary theory.

The earliest writer on this subject giving the first proper shape to critical thinking, and enunciating a literary theory that still holds the field, was Bharata, the author of *Natyashastra*. As the title implies, it is a work on drama with detailed instructions for all significant stages in the production of a play. At the same time, the passage spelling out the Rasa theory, is of primary importance despite its brevity. It has been commented upon by a number of writers, the most important being Abhinavagupta who has also commented on another great work, *Dhvanyaloka*, in the same area.

A third work which throws considerable light on the question why some poems please and others do not is *Auchitya vichara charcha* by Kshemendra. He contends that propriety is everything and only the improper elements in a poem always create the effect of a warp upon it. A fourth writer whose views are of some importance is Kuntaka. He believed that it is vakrokti or an oblique expression that marks off poetry from non-literary writing. The fifth writer relevant to the discussion is Jagannatha Panditaraja whose *Rasagangadhara* contains many innovative ideas in poetics.

The first question that we have to answer while dealing with poetics is what poetry is and there are various definitions of poetry offered by various schools. One good definition prescribes the concept that the very life of poerty is the communication of a feeling of relish to the reader. *Asvadjeevatuh padasandarbhvah kavyam* (a concatenation of words giving relish is poetry). This concept is

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much fancied by the rasa and the dhvani schools of poetics. A very acceptable definition would be what has been offered by Jagannatha Panditaraja: *Ramaneeyarthapratipadakah sabdah kavyam* (the combination of words which yields an enjoyable sense is poetry).

Though schools may formulate definitions differently, they are all agreed on the purpose of poetry which is to induce pleasure in the mind of the dilettante. Poetry is often used to teach morals and propagate religious dogma. It gets debased in the hands of some who even use it to slander people or flatter undeserving persons. None of these, however, can constitute the real purpose of poetry. Its true purpose can only be the production of delight, all other purposes are only subsidiary and none of them should be accorded importance by the poet, the critic, and the lay reader.

Another theme that is dealt with by most writers on Sahitya Shastra is an analysis of the factors and faculties which are necessary in a poet to enable him to compose poetry. Everyone agrees on good scholarship and continued practice as the two basic requirements for the composition of good verse. To get transformed into poetry a third quality is inescapably needed for verse and it is called 'pratibha'. It is an extremely subtle faculty that enables a poet to envision beauty in things which others dismiss as banal and to transfer his vision to the dilettante without the loss of their impact. From the terms used here it would appear that it is a very unusual quality gifted only to a few humans, whom Bhatta Tauta calls rishis, a rishi being one who sees visions: *Rishishcha kila darshanat.* What is meant, of course, is a special kind of perception that reveals the inner beauty of things not visible to oridinary men.

Bharata in his brief sutra, *vibhavanubhavavyabhicharisamyogadrasanishpattih*, i.e. poetic relish is in the relationship between the emotions, the external manifestations and the fleeting moods), sums up the manner in which, he feels, a sense of enjoyment is induced in the dilettante through the agency of art. As the passage is very brief, many interpretations are possible and at least four are accorded special importance by writers on poetics.

Before we deal with the four interpretations, it is necessary to explain the terms used in the sutra and one not used in it which, however, is of pivotal importance. Vibhavas are the fundamental determining elements of emotions, for example, the excitants like the spring season, the blossoming of flowers and the rise of the moon which evoke the basic impulse of rati (love). The external manifestations like glances and a smile are called anubhavas. Vyabhichari (or sanchari) bhavas are fleeting or secondary moods which serve to manifest fully the dominant moods, like ennui and despondency. The word sthayibhava which does not occur in the sutra but which is of fundamental importance indicates the dominant mood which, though influenced by the other bhavas, is never altogether dominated by them. So the general meaning of the sutra seems to be that when the dominant mood in the dilettante is influenced by the exciting elements of the three kinds referred to earlier, it attains to a specific mental state that produces the delight. The dominant mood is recognised to have eight aspects, such as love, sorrow, etc. corresponding to the eight sentiments.

Out of the four, Lollata feels that in the case of a play the dilettante's enjoyment arises from his appreciation of the clever representation by the actor of the feelings of the character. Shankuka's interpretation is based on the concept that the actor by clever imitation of the mental state of the character becomes for the moment the character himself. The spectator forgets, again for the moment, that the actor and the character are different and he infers the rasa from the mental state of the actor and experiences delight.

Bhattanayaka strongly disagrees with Shankuka pointing out that rasa or relish can never be inferred. The experiences of the characters transferred by the actors, with their specific localising elements removed, to the personality of the dilettante produces a state of mind comparable to the experience of brahmananda or beatitude. His is a very philosophical explanation and it may turn out to be the nearest to truth.

Abhinavagupta's view is that love and other moods dormant in man get transformed, on their arousal by the various agencies, into rasa which is relishable even when the dominant mood is one of sorrow. He had a clear concept of the transfer of experience involved in the process of the enjoyment of art (a concept that the west has discovered and labelled only recently). He understood and used effectively the other concept of universalisation which involves the artistic experience losing, upon its transfer to the dilettante, its specificity and its localising and personalising elements.

For some centuries there has been a debate on the question: What constitutes the soul of poetry? Dandi, Bhamaha and Udbhata maintained that figures of speech (alankaras) constituted the soul of poetry. Vamana pleaded for the enthronement of riti or tenor as the soul, and his concept of the riti meant a set of qualities mostly related to the manner of composition. Rasa, however, came to be accepted as the soul of poetry by the largest

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number of writers, particularly after the advent of Anandavardhana, the author of *Dhvanyaloka*.

Anandavardhana and Abhinavagupta (who wrote a brilliant gloss on the former's innovative work) felt that the suggestive value of a work is of much greater importance than what is indicated by the surface meaning. They argued that rasa can never be well relished unless it is suggested, and they considered rasadhvani or suggested rasa as the real soul of poetry. Their prestige was so high that all opposition to this view was crushed and their theory has ruled the critical opinion to this day. While admittedly suggestion is an important aspect, perhaps Anandavardhana over-emphasised its importance.

Kshemendra contributed a distinctly new idea—that of auchitya or propriety. He examined it against a very large number of aspects in a poem and showed how propriety of subject, sentiment, diction, alankaras, etc. is vital in order to secure the relishability of a creative work. Some of his concepts appear to anticipate the theory of genre criticism discovered and propagated by American critics after the Second World War.

Kuntaka's *Vakroktijivita* is a cleverly argued exposition of a theory that words and passages contain a certain striking turn of ideas which owe their origin to the poet's fancy and constitute poetry. Kuntaka puts his entire emphasis on the manner in which a poem is written and this constitutes the serious limitation inherent in his theory, since a great poem is counted great not only on account of its unusual, even unique, manner of presentation of the subject matter, because the criteria for judging greatness go much deeper.

Jagannatha Panditaraja, whose definition has been discussed earlier, had a contribution to make to our understanding of the constituents of true poetry. He expresses his concept with the help of a very evocative word, 'alaukika', which can be interpreted to mean unworldly, non-utilitarian, the very opposite of what is denoted by earthy pragmatism. While books of knowledge are most useful to man precisely because they are pragmatic and worldy, creative literature has to be alaukika purveying a non-utilitarian benefit, viz. delight. This, certainly, is a new way of looking at creative literature and we owe it to Jagannatha who is rightly regarded as the last great writer on sahitya shastra in Sanskrit.

A.V.S.

SAHITYIK SAKSHATKAR (Hindi), is a collection of Ranavir Rangra's articles, based on his literary interviews with eminent Hindi writers over a period of two decades. These articles, though published in various magazines from time to time, were first brought out in a book-form in 1968 under the title *Srijan ki manobhumi*. The present volume, published in 1978, is its revised and enlarged edition and contains forty-one interviews with twenty-nine eminent writers, such as Maithilisharan Gupta, Vrindavanlal Varma, Sumitranandan Pant, Bhagwaticharan Varma, Hazariprasad Dwivedi, Ramdhari Sinha Dinkar, Nagarjuna, Upendranath Ashk, Agyeya, Vishnu Prabhakar, Bhavaniprasad Misra, Nagendra, Bhisham Sahni, Amritlal Nagar, Prabhakar Machwe and Bharat Bhushan Agarwal. In addition, it contains write-ups on novelist Tarasankar Bandyopadhyaya and the Malayalam poet G. Sankara kurup.

The unique feature of these interviews is that they are marked by a free-associational style and concentrate on the literary works of each author, penetrating the recesses of his creative mind. Outlining the procedure adopted for the interviews, Rangra says in his preface to the book that a basic questionnaire was provided to each author before the actual sitting with him, though supplementary questions were put in the course of the interview itself. Whether the interview was tape-recorded or the notes were taken by a steno, the typed script was shown to the author for authentication and for making such additions or alterations as he might consider necessary.

Some of the interviews may at first sight give an impression that the interviewer's general approach to the author and his writings is that of sympathy and reverence. But Rangra has clarified in his preface that he did not hesitate to put inconvenient questions to the authors, but he took care to ensure that the interviews did not end up in a session of mere argument-making or rationalisations at the conscious level, his main purpose being the exploration of the psyche and the creative processes of the writer.

This approach of Rangra has paid him dividends in many interviews which bring out unthought of revelations. Maithilisharan Gupta, for example, revealed in the course of his interview that the couplet 'Rama tum manav ho Ishwar nahin ho kya', quoted on the title page of *Saket*, did not form a part of the work and was composed much earlier in response to the comments of an Arya Samajist. Dinkar revealed that his poetic work *Urvashi* was originally designed to be a radio play, but after writing an act or two he realised that its potentialities could not be adequately handled in a radio play and gave it the form of conversational poetry (Samvad kavya). He further agreed with the interviewer that had this work been divided into cantos instead of being divided into plays, the author

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would have enjoyed greater freedom in expression. Jainendra admitted for the first time in one of his interviews that the contents of the prefaces to his earlier novels, such as *Tyagapatra* and *Kalyani*, were 'fictitious' and formed a part of his novels, and were intended to make the reader believe in the author's non-involvement in the story.

The depth of the interviews, however, varies from author to author, depending upon the intensity of his involvement in the interview and his rapport with the interviewer. While the interviews with Siyaramasharan Gupta, Sumitranandan Pant, Mahadevi Varma, Yashpal, Jainendra, Ilachandra Joshi, G.Sankara Kurup, Bhagwaticharan Varma, Bachchan, Hazariprasad Dwivedi, Dinkar, Agyeya and Nagarjun provide valuable insights into the subtleties of their creative mind and pave the way for the proper appreciation of their works, those with Vrindavan Lal Varma, Seth Govind Das, Ashk and Machwe are either sketchy or sound like academic debates. But collectively these interviews do evince a serious attempt on the part of the interviewer to link the reader's reactions to the workings of the author's mind and add a new dimension to this relatively new literary form. On the one hand these interviews touch the fringe of literary criticism, on the other they provide an insight into the psyche of the author. Thus, this book attempts to bridge the ever-widening gap between the critic and the writer, besides providing rare and useful material for the researchers.

Ja.C.J.

SAHNI, BHISHAM (Hindi; b. 1915) was born in Rawalpindi, now in Pakistan. He had his schooling at Gurukul Pothahar and D.A.V. School in Rawalpindi, graduated from Government College, Lahore, and received Master's degree in English from Punjab University in 1937. In 1958 he earned his Ph.d. degree from Punjab University, Chandigarh.

Sahni's close association with the Muslims since his childhood inculcated in him a secular approach to life and literature. He witnessed with great shock the communal riots that took place in Rawalpindi in the wake of Independence. The terrible upheaval and bloodshed left a deep imprint on him which found its expression in his famous novel *Tamas* (English tr. *Kites Will Fly).*

In 1942, Sahni joined the Congress when Gandhi launched the Quit India Movement, and later worked with the Relief Committee when the communal riots broke out in Rawalpindi in March 1947. Later he joined the Indian People's Theatre Association in Bombay, and worked as a performing artist under the guidance of Balraj Sahni, his elder brother. He directed the famous drama *Bhoot Gari*, adapted for the stage by Khwaja Ahmed Abbas. In 1950, he joined Delhi College as lecturer in English. He lived in Moscow from 1957 to 1963 and worked as a translator from Russian to Hindi with the Foreign Language Publishing House, Moscow.

Sahni started writing short stories at the age of 16. His first story 'Neeli ankhen' (The blue eyes) was published in the famous journal *Hansa*, then edited by Amrit Rai. He has so far written more than a hundred shrt stories which have been compiled in several volumes, such as *Bhagya rekha* (1953), *Pahla paath* (1956), *Bhatakti raakh* (1966), *Patarian* (1973), *Vangchu* (1978), *Shobhyatra* (1980), and *Nishachar* (1983). His short stories reveal a fine sense of craft. Some of them are reckoned among the best pieces in Hindi literature, such as 'Chief ki daawat' and 'Amritsar aa gaya hai'. Mention may also be made of 'Vangchu' and 'Lila Nandlal ki' for their technique and satire. Besides, he has written stories for children also, collected in the volume *Gulal ka khel.*

Tamas and *Basanti* are considered to be Sahni's best novels. *Tamas* depicts the communal riots of Punjab in a powerfully suggestive style, exposing the British policy of divide and rule and the opportunism of the big bourgeoise of all communities in Punjab. *Tamas* demonstrates beyond any shadow of doubt the plight of the common people who are worst affected in the disturbances. The progressive, secular, and national perspective of the writer is reflected in all his works in general, but it finds its best expression in *Tamas.* He has also written three plays: *Fanoosh* (1977), *Kabira khara bazar mein* (1981), and *Madhuri* (written in 1982). Out of these *Fanoosh* has been widely appreciated.

Bhisham Sahni has also written, in English, the biography of Balraj Sahni, the well-known writer and actor, under the title *Balraj My Brother* (1981). He has also written literary articles in Hindi and English on various topics of contemporary relevance.

Apart from being an outstanding writer in Hindi fiction and an experienced university teacher of English, Bhisham Sahni knows Sanskrit, Urdu, Punjabi and Russian. He has translated about 25 books from Russian into Hindi, including Tolstory's *Resurrection.* He also translated into English stories of Hindi writers, such as Yash Pal, Amarkant and Kamleshwar, and Punjabi writers like Nav Tej Singh and Gurudayal Singh.

Bhisham Sahni has been widely acclaimed as a novelist, short story writer and dramatist. He has received a number of awards for his excellence as a writer, such as

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the Shiromani Lakhak Award (1979), the Sahitya Akademi Award and the U.P. Government Award for *Tamas* (1976), the M.P. Kala Sahitya Parishad Award (1975) for his play *Fanoosh*, the Lotus Award from the Afro-Asian Writers' Association (1981), and the Soviet Land Nehru Award (1983).

Raj. S.

SAHOO, KRUSHNA CHARAN (Oriya; b.1929), teacher and scholar of Oriya literature, is widely known for his scholarly work on the Ramayana tradition in Orissa and for showing new traits in medieval Oriya literature. He has read Oriya literature quite extensively and also medieval Indian literature, particularly Hindi, Bengali and Assamese. His knowledge of Sanskrit classics is also profound. As critic, he has concentrated mostly on ancient and medieval Oriya literature and has contributed a number of articles to journals in English, Hindi and Oriya. He has five books of criticism and thirteen edited works to his credit.

As critic, Sahoo is original and has exerted a great influence on his age. His emphasis is not on adherence of classical rules or on tracing the influence of the classics on a particular writer, but on the analysis of a text and in bringing out its literary graces, besides showing the impact of society and culture on it. As a writer with a socialistic vision, he concentrates on the interaction between tradition and culture. His work as an editor of the palm leaf manuscripts also deserves special mention.

Sahoo's critical works can be broadly divided into two divisions. One is the study of ancient and medieval texts in Oriya, and the other the editing of manuscripts with scholarly introductions to the relevant texts. The works belonging to the first group are *Literature and Social Life in Medieval Orissa* (1971), *Kahe Krushna Das kabi* (1975), *Prachina sahitya* (1982), *Madhyakalina sahitya* (1983) and *Kabi Balaram Das* (1988). The works which can be assigned to the second group are *Dharma gita* (1977), *Uddhaba gita* (1977), *Charikhani* (1978), *Rudrasudhanidhi* (1978), *Sri Jagannath lilamruta* (1978), *Srimadbhagvat Gita* (1978), *Rasa panchadhyayi* (1981), *Parimala* (1982), *Gobinda Chandra* (1985), *Brahmanda bhugola* (1985), as also the *Mahabharata* (1978), *Chandi purana* (1985) and *Jagmohan Ramayana* (1980) edited by him.

Literature and Social Life in Medieval Orissa is in English, consisting of eleven papers out of which one is on the Oriya dialect spoken in the Singhbhum district of Bihar and the others on the 15th and 16th century Orissa, particularly the social life of this period as portrayed in the two Oriya epics, the *Mahabharata* and *Jagamohan Ramayana*. In his literary criticism, such as *Prachina sahitya and Madhyakalina sahitya*, he gives more attention to the presentation of contemporary social life. Thus, his studies on Sarala Das, the Panchasakha writings and Upendra Bhanj, exhibit a mine of information on Oriya society, culture and religion.

Rasakallola, a famous 18th century kavya by Dinakrushna Das, has been assessed by him in a different perspective in *Kahe Krushna Das kabi*. The work tries to identify the writer and his place in the 18th century Oriya as well as the medieval poetic tradition. *Prachina sahitya* and *Madhyakalina sahitya* are respectively collections of 19 and 18 papers. While in the former he convicingly argues the date of compositon of some controversial texts like *Sisuveda*, *Amarakosha* and *Saptanga*, in the latter the discussion is fixed solely on the contemporary socio-cultural and religious conditions, motivating the medieval poet. For the first time in Oriya criticism Sahoo has traced the influence of Islam and Sufism also on the medieval Oriya poets.

In most of his edited works Sahoo provides long introductions to the texts. While assigning the text to a particular period, he collects the views of earlier scholars. In the introduction to *Rudrasudhanidhi*, a 16th century text, he has concentrated on style and social ethos.

In his introduction to *Rasa panchadhyayi* his emphasis is on the art of editing. The long introduction to *Sarala Mahabharata* gives a detailed account of the differences between the Oriya *Mahabharata* and its original Sanskrit, and in the introduction to *Jagamohan Ramayana* he projects the epic as a comprehensive social document. He considers the characters of the two epics *Mahabharata* and *Ramayana* in Oriya as the genuine products of a common humanity, unmodified by the customs of a particular place.

Sahoo's criticism and edited works are original. He avoids a slavish application of the rules of the classics. He never forgets to discuss the language used in a text and sometimes takes the difficult and tiresome task of counting the number of times a particular word is used in a text as in *Kahe Krushna Das kabi*. According to him, such usage is not a mere repetition, it shows the poet's imagination at work. He is distrustful of a critic who, without entering the sense and the soul of an author, follows a few general rules or prescribes a theoretical design while writing about him.

P.C.P.

SAHOO, MOHAPATRA NILAMANI (Oriya; b. 1926), an outstanding figure in modern Oriya fiction, was born at

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Niali in district Cuttack and did his M.A. in Oriya from Utkal University. He has taught Oriya literature in various government colleges in Orissa.

A prolific writer, he has to his credit 19 short-story collections, 2 novels, and 10 collections of essays. All his writings are marked by a rare blend of wit and pathos. His short stories are unique, both for their emotional appeal and for their distinct vision of life. He has experimented with a wide range of styles and techniques, and has also contributedd to literary criticism and journalism.

His short-story collection, *Abhisapta Gandharba* (1981), won him the prestigious Sarala Award as well as the Sahitya Akademi Award (1984). The stories in this collection are thinly veiled autobiographical pieces evoking, with a sense of nostalgia and his characteristic humour, the intense world of his childhood.

He has also received other literary awards including the state Sahitya Academy award and the B.C. Nayak literary award.

He has edited a number of literary journals, including *Jhankara*, *Utkal prasang*, *Orissa review* and *Vivekanandanka vani o rachana*. He has also been closely associated with a number of literary, cultural and spiritual organisations and is the Vice-President of the New Life Education Trust, Orissa.

Some of his other significant short story collections are *Ranu apa tharu Pussy paryanta* (1966), *Anya rupa rupantara* (1977), *Pingala se anya jane* (1977) and *Sekala pakhala* (1978). *Dhara and dhara* (1961) and *Tamasi Radha* (1964) are his two novels, and *Kichhi sutra kinchit byakhya* (1976), *Dhwani dhwani pratidhwani* (1977) and *Devadasara dristipata are his collections of essays.*

Y.M.

SAHRIDAYA (Sanskrit) is a term used in Sanskrit poetics. It means 'a sympathetic connoisseur of literature, whose heart (sensibility) equals the poet's. A trained and cultivated mind with sharp intellect is essential for the proper appreciation of poetry. Anandavardhana explains the term thus:

> Yesham kavyanushilanabhyasavashad vishadibhute
> Manomukure varnaniya-tanmayibhavanyogyata
> tatra hridayasamvadabhajah sahridayah.

(A sahridaya is one whose mind becomes as transparent as a mirror due to regular practice and study of literature, acquiring the ability of being riveted to the subject.)

The process of literary appreciation involves three factors—poet, poetic creation and appreciative reader. By his deep insight, the poet discovers the essence of truth and beauty hidden in nature and human life. Then he gives shape and form to his feelings in a piece of composition, choosing appropriate words and phrases. Irrespective of its nature, size or genre, a literary work must be imbued with meaning which a sahridaya should grasp and enjoy. So, a genuine literary work is one that acts as a link between the poet and the appreciator. Perhaps, this is why it is called 'sahitya'—it establishes 'sahitattva' (relationship) between the poet, the character, and the reader.

The definition of sahridaya occurs in the texts of Vamana and Anandavardhana. A sahridaya is a man of taste: he combines in him the qualities of a critic and a connoisseur. He is well-read, discerning and initiated in the intricacies of theoretic principles. At the same time he has the capacity for aesthetic enjoyment. Though the poet is a creator, the ultimate test of poetry demands the appreciation of a sahridaya.

Rasa is not only an objective entity which resides in the description or in the characters of a literary work, but it is also a subjective condition realised by the reader's own capacity for aesthetic enjoyment. So, a degree of culture, experience and aesthetic instinct is demanded of the critic, who is a 'rasika' or 'sahridaya'. Sometimes the term 'suchetas' appears as a synonym of the term sahridaya in various alamkara texts. The concept of sahridaya is a desideratum for the proper appreciation of any kind of literature, and the success and satisfaction of the poet depends on him.

D.N.C.

SAIFUL MALUK (Punjabi) is a well-known verse-composition of romance and adventure by Mian Mohammad Bakhsh, written in the tradition of Qissa-poetry in Punjabi. *Saiful Maluk* was first published in Persian script in 1941, and then in Gurumukhi script in 1961 by the Languages Department, Punjab, Patiala. The Qissa, which *inter-alia* deals with important questions of art and poetics, was originally written in Persian and four manuscripts of the same are kept in the British Museum. These four Mss. are titled: *Qissa Saif-ul-Maluk*, *Qissa Gulba Sanaubar*, *Qissa hazar gaisu and King of Egypt* and *Abridged Qissa Saif-ul-Maluk* (incomplete). Though these four Qissas resemble one another, there is vital difference in the plot of each composition. The internal evidences show that the four manuscripts at the British Museum belong to the 17th century. However, Mian Mohammad Bakhsh wrote it in the Punjabi language in

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1863-64, though the script remained in Persian characters. That was the age of Qissa-writing in Punjabi and Mian Mohammad Bakhsh's Qissa fulfilled an important need of the day. It is very difficult to say whether the Qissa was earlier written in any other Indian language, but it is certain that Mian Mohammad Bakhsh was the first to write it in Punjabi, and the Qissa was extremely popular among the people. Two printed copies of the Qissa, which are available, refer to two separate editions. The first edition is published by Sheikh Ghulam Hussain and Sons, Tazran Kutub, Bazar Kashmiri, Lahore, and the second edition is published by Seth Adamji Abdullah of Bombay from Naulakha Bazar, Lahore. Yet another Qissa in Punjabi by Mian Lutf Ali Sahib Bahawalpuri, entitled *The Strange Qissa of Saif-ul-Maluk Kilm,* published by J.S. Sant Singh and Sons (year of publication not mentioned) is available. Though the plots of both the Qissas resemble each other, the one by Bahawalpuri is shorter in size and poor in literary merits than the one by Mian Mohammad Bakhsh. After Independence in 1947, the need to transliterate the Qissa into Gurumukhi script was felt, as it became difficult to read and understand Punjabi in the Persian script on the other side of Punjab in India. Consequently, *Qissa Saiful Maluk* was edited by Santokh Singh Razi and transliterated into Gurumukhi script by Diwan Singh and was published by the Director General, Languages Department, Punjab, Patiala, 1961.

Saiful Maluk is a wonderful story of love, romance, adventure, mystery, etc. and its plot is based on a tale from the *Arabian Nights*, called 'The Story of Saif-ul-Maluk and Badi Jamal'. Aasim, the emperor of Egypt, who did not have any issue till his old age of 62, was assured by the royal astrologers of the birth of a son if he married the daughter of Jamshed, a rich Chieftain. Nine months after the marriage, he was blessed with a son, who was christened Saif-ul-Maluk. When the prince was 14, his father presented him two ancestral royal coins inscribed with his own (the prince's) picture on one and that of Badi Jamal on the other. No sooner did the prince see the picture of Badi Jamal than he started behaving like a lover gone mad. When all efforts to trace the young lady failed, the prince insisted upon going in search of Badi Jamal. The emperor was persuaded to allow the prince to undertake the dangerous journey in the company of his best friend Saeed and many attendants. The sea-journey was arduous and on their way to Istambul, their ships were caught in storms and gales of the worst kind. Somehow, through the journey Saeed and some men got separated from the prince. They suffered damages and losses of all kinds while passing through India and Tibet, but Saiful Maluk and his associates did not lose heart. At one stage, they were involved in a fierce battle and the prince was taken prisoner. The daughter of the chief warrior of the enemy's camp took fancy to Saiful Maluk, but he, unaffected by the gesture, proceeded on his journey. The stage came when out of dejection and frustration, the prince thought of committing suicide; a series of supernatural events took place and the prince reached the fort of the demon-god Afshand Baish where the princess Khatoom was a prisoner. Saiful Maluk freed her, they escaped from the fort and finally reached the city where Badi Jamal's uncle was the ruler. Jamal's father was called from Saran island and he took them to an island where for some time they lived in peace. However, this union was short-lived as the prince was kidnapped by the demon king Behram, who threw him in a well full of snakes and scorpions. But Jamal's father Shahpal came to his rescue after fighting a pitched battle with Behram. Finally, with all the grandeur, the royal wedding of Saif and Jamal took place which was attended by the emperor Aasim, too. On returning to Egypt, Saiful Maluk ascended the throne after the death of his father and ruled for about fifty years.

In terms of size, *Qissa Saiful Maluk* is the longest one having 9128 couplets. It can be termed a 'masnavi' in form as it is written in couplets and not in stanzas. In addition to being very rich in evoking a fairy-tale environment on the pattern of imaginary tales of love, romance and adventure of the *Arabian Nights,* this Qissa is a rare specimen of hidden wealth of knowledge about many aspects of life. Apart from that, it is a complete reference book on poetics too, as Mian Mohammad Bakhsh has devoted enough space to the basic questions of creative art and literary criticism. The Qissa is, therefore, a great contribution to the Punjabi Qissa literature, which is both a separate traditon and a separate genre now.

G.S.

SAIKIA, BHABENDRANATH (Assamese; b.1932), prominent short story writer and playwright, winner of the Assam Prakashan Award (1973) and the Sahitya Akademi *Award* (1976), is known for his realistic portrayal of life, human interest, keen observation and lucid expression. It is these qualities which enabled him to enliven even an ordinary situation in day-to-day life. Saikia has deep understanding of the Assamese village life and he portrays it with sympathy. He describes a situation in a detached way and tells a story in a convincing tone. The most engaging thing about him is his capacity to make everything interesting and expressive. Although he follows almost the same pattern in most of his stories, sometimes a touch of irony enriches the pattern and produces striking effects. Saikia's collections of stories are *Prahari (1963), Brindavan gahvar* (1969), *Sendur* (1970), *Bhabendranath*

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Saikiar srestha galpa (1973) and *Sringkhal* (1975). The two collections which brought him the Sahitya Akademi Award and the Assam Prakashan Parisad Award are *Shringkhal* and *Sendur* respectively. Saikia has left an equally impressive mark on the Assamese drama for his intimate knowledge of the stage and the capacity for an acute observation. He is one of those dramatists who have made significant contribution to the development of the one-Act and Radio plays in Assamese. He has also directed a number of plays and films successfully.

Saikia has a doctorate in Physics and has been a teacher at Gauhati University. He has also worked as secretary, Text Books Production, Gauhati University for a number of years, and is at present, engaged mainly in directing plays and films. He is now considered one of the best film directors in the country.

S.B.

SAIKIA, CHANDRAPRASAD (Assamese; b. 1926) was born in Amguri, district Sibsagsr, and has earned for himself a niche in Assamese literature as a writer of short stories and novels. He received his early education at his native place, and later graduated from Cotton College, Gauhati. While he was yet a student at the Secondary School, he took part in the Quit India movement and was kept behind the bars for some months. Having taken a post-graduate degree in English from Calcutta University, he worked as a journalist for a few years and edited the *Asam batori* (Assam news), a daily newspaper, in the early sixties. He also edited a few literary magazines during the last twenty years, and is now serving as Secretary to the Publication Board, Assam.

Saikia has so far published half a dozen novels of which *Mandakrantha* (1960), *Meghamallar* (1962), *Uttar-akal* and *Janmantar* (1970) are noteworthy. He first made his impact on Assamese literature with his novelette *Edin*, based on the experience of a day. First published in a magazine, the work came out in the book form in the late fifties. Saikia's three early novels dealt exclusively with the individual's hopes, aspirations, love and frustration, but later he turned towards social problems in their relationship to individuals. Saikia appears to have chosen his words and expressions carefuly in order to make his writings a pleasant reading. He has also written a number of short stories which are marked by neatness of execution and carefully worked-out plots involving persons from the middle class the author himself belongs to. He has so far published two collections of short stories, *Mayamriga* and *Nachpati phul*.

S.S.

SAIKIA, NAGEN (Assamese; b. 1941) is comparatively a younger writer who has established himself as a critic and short story writer of our times. Son of Umaram Saikia of village Hatiakhowa in the district of Sibsagar, Nagen (or, Nagendra) did his B.A. from Devraj College, Golaghat, and M.A. in Assamese from Gauhati University. Having served three colleges as lecturer in Assamese, he joined Dibrugarh University in 1972 and has been working there since. Saikia, besides being a man of letters, is interested in cultural activities. He has served the Asam Sahitya Sabha, the premier literary institution of Assam, first as Assistant Secretary and later as General Secretary.

Saikia has edited and published a large number of books, booklets, and centenary and felicitation volumes in Assamese. He is also associated with the editing of a few literary magazines. He is the author of five collections of short stories, viz. *Kuber Hatibarua* (1967), *Chabi aru Frame* (1969), *Bandha kothat dhumuha* (Tempest in a tea pot, 1971), *Matir chakir jui* (The flame of an earthen light, 1973) and *Astitvar sikali* (The chain of existence, 1976). He is not a conventional story writer and, therefore, his stories, presented intellectually, sometimes project characters, sometimes probe the workings of the mind and sometimes focus on some situation or problem. The technique of the internal dialogue has considerably influenced his style of presentation. He has also brought out two collections of essays, *Chinta aru charcha* (Reflections and thought, 1977) and *Saundaryadarshan* (Essays on aesthetics).

S.S.

SAINDHAYAKA (Sanskrit/Prakrit/Apabhramsha). The term has varied connotations. (1) It may imply one of the ten 'lasyangas' (Limbs of soft dance) used in Sanskrit drama, particularly Bhana, or a compassionate song in Saindhava (Sindhi) Prakrit composed in long syllables (presumbly to create an effect of slow movement, heavy with grief), sung to the accompaniment of music by a lady whose lover has failed to keep the tryst.

(2) It may connote an ancient dialect of Apabhramsha around Sindh. Dombika, Prasthana, etc., among the forms of the Upa-rupakas, were usually composed in this dialect. A famous example of the Rasakanka type, *Radha-vipralambha* by Bhejjala, surviving now in quotations only, is said to have profusion of this dialect.

(3) It may imply a minor type of play in the Saindhava dialect, as defined by Kohala.

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R.N.

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SAIYIDAIN, KHWAJA GHULAM-US (Urdu; b. 1904, d. 1971) was a great educationist and prominent prose writer. He was born in Panipat (Haryana). He graduated from the Aligarh Muslim University in 1921 and, later, did his M.Ed. from Leeds University (U.K.). He received the degree of D.Litt. (honoris causa) from the Muslim University in 1962.

Saiyidain's father was an eminent scholar and a well-known writer in Urdu. The famous poet-critic, Maulana Altaf Husain Hali was Saiyidain's maternal grandfather. Saiyidain specialised in educational philosophy, principles and psychology of education and had special experience in the field of teachers' education. He also worked on Educational Administration and Education for International Understanding. He had full command of the English language and equal mastery over Persian. He also knew to a certain extent the Arabic and French languages.

Saiyidain started his career as Principal, Training College and Professor of Education at Aligarh Muslim University (1926-38). Subsequently, he had had many tenures at different reputable centres of education, and during such tenures, he attended many international conferences on education. He has to his credit a number of books on subjects concerning education and its systems. The literary works to his credit are *Rooh-e-tahzeeb* (1943), *Andhi men chiragh*, which was picked up for Sahitya Akademi Award for the year 1963, *Mujhe kahna hai kuchh apni zaban men*, autobiography edited and supplemented by his sister Saliha Abid Husain, *Sukhan-e-dilnawaz*, selected letters in Urdu written to friends and members of his family, edited by Sughra Mehdi. His literary works in English are: *Man in the New World* (1964) and *Islam: The Religion of Peace* (1969).

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N.A.F.

SAJJAD HUSSAIN, MUNSHI (Urdu; b.1856, d.1915), eminent Urdu prose writer, journalist and humorist, was born in a respectable family. His father, Munshi Mansur Ali, was a Deputy Collector, who, later, served as Civil Judge in Hyderabad State. Sajjad Hussain studied at Canning College, Lucknow, from where he obtained Entrance Examination Certificate. After serving several short term jobs, he started from Lucknow in 1877 his own Urdu journal, *Awadh punch*, which gave a fillip to humorous writings. This was probably the first journal dealing with humour in Urdu, and it followed the pattern of the *Punch*, London. This journal inspired many other such ventures in Urdu in various states. The *Awadh punch* followed a nationalist policy and severely criticised the British government policies in a humorous, and sometimes satirical vein. It also caricatured feudal elements and the blind imitators of the west. The journal also championed the cause of Hindu-Muslim unity.

Sajjad Hussain was also an eminent novelist in his own right. In his works, he combined humour with fiction. His novels include *Haji baghlol*, *Tarahdar londi*. *Pyari duniya*, *Ahmaqulzin*, *Mithi chhuri*, *Kaya palat*, *Hyat-i-Sheikh Chilli*. These novels inculcated new social values and advocated modernisation of the outlook and behaviour in view of the changing socio-economic realities.

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M.H.

SAKARIYA, BADRIPRASAD (Rajasthani; b. 1896, d?) was born at Balotara-Badmer in the erstwhile state of Jodhpur. He devoted his entire life to the study and editing of old texts with the sole purpose of preparing a lexicon, which he did. This prestigious publication was brought out by a Jaipur based publisher in three parts, of which the first one appeared in 1977 and the other two soon after. This lexicon, *Rajasthani-Hindi shabda kosha*, has been highly spoken of by critics. It also contains a good number of spoken words in the author's own dialect. Sakariya was also associated with the editing of *Rajasthan bharati*, a research journal. He took up this responsibility on joining the Sadul Rajasthani Research Institute at Bikaner. He brought out some special issues of the journal on L.P.Tessitori, Prithviraj Rathore and Maharana Kumbha, which were highly acclaimed. His edition of *Muhata Nainasi ri khyat* (4 parts) also brought him much reputation. This book was published by the Rajasthan State Oriental Institute, Jodhpur, during the years 1960-1967. Among the other books edited by him *Hariras* deserves particular mention. He was honoured by several institutes in the form of prizes and medals. The Rajasthani Bhasha, Sahitya evam Sanskriti Akademi (Bikaner) honoured him as a scholar of distinction. His whole life has been a life of complete dedication to Rajasthani literature.

S.N.J.

SAKET (Hindi) by Maithilisharan Gupta is one of the best known epics in modern Hindi poetry. It followed *Bharat Bharati*, and the poet considered it one of his favourite

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works. At the instance of Rabindranath Tagore, Acharya Mahavir Prasad Dwivedi had written an article, pointing out the indifference of Hindi poets towards the character of Urmila, which impelled Guptaji to make her the focal point of his epic. The poet gave more than a decade to the composition of the epic—a saga of poetic endeavour, indeed.

The plot of *Saket* is based on 'Rama katha', primarily as found in Tulsi's *Ramacharitmanas*, though the poet has given the story a new orientation. It begins with a piece of conversation between Lakshman and Urmila about the installation of Rama as yuvraj (heir apparent). The news disturbs Manthara, Kaikeyi's maid, who regards the installation of Rama as an act of conspiracy against Bharata who is away at his mother's parental home. She instigates Kaikeyi, Bharata's mother, who begins pondering over the words of Manthara:

Bharat se sut per bhi sandeh,
Bulaya tak na use jo geha

(The integrity of a son like Bharata is questioned, who was not even called back home.)

Maithilisharan thus offers a psychological reason for Kaikeyi's action. Rama and Sita, along with Lakshman go into exile. Urmila is faced with a great dilemma—whether she should accompany her husband in exile or stay back at Ayodhya. She gets over her dilemma and is prepared for personal suffering rather than bar her husband from doing his duty towards Rama and Sita. The primary aim of the poet is to exalt the character of Urmila and highlight her 'tragedy', her quiet suffering, her loneliness, and her personal sacrifice. The locale of the poem is thus Saket since it is here that the heroine lives. Only once does the poet move out of Saket when he goes to Chitrakut, but that too in the company of a cross-section of the Saket society.

The poet's contribution to the Ramayana theme lies in his presentation of the Rama story from an altogether different angle so that, instead of Sita, Urmila becomes the focal point of the epic. The pangs of separation suffered by Urmila and described at length with a touching effect constitute a major part of the poem. It is interesting to note that though written in the age of Chhayavad, *Saket* represents the classical tradition.In an age of doubts and uncertainties, the voice of the poet remains the voice of faith—serene and steady. In the fret and fever and garishness of life, the poet stands calm and firm, full of noble sentiments. Consciously or unconsciously, he subscribes to the classical view that love, though a great ideal, is an inferior value which must yield place to duty.

A national poet, Maithilisharan Gupta was a representative of Indian culture and his *Saket* enshrines the ideals of our heritage. As an epic, it is a work of consummate art. The dramatic presentation of the story, the art of narration, the delineation of characters, the psychological probings of human mind, the depth and range of feelings—in every area the poet excels. The ninth chapter, in particular, marks the excellence of his craft where his imagination is kindled by every manifestation of natural beauty and sweetness. The dominant rasa in the poem is 'Vipralambha shringara', but the other rasas have not been neglected either. The language of the epic is refined Khariboli as against the Awadhi of *Priya pravas*, another great epic of the age written by Hariaudh. When published, *Saket* cast its spell on its readers by the power of its story and the quality of its artistic achievement.

S.D.M.

SAKHARAM BINDER (Marathi), written and first performed in 1972, won prompt critical acclaim for its author, Vijay Tendulkar. Though the play was criticised for excessive use of sex and violence, it was, in fact, not just a matter of superficial innovation, but a candid experiment espousing a certain freedom in man-woman relationship. The heated controversy which the performance aroused is a clear indication of Tendulkar's unconventional attitude to human relationships and problems. The author himself finds in it a correspondence with Artaud's concept of 'Theatre of cruelty'.

The play *Sakharam Binder* has a simple narrative outline, involving the relationship between Sakharam, a binder by profession, and two women Lakshmi and Champa who enter his life. The interest of the reader is not so much in the dramatic action as in the subtle workings of the heart, the gripping portrayal of violence and cruelty as opposed to passive suffering.

Tendulkar stands on a platform different from that of other contemporary Marathi playwrights because of his innovative style in presenting a variety of themes. By choosing a low class, crude womaniser like Sakharam Binder as the central character of the play, he has not only drastically changed the framework of Marathi drama but also the delineation of life at the core. *Sakharam Binder* is extremely blunt in its portrayal of existentialist tendencies. A domineering character, Sakharam has no moral or social taboo. He indulges in drinking and womanising, with no trace of guilt whatsover; he even makes hearty digs at the puritan hypocrisy which governs the prevalent code of ethics. And yet, behind his overtures one finds in him a streak of flexible commonsense morality which at

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times is pleasantly surprising, being wholly unexpected in his case.

Sakharam Binder shows Tendulkar at his best in characterisation. Sakharam, Champa and Lakshmi are neither stock characters nor schematic types, each of them is a basically powerful illustration of the dramatist's astounding creativity. Sakharam's ego tries to manifest itself in a challenging, rather menacing, way unwilling to be tied down to anything. The influence of Lakshmi triggers off an inner conflict in him - a conflict between the existential ego and the metaphysical "I", reducing Sakharam to a pitiable condition. Instead of dominating the situation, he finds himself dominated by it. Untamed by sophistication of any kind, the characters in the play speak a language which is not just obscene but also shockingly vulgar. It is seasoned with a liberal use of abuses, casually thrown in. Lakshmi, an exteme image of darkness and death, is exploited sexually and then thrown out mercilessly. She does return, however, and makes a bid for power through religious rituals, calculated compassion and well-designed intrigues. She emerges as one of the champion life-haters in the drama. There is also a rich interplay of ambiguity about her. Champa, again, has a lust for life which has the fullness of rich sap. A curious blend of lewdness and sentimentality, her disintegration comes as a natural fall out.

The play succeeds because it is able to make certain statements about life which have a universal appeal. It brings about the confrontation between the forces represented by Lakshmi on the one hand and Sakharam and Champa on the other. The final result is a stupefied mind that has lost its protective shell of non-traditional, and hence rebelling, values. The play which came as a shock with its ethical violations faced a ban on its performance which was, however challenged in the court of law.

The play has been translated into several Indian and foreign languages and staged in four of them.

A.De.

SAKHI (Rajasthani), derived from the Sanskrit word 'Sakshin', has been freely used by the medieval saints, and it were they who gave the term a specific meaning. It was in devotional poetry that the saints expressed the truth experienced by them and wrote about their self-realisation and their values and ideals. They used the 'Padas', 'Dohas' and other metres in their poems which have been usually called sakhis, considered the most intimate compositions of the saints. In course of time some saints began adding to or altering the sakhis of the famous saints of the past with a view to lending an authority to their own sayings. They quoted the sayings of Kabir, Dadu, Ramcharan, etc., who were either the pioneers of their own sects or were held in high esteem by the common people, in order to reinforce their own preachings.

Sakhis have been regarded as a fountain source of wisdom. As they have been mainly written in doha, many critics regard sakhi and doha as identical. In Rajasthani, the sakhis of Jambhoji and Jasnathji have a different form. They are usually verses with rhymed terminations. In addition, a sort of rhythmic prose marks the sakhis of Jambhoji. The saints, following his tradition, have written two types of sakhis—those which use metres made up of three lines each, and those which are in a collective form of several lines with rhymed terminations. The first type is called 'chhandan ki' (metrical sayings), while the second is known as 'kanan ki'. 'Kanan' here means an aggregate of the particles of wisdom. The sayings of the saints in the tradition of Jasnathji are known as 'Sabad'. All other schools of Rajasthani saints have their sakhis or vanis in dohas and padas set to music.

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Hi.M.

SAKKARI BALACHARYA (Kannada; b.1856, d.1920) was born in Saketanahalli of Koda Taluk in Dharwar district. He belonged to an orthodox Vaishnava family, and his pen name was Santa Kavi.

Sakkari Balacharya had his education in Sanskrit at home. He received good training in Kannada and Sanskrit, and was trained at the Teachers Training College, Dharwar. Having secured the post of a teacher, he continued in the same profession for nearly forty years.

Balacharya strived to secure for Kannada a respectful place in the northern part of Karnataka. He founded the Karnataka Dramatic Company, wrote several plays and staged them too. His first play *Ushaharana* was staged in several centres and became very popular. Even the non-Kannada speakers developed a liking for the play. This induced him to write several more plays like *Siriyala satvaparikshe, Kichaka vadhe, Sundopasunda, Vatsalaharana, Virata parva, Surathasudhanava kalaga, Sitaranya pravesha* and *Chandravalicharita.*

Sakkari Balacharya was a great composer of kirtanas. He was convinced that kirtanas served the cause of the propagation of language and literature. 'Mukundadanamrita', 'Ravana-Vedavati', 'Shrimati svayamvara', 'Hari-

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mitropakhyana', 'Syamantakopakhyana', 'Gajendramoksha' are some of his kirtanas. Of these, it was 'Mukundadanamrita' which brought him name and fame.

Balacharya's contribution to literature is significant. He wrote: 'With the intent of resurrecting the Kannada language, I have authored sixty-three works.' *Kichakavadhe*, *Parvatipranaya*, *Meghaduta*, *Ritusamhara*, *Shakuntala* and *Mricchakatika* are his translations, while *Sitaranya pravesha* and *Harishchandrasatvapariksha* are his works drawing on mythology. He has written some humorous essays like *Addakathegala bukku*, *Kannada dasayyanapadagalu*, *Kannadigarige savalugalu*, *Vyabhicharanarthasindhu*, *Vasappanayakana pharsu*, *Kalamahime*, *Kalasura*, etc. It is also said that he has written a few works like *Shringarasagara*, *Virahataranga*, *Shringarapada sangraha*, *Rasika vichara*, etc. which have a bearing on the erotic sentiment.

Balacharya had a deep love for Kannada language. His statement in his foreword to *Mukundadanamrita* runs as follows:

> A man aspires for humanity in this universe. But how could that be achieved? With a lot of effort alone it can be realised. Oh Kannadiga, there is an easy solution which is acceptable to every one. Do you know that? Love and devotion to the mother tongue is the way out. If one can imbibe love of language, human upliftment would be complete.

Balacharya sang of the history of Sri Vidyaranya, founder of Vijayanagar, in the form of kirtanas and songs. This work entitled *Vidyaranya vijaya* became very popular in Karnataka This poem also reveals Balacharya's patriotism and love of language. The lines 'Rakshishu Karnataka devi' (Protect us oh, mother diety of Karnataka), written in praise of the diety of Karnataka (Karnataka Bhudevi Stavana) occurring in the beginning of his *Vidyaranya vijaya* are significant in this regard.

Balacharya went from door to door, collecting contributions for organising the literary conference at Dharwar in 1918. At Belgaum and Dharwar the people of Karnataka honoured him for his great service to the country and the language.

N.Ba.

SAKSHI (Telugu) is a series of 140 essays written by Panuganti Lakshminarasimharao, which appeared in the first four decades of the twentieth century when the Indian society was in a state of change in the wake of the struggle of independence from British domination. Revolutionary social movements challenged the old values of life. Literary movements were launched to bring about changes in style, theme and language. The influence of the western civilisation and culture was felt in the fashions and manners of the people. The influence of English language and literature especially impelled the Telugu writers to seek new ways of expression. Holding up a mirror to the society of their time, the *Sakshi* essays were modelled after Addison's *Spectator* essays. Their main object was to expose the evils in society, reform the tastes of the people and to appeal to them to cultivate the spirit of self-criticism in the best interests of individual welfare and social regeneration.

Panuganti did not condemn the traditions downright nor welcome everything modern and western in the name of progress. He did not hesitate to raise his strong voice against the evil customs and warned the people not to lose their spiritual and moral moorings by anglicising themselves. He fought against evil but never attacked individuals. Criticism, caustic or gentle, was employed to reform individuals and society and to make them lead a better life.

Kalacharyulu, Gangahalasastry, Vani Dasudu, Borrayya Setti and Sakshi comprise the Sakshi Sangham. They discussed all subjects, serious and light, ranging from snuff, cock-fights, puppet shows to Govindanamams and Vedanta.

In his essays, though Panuganti advocated freedom of women from age-old customs and traditions and the necessity of affording them facilities for education and opportunities for employment, he cautioned them against blind imitation of western ways of life. He condemned child-marriages and supported widow-remarriages.

Panuganti respected the Vedic rules in spirit and not in letter. He supported Advaita and a life of simple living and high thinking. He condemned superstitions and mechanical observance of rituals and show in religion. He exhorted the people to lead a righteous life and not to believe that pilgrimages would rid them of evil. He deplored the futile controversies between the Shaivites and Vaishnavites. He appealed to the people to have acquaintance with Sanskrit language and the Upanishads.

Panuganti criticised those who were enamoured of western civilisation, western mode of dress and English education. He condemned downright those who disrespected their mother tongue. He believed that one should learn foreign languages to improve one's mother tongue and not to belittle it or forget it. He admired Mahatma Gandhi and supported the National Movement but exposed the weaknesses of the Khadi-clad people.

Panuganti exposed the defects of the Telugu dramas and the stage. He disliked the unnecessary introduction of poems and songs in the Telugu plays. As a dramatist he

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pleaded for a judicious blending of songs and poetry in dramatic dialogue. He supported the writing of tragedies forbidden by the old Indian drama critics. Though he criticised those who supported old poetry alone, he did not give unqualified support to modern poetry. He ridiculed Bhavakavita for its artificiality and Ashukavita for its superficiality.

Panuganti was the father of the modern Telugu essay. Though his style is literary, it approximates to the spoken tongue. His arguments, abounding in illustrations, are clear, direct, logical and forceful. He resorts to alliteration as an embellishment. His compound words lend stateliness and weight to his style. Robust commonsense reinforces his scholarship. Incisive wit, scintillating humour and caustic satire are Panuganti's weapons. His free and torrential flow of words to suit the occasion invigorates the theme. The *Sakshi* essays occupy a pride of place in Telugu literature for their inimitable humour, satire and style.

G.S.R.

SALABEGA (Oriya; 16th-17th c.), or Salbeg, was by birth a Pathan, but in conduct and practice a devout saint. He was a devotee of Lord Jagannath and is credited with the authorship of some of the most inspiring compositions on the Lord. His father was Subedar Jahangir Kuli Khan alias Lalbeg and his mother a Hindu widow of village Danda Mukundapur in the Puri district. Salabega lost his father early and his mother brought him up. Lalbeg was appointed Subedar in charge of Orissa by emperor Jahangir and was antagonistic towards the Hindu religious institutions. Perhaps, he was killed in a battle about 1608. Salabega was himself wounded in a fray about 1620-1622. At that time Mirza Ahmad Beg, Subedar of Orissa, was a tyrant at whose hands the Jagannath temple suffered damage.

Legend goes that once when Salabega fell ill his mother sought the blessings of Lord Jagannath, and Salabega dreamed that Krishna had come and sat by his side. Next morning he felt better and narrated the dream to his mother. This miraculous incident was a turning point in his life and he took to the life of a Vaishnavite sanyasi. After wandering far and wide he settled at Puri dedicating himself to the service of the Lord.

Salabega was a disciple of Jashovantadas and Shyamananda Goswami. His songs in praise of Lord Jagannath are unsurpassed in lyrical beauty and grace, and range from pathos to ecstasy. All these lyrics are immensely popular in Orissa and sung as bhajans. They are marked by simplicity of diction, and are singularly free from word play and ostentation.

The most popular and inspiring devotional lyric of Salabega is 'Ahe nila saila prabala matta barana' sung in a thousand voices in the Puri temple. Salabega's religion is love of man, beyond castes and creeds, and his lyrics achieve an extraordinary balance between human conduct and spiritual love.

G.M.

SALAI ILANTHIRAYAN (Tamil; b. 1930) is a noted poet, essayist and critic. Born in Salainainar Pallivasal, Tirunelveli district, he assumed the name of Salai Ilanthirayan and came to be known by that name in literary circles. He had his early education in Palayamkottai and moved over to Presidency College, Madras, where took his M.A. in Tamil literature (1954) and M.Litt (1956). His thesis for Ph.D. was on Tamil Proverbs and Society (1970).

Salai started as an Assistant Professor of Tamil in Presidency College, Madras. Later, he was Sub-editor in the Directorate of Advertising and Visual Publicity, Delhi. Then he joined Delhi University (1959) and became Reader (1972) and Head of Tamil Section (1979).

Salai began writing poems and essays from 1948. His first book of poems, *Ilanthirayan kavitaikal*, came out in 1962. He has now more than 35 books and four compilations to his credit. His literary innovation is his *Urai veechu* (Prose flashes), a new and powerful prose with lyrical touches.

He is founder-member of International Association for Tamil Research (1964), and All India University Tamil Teachers' Association (1968), and founder president of Rationalist Federation. Actively connected with the Delhi Tamil Sangam, he is one of the leaders of the Tamil Script Reform movement. He is fluent in Tamil and English.

Salai was awarded the Powell and Morehead Prize (1955) for his work *Short Story in Tamil*, and Bharathi Dasan Award by the Tamilnadu Government (1979) for his *Puratchi muzhakkam*. He is a member of Experts Committee of the Tamil University, Tanjore (1980).

Salai is a discriminating scholar. His outlook leans more towards the rationalistic than the atheistic side. His works—poetry, essays, criticism, travelogues and prose—bear testimony to his seasoned approach to men and letters.

S.Sr.

SALAM (Marathi) is a collection of forty-one poems by Mangesh Padgaonkar, poet and journalist. The subjects of these poems come straight from life as in 'Salam' (Salute),

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'Ek zindabad kavita' (A song of triumph), 'Sanskriti' (Culture), 'Kumar Gandharva: lyachi samaj' (Kumar Gandharva: as I see him), 'Pratibaddha' (Commitment) and 'Politics'. Marked by delicate irony and firm perception of social and political realities, the book is a strong assertion of human dignity.

Salam echoes Padgaonkar's social and political commitment decrying encroachment on the individual liberty of the poet. The poet protests against power and establishment which trample upon human dignity and freedom, and launches an attack on politicians and bureaucrats for their apathy to the issues of social concern. Padgaonkar has no political affiliation, nor does he subscribe to any 'ism'; to him the poet's spirit of freedom and liberty of expression are the most precious things that matter.

The book won the Sahitya Akademi Award for the year 1980. It was also selected for the State Government Award which Padgaonkar declined in order to register his protest against what he thought was an 'undemocratic procedure of selection'.

The poems in this collection show Padgaonkar as a candid commentator of life as he sees it. Padgaonkar's characteristic empathy and a natural rhythm in expression make the poems striking miniatures. Giving his own comments on *Salam*, the poet says, "A true poet can never be a salesman of any ideology. His only commitment is to the truth of his experience. He does not thrust his views on his readers and respects their freedom of thought as much as his own. All that one can say about one's creation is 'this is my view of life, or this is how life can be seen'."

A.De.

SALDANHA, VINCENT JOSEPH PETER (Konkani; b.1928) was an eminent Konkani novelist, dramatist and journalist, born at Mangalore in a Roman Catholic Konkani family. He studied Sociology for his M.A. from Mysore University, and worked there for eight years. His first literary work was a Konkani play *Bavanathlo gulab* (Rose that does not fade, 1943). Since then he has written some forty-five excellent plays, including seven radio plays. Some of his popular plays are: *Nirmonnem* (Destiny), *Rogtachi zodthi* (Judgement of blood), *Khaltiman* (Surrender), *Uloitat ulovndit* (They speak, let them speak) and *Sardaranchi signol* (Sign of Sardars). The last one first appeared as a novel under the same title.

His greatest contribution to Konkani literature is his historical novel, *Kanara bandhad* (Captivity of Kanara Christians) in eight volumes, dealing with the plight of Christians under Tipu Sultan, ruler of Mysore from 1784 to 1799. He wrote these volumes from 1961 to 1975 and created a sensation in writing historical novels. He is a pioneer in this field. His first historical novel *Devache kurpen* (By the grace of God) has already seen three editions. His latest novel *Saiba bhogos* (Lord, forgive, 1979) is based on the history of the Goan ancestors of Kanara Christians.

Among his novels *Tambdi bithul* (Red fort, 1952) and *Moga maka sikai* (Teach me darling, 1971) are detective fiction; some of his other novels are based on religious, social and psychoanalytical themes. His language is polished, used by educated upper class people. He writes for people who can think and enjoy literature. His imagination is fantastic, re-creating historical scenes and characters with verve and vividness.

Besides fiction, his published works include *Dampatya jeevana* (Married life), a book on marriage and family life in Kannada and several translations from English religious books into Konkani.

Saldanha has written about 250 poems and some devotional songs too. He is an essayist and a short story writer as well. His literary articles have appeared in Konkani and Kannada journals. He was a founder-editor of *Kannadavani* a daily, which he edited for three years and a half. At present he is editor of *Deepika Kannada*, a bi-monthly, and a joint-editor of *Amchi mai*, a Konkani monthly. He is also a member of the editorial board of *Raknno*, a Konkani weekly. Five times winner of literary awards in Goa, and twice honoured in Mangalore by the Konkani Natak Sabha, and by *Raknno*, he was appointed editor of *Amar Konkani*, a research journal.

In all, Saldanha has published twenty books, and is still writing. His latest historical novel, *Poorvaz pardeshant* (Ancestors in foreign land), serialized in *Raknno*, has appeared in a book form.

M.V.

'SALI', RAMACHANDRA RAO (Kannada: b. 1889, d. 1978), novelist and poet, belonged to the earlier generation of modern poets. He worked as a school teacher in Dharwar, took part in the struggle for Independence and wrote poetry. Besides poetry, he wrote two or three novels and also some poems in Sanskrit.

Chitra srishti (1940) is the only collection of the poems of Sali, and the other book by him is his *Kannada Ramayana* (1934). *Chitra srishti* contains poems which are mainly lyrical and narrative. Lyric was a new genre when Sali had started writing, and it was difficult for him to come to grips with the new mode of expression. His lyrics

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deal with modern themes like patriotism, beauty of nature, and poverty. His favourite metre is shatpadi, a six-liner which was used in the epic poems of the middle ages. What is new in these poems is the unmistakable note of personal feeling and also a new perception couched in the old idiom of his poetry. The fall of leaves in winter, for example, reminds the poet of the feathers of the bird of time. The image is definitely new but the form of expression is that of 'utpreksha'. Sali's lyrics, whether they describe the beauty of nature, or express feelings of patriotism, look like descriptive passages from the medieval epics. There is only one exception to this rule and that is a poem called 'Tilanjali', an elegy written on the untimely death of his son. This poem will remain a triumph of the personal over the mechanical poetic conventions. In this poem, personal emotion, instead of being cramped by the rigid conventions and obsolete idiom, gets universalized through the use of fresh and original images.

Sali has written the famous story of Upagupta and Vasavadatta in verse, and this poem has both passion and colour, although it lacks character and argument. This is also perhaps true of his more ambitious work *Ramayana*. A striking description or a telling image may arrest the reader's attention for a moment, but the verse never rises above the level of prose. This is perhaps the reason why his *Ramayana* did not reach great heights as poetry.

K.D.K.

SALIHA ABID HUSSAIN (Urdu; b. 1913), an eminent fictioneer, was born at Panipat. She is a grand-daughter of the famous poet, Khwaja Altaf Hussain Hali, who heralded the modern age of Urdu, and the daughter of the late K.G. Saqlein, who was himself an eminent writer. She did her B.A (Hons.) from the University of Punjab as a private candidate. She married the late Abid Hussain, an eminent scholar, in the year 1933. She started her literary career at an early age by contributng short stories to women's journals. Her first creative work, a collection of short stories, entitled *Naqsh-e-awwal*, was published a long way back in 1939, and her first novel, *Azra*, appeared in 1940.

Saliha has been a prolific writer and has a number of books to her credit. Her significant works include: Novels: *Azra* (Delhi, 1940), *Atishe-khamosh* (Delhi, 1952), *Qatre se gauhar hone tak* (Lucknow, 1957), which won the U.P. Government Award, *Raah-e-amal* (Delhi, 1963), *Yaadon ke charagh* (Delhi, 1966), *Apni apni saleeb* (Delhi, 1972), *Gori soye sej par* (1978); Short stories: *Naqsh-e-awwal* (Delhi, 1939), *Saaz-e-hasti* (Delhi, 1946), *Niras men aas* (Bombay, 1948), *Naunage* (Allahabad, 1959); *Dard-o-darman* (Delhi, 1965); Plays: *Zindagi ke khel* (Allahabad, 1957), *Iffat* (Delhi, 1946) *Imtihan* (Delhi, 1952), which was awarded by the Ministry of Education, *Prem aur seva ki jeet* (Aligarh, 1958), an award winning book; Biographies: *Yadgare-Hali* (1950), *Zikre-Jameel* (Biography of K.G. Saiyidain, 1974); Criticism: *Adabi jhallkian* (Allahabad, 1959), *Khawateene-Karbala* (Delhi, 1973). In addition to the above works, Saliha has written many books for children and neo-literates and translated works into Urdu and Hindi.

R.G.

'SALIK', ABDUL MAJEED (Urdu; b.1894, d.1959), an eminent Urdu journalist, poet, prose writer, orator and broadcaster, was born at Batala. He had his education there, and later at the Islamia College, Lahore. He did his B.A. and Munshi Fazil from Punjab University. Though he started writing poetry at the age of fourteen, it was a journalistic career that engaged his attention during the most fruitful years of his life. At the age of twenty, he launched a literary monthly *Fanoos-e-Khyal* (1914) from Pathankot. He edited the well-known children's magazine *Phool* and a journal for women *Tehzeeb-e-Niswan* from 1915 to 1920. During this period, he also edited the literary mothly *Kahkashan* started by Syed Imtiaz Ali Taj from Lahore. He was the editor of the prestigious Urdu daily *Zamindar* (Lahore) from 1920 to 1927. During the Non-cooperation Movement, he was sentenced for one year for writing an article which was regarded as seditious by the British Government. The apex of his journalistic career came with his launching of the daily *Inqlab* in 1927 which he edited till 1949. His column 'Afkar-o-hwadis' (Thoughts and events) used to be eagerly awaited by readers of all shades of thinking, and his editorials moulded the views of thousands. During the 'Kashmir Agitation' (1931-33), when *Inqlab* was banned in Kashmir, he started the weekly *Kashmiri Musalman*. Its entry into Kashmir, too, was banned. He lanuched *Mazloom Kashmir* and when this was also banned in Kashmir, he started issuing a poster-weekly *Maktoob-e-Kashmir*.

Well-versed in English and Urdu, 'Salik' could read and write Persian and Arabic and wrote poetry in Punjabi also. A man with scholarly erudition and sparkling wit, he was an engaging conversationalist and an impressive orator. His journalistic career was marked with his dogged struggle for the projection of the lot of the common man and for upholding high standards of independence of thought and expression. He wielded a facile pen and wrote racy prose with clarity and depth of vision. Having had the privilege of some literary guidance from literary stalwarts like Khawja Altaf Hussain Hali, Iqbal and Munshi Hayat

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Bakhsh Rasa of Rampur, he cherished classical standards of Urdu prosody and his own ghazals are marked by rhythmic cadence and a dexterous exploitation of subtle nuances of words.

After *Inqlab* ceased appearing in 1949, 'Salik' devoted the last decade of his life to purely literary pursuits. He cherished the concept of 'literature for life', and though he had affiliations with the Progressive Movement in Urdu literature, he was against taking it to the extreme. Besides being actively associated with many literary and cultural organisations, he was a member of the Board of Majlis-e-Taraqqi-e-Adab, Punjab, and of the General Council of Anjuman-e-Himayat-e-Islam and was also on the Board of Film Censors of Pakistan. He also worked as a Trustee of the Associated Press of Pakistan (Eastern News Trust).

Most of Salik's books were published either before 1927 or after 1949, the interim period having been dedicated to his crusading journalism. His books published before 1927 include *Chitra* and *Naya chand* (translations of Tagore's works), *Champa aur deegar afsaney*, and his only poetic anthology *Rah-o-rasam-e-manzil ha*. The second updated edition of this anthology was brought out posthumously. His books published after 1949 include *Sarguzasht*, an autobiography; *Zikr-e-Iqbal*, authentic biography of the celebrated Urdu poet; *Yaaran-e-kuhan*, containing pen-portraits of contemporary stalwarts; *Muslim saqafat Hindustan mein*, a research document accredited by the UNESCO. A collection of his diverse writings in Punjabi, *Salik atey Punjabi adab* was brought out posthumously.

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Az.G.

'SALIM', WAHIDUDDIN PANIPATI (Urdu; b. 1859, d. 1929) was born at Panipat, district Karnal (Haryana). His grandfather migrated from Multan to Patan, where his father, Haji Fariduddin, was born. Later, they shifted to Panipat. 'Salim' joined Oriental College, Lahore, where he did his Matriculation and Munshi Fazil with distinction. He then studied medicine, and later, Law, but discontinued his studies owing to the death of his maternal uncle, and returned to Panipat. In 1887, he joined as Lecturer in oriental languages in Bharatpur College. In 1890, he started practicing medicine in Panipat.

In July 1894, at the instance of Maulana Hali, 'Salim' went to Aligarh and worked as Literary Assistant to Sir Syed Ahmed Khan until the latter's death in 1898. There he edited *Maarif* along with Haji Mohammad Ismail Khan, and on the death of the Haji in 1900, he continued to edit the journal on his own. He shifted the journal to Panipat and its publication ceased in December 1901.

His brother, Hamiduddin, established the Hali Press in Panipat, and Maulana Salim worked for it. He returned to Aligarh in 1907 where he was asked by Mohsinul Mulk to edit the *Aligarh Institute Gazette*. In 1912, he was invited to edit the *Muslim Gazatte*, published from Lucknow. He edited the journal up to August 1913 when he had to leave under pressure from the authorities for his fiery writings. He then joined Zafar Ali Khan, editor of the *Zamindar*, published from Lahore. But, because of his fiery writings, the security deposit of the press was forfeited, and he left for Hyderabad in 1919 to join the Translation Bureau of Osmania University for translation of scientific and academic terms. Later, in 1924, he was appointed Professor and Head of Urdu Department in the Osmania University.

Maulana Salim was a poet of merit, and in the beginning, wrote under the pen name of 'Maftoon', and later, adopted the pseudonym of 'Salim'.

A collection of his poems, entitled *Afkare Salim*, was posthumously published in 1938. Another collection of his writings, *Ifadate Salim*, edited by Syed Ashraf Hyderabadi, was published by the Mercantile Press, Lahore. His other works include *Waza Istalahat*, a compilation of terms (Delhi, 1931), *Mazameene Salim*, collections of essays in two volumes. (Karachi, 1961). A number of authors have brought out books on Salim, his life and works.

R.G.

SALOKA (Rajasthani) or siloka, is a corrupt form of the Sanskrit word 'shloka'. The term has been defined in prosody and widely used in literature. It consists of four lines, each made up of sixteen to twenty 'matras', having two long vowel marks at the end appearing as rhyming terminations. The subjects of saloka are manifold, and have been categorised under different heads. Religious salokas are written on the Hindu pantheon and allied subjects, while the Jain salokas deal with preceptors and Tirthankars and in praise of places of pilgrimage and other centres of religious importance. Historical salokas have such men and women as their subject as have left their mark on public life. Didactive salokas are the works of scholars or Gurus who have projected the ideals of character or given maxims of successful life. These salokas have been composed in praise of gods and goddesses, such as Saraswati, Ganesha, Surya, Mahesha, Rama, etc. Rao

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Amarsingh (Nagaur), Maharaha Ajitsingh Rathod, Kushalsingh, Bhati Keharsingh, Maharaja Mansingh, etc. form the subject matter of some of the historical salokas.

Even during the 18th-19th centuries the genre was in use. In our own times, it has been practised by modern poets like Umaradan Lalas who wrote his masterpiece on the famine of 1899-1900, which still haunts the memory of the people.

Agarchand Nahta, the doyen among the research scholars of Rajasthan, tells us that the salokas as a genre are available in the Jain works written as back as the 15th and 16th centuries. They originated, perhaps, from the occasion of marriage when the groom reached the bride's house, and was asked to recite some salokas. Eventually, however, the salokas were written by professionals and recited by people. The language used was gradually changed from Sanskrit to the local dialect. Salokas are also available in the Gujarati language. *Raghunathrupaka*, a famous treatise on prosody, has defined the saloka as a prose metre having rhymed terminations. Nahata has given a fairly long list of salokas, mentioning a few anthologies consisting of them. Perhaps, beginning as a folk genre, it has tried to cover new areas of experience.

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N.S.B.

SAMA, BALKRISHNA (Nepali; b. 1902, d. 1981) belonged to the great trio of Nepali literature, the other two being Lekhnath Paudyal (1884-1965) and Lakshmi Prasad Devkota (1909-1959).

First and foremost Sama was a poet; then a dramatist, essayist, philosopher and short story writer. The ordering looks quizzical, but it is based on a critical assessment of his works. He has produced nearly ten great works, and the greatest of them all is the epic, *Chiso chuhlo*. The Nepali poets do not subscribe to the modernist view that the age of writing epics has long been past. Sama has taken into account the objections raised against the writing of epics by Edgar Allen Poe *et al*, and has produced a glorious modern epic entailing a new definition. His collection of poems published posthumously contains two hundred and twenty poems. In his poems he is a thinker, a sharer of life and experiences, a superb painter, and a master of a deceptively simple way of writing, all rolled into one.

Sama has written seventeen plays, eight of which are poetic dramas. Yardsticks as are usually applied to the plays of Shakespeare, Shaw or Ibsen are not of much relevance in judging his plays. Poetic achievement is what we have to look for in them. Humanism was his credo. Mention may be made of such plays as *Mutuko vyatha, Dhurba, Prahlad, Amita vaasana, U Mareki Chaina.*

As a philosopher-thinker Sama set forth the principle of 'regulated accident', maintaining that the world and life are ever propelled onwards and are manifested as accidents, not haphazard but regulated by occurrences in time and place. His philosophical treatise *Niyamit akasmikta* and his minor epic *Ago ra pani* deal with this propositional theme.

Sama as an essayist, short story writer and one-act playwright ranks very high in the hierarchy of Nepali literary writers. His autobiographical work *Mero kavitake aradkana* in two volumes stands apart as a singularly great work.

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M.D.R.

SAMADAUNI (Maithili), Skt. *Samvada vani*, represents a series of farewell songs, especially to bid adieu to the daughter when, after marriage, she leaves her parents' house. These songs express intense feelings and are very touching. They are sung by women in Mithila on other occasions also, such as the immersion of the image of goddess Durga at the close of the festival of Navaratra. There are fine specimens of songs of this class and there is always an elegiac note in them. The most important of these songs are 'bidai gits' (farewell songs) which affectionately touch on the activities of the daughter as a child and the growth and development of her personality till marriage. Finally, they advise her as how to conduct herself in her husband's home so as to maintain peace and harmony.

Vidyapati was a great composer of Samadauni and it is mostly his compositions that are usually sung on festive occasions in Mithila and elsewhere. He was followed by Gananatha Jha and Vindhyanatha Jha who have made significant contributions in this field.

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U.T.

SAMAJPATI, SURESHCHANDRA (Bengali; b. 1870, d. 1921) was born in Calcutta and was the son of Gopalchandra Goshal Samajpati. He learnt Sanskrit under the

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tutelage of Pandit Iswarchandra Vidyasagar and started writing in Bengali when he was only fourteen years old. For long he was associated with Bangiya Sahitya Parishad and took active part in its proceedings. He was also a good orator.

Samajpati began to write at a time when the influence of Bankimchandra Chatterjee was pervasive and people were still sceptical about the genius and versatility of Tagore. Along with Kaliprasanna Kavya Visharad, Dwijendralal Roy and Bipinchandra Pal, Sureshchandra Samajpati led a sustained attack on Tagore and produced adverse criticism of his works. He had a genius for scathing satire and attacked his opponents ruthlessly. His misplaced zeal to defend conservative values finds vigorous expression in the pages of magazines and newspapers such as *Sahityaklpadrum*, *Sahitya*, *Basumati* and *Sandhya* which he edited in different phases of his life. He was not much of a creative writer in the conventional sense of the term. Among his books mention may be made of *Kalipuran* (tr. 1886), *Saji* (A collection of stories, 1990), *Europer maha samar* (The great war of Europe, 1915), *Ranabheri* (tr. 1910) and *Chhinna hasta* (The amputated hand, a novel, 1922).

Mo.A.

SAMAN BAI (Rajasthani; b.1825 d.1885), a popular saint poetess, was born at Siyali, a village in the erstwhile state of Alwar (Rajasthan). She was the youngest child of Ramanath Kaviya, a renowned Charan poet, and was educated by her father himself. That was why she could easily grasp the art of poetry and write devotional poems. Her husband, Ramdayal, was the great grandson of Barhath Umedaram Palhawat, the famous poet. The literary atmosphere that marked the two families was responsible for her literary bent of mind. On her marriage she told her husband that she wanted to lead a life of denial and renunciation, dedicating herself to the love of the Lord, and he agreed to respect her wishes. In her poems she spoke of him as a soul as benevolent as God Himself. It is believed that she once had a glimpse of Radha and Krishna during the rainy season, whereafter she decided to see no one else and covered her eyes with a strip of cloth all her life. There is a certain spontaneity in Saman Bai's songs and Bhajans as seen in her works like *Ish mahima*, *Sri Krishnopama* and *Pati patropama*. Her compositions are in varied metres, such as savaiya, kavitta, and paddhari. The glory of God, the generosity of her husband, the devotion to Radha and Krishna, 'Danlila' and 'Phag' are some of the subjects of her poems. Her language is Rajasthani, mixed with Brijbhasaha. It is a practice with the charans and most Rajasthani families to sing a song or two composed by Saman Bai on all family and social occasions.

B.D.G.

SAMANTA SIMHARA, ABHIMANYU (Oriya; b. 1757, d.1806), eminent Oriya poet, was born in a Kshatriya landlord family at Balia in Cuttack district. He was educated at a traditional Sanskrit school and later learnt Vaishnava literature and philosophy from Sadananda Kavisurya who also initiated him to the Vaishnava cult in his youth. He is said to have composed poems at the early age of nine. His 'Baghagita' (Ballad on tiger hunt) and 'Chadeigita' (Ballad on bulbul fight), though creations of tender age, are unique in Oriya literature for their vividness of imagery and spectacular action.

He is regarded as the most famous poet of the ornate age or Riti yuga of Oriya literature. *Bidagdha chintamani*, his masterpiece, is read and appreciated among all classes of Oriya speaking people. It is an epic consisting of 96 cantos and, though unfinished, is considered at par with the best works of his predecessor Upendra Bhanja, the stalwart of the ornate age.

The theme of this epic is the love 'lila' of Radha and Krishna. The poet pays homage to Lord Jagannath, Radha-Krishna and Chaitanya simultaneously in a single verse in the invocatory shloka (Mangalacharan). The sublime emotions, vision of divine love and the sweet melody of the verses have made the poet immortal in Oriya literature. He has experimented with more than sixty ragas (musical modes) and a hundred varieties of alankaras here. Part of his poetry is full of high rhetoric and philosophy, part of it strikingly simple and lucid.

He has three other works to his credit, namely *Rasavati*, *Premakala*, and *Sulochana* which seem to be the creations of his younger age. *Premakala* is a romance in sixty-four chhandas (cantos), modelled after the riti age, and deals with imaginary characters. After his initiation to the Vaishnava cult of the Raganuga sadhana, he wrote only about the life of Lord Krishna and his consort Radha. His poems are immensely popular in rural Orissa where they are recited and sung by wandering minstrels. For the exquisite musicality and evocative power of his poetry, Abhimanyu has been called the Swinburne of Oriya literature.

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(Dec. 1897); Surya Narayan Das, *Odiya sahityara itihasa* (Cuttack, 1963).

Do.S.

SAMANTRAY, NATABARA (Oriya; b. 1918), a leading critic and researcher, was born at Delange in the district of Puri in a lower middle class family of peasants. Financial difficulties stood in the way of his higher education, and he wandered from place to place in search of a job and opportunity for studies. Finally, he did his B.A. and B.Ed. privately, and later his M.A. in Oriya while working as a school teacher. His pursuit of research and scholarship eventually brought him a lectureship in Oriya literature.

Samantray worked on an unexplored period of Oriya literature and wrote a highly commendable thesis, *Odia sahityara itihas 1803-1920* for his doctoral degree.The research is based on his study of old and rare periodicals, government records, and many obsolete documents. Recognition of his merit as a first rate critic, capable of doing original research, came from diverse directions—literary magazines like *Dagara* and *Jhankar,* literary meets like 'Visuba Milan', and the Orissa Sahitya Academy which gave him an award on his book *Odia sahityakar Artaballabhanka dana.*

Samantray is a critic and an essayist of a high order, and is considered an authority on modern Oriya literature. Significantly, he has made valuable contribution to the interpretation of ancient and medieval poetry also. The special features of his writing are originality, scientific analysis, wide references, and a desire to discover the truth.

Some of his most significant publications are *Vyasakavi Fakir Mohan* (1957), *Adhunika Odia sahityar digdarshana* (1959), *Odia Vaisnaba sahitya* (1959), *Chilika kavya (1960), Galpa nuhen samalochana* (1963), *Adhunika Odia sahityar bhittibhumi* (1964), *Odia sahityar itihas* (1964), *Sakhahina panchasakha* (1975), *Odia sahityara swarare paribartana* (1976) and *Odia sahityare samikshya-o-samgraha.*

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P.P.

SAMARA TARANGA (Oriya) by Brajanatha (18th-19th c.) is a beautiful war-poem in Oriya with a few stanzas in Khoratha or Hindi. It comprises seven cantos, written in various metres (raga and ragini) used in medieval Ritikavya. Like his prose-kavya *Chatura vinoda,* the present work is also a creation of his independent personality suggesting a break from the beaten track of erotic poetry. It is a lively description of a battle fought over the issue of tribute, between Trilochana Mahindra Bahadura, Raja of Dhenkanala (a tributary estate of the Marathas) and Shimanji, the Maratha Governor, in 1781. It is a unique work of its kind because for the first time in Oriya literature we get the realistic picture of war, actually fought and witnessed by the poet. In the short length of the poem, we get vivid details of war, such as initial preparation, warriors taking position in the battle field, elephants, horses and camels poised for attack, feelings of soldiers on the eve of war, marching of the army, horrors of battle, wailing of the wounded and dying warriors, and disarray among the fugitives. The descriptions reveal not only the poet's observations but also his deep knowledge of warfare. The whole poem is enjoyable owing to its heroic sentiment and lively descriptions enriched by appropriate similes, metaphors, and images in a language and style, both direct and lucid. The Raja, the commander-in-chief of the Dhenkanala army, has been raised to the level of a classical hero, and his heroic and fiery words of encouragement to his commander and courtiers certainly have remarkable literary merit. The poet has at times distorted history to suit his poetic purpose. The work has also been criticised as an overdone panegyric written for an unworthy king. Yet, in spite of the factual inconsistencies, the work has an important place in Oriya literature. After the composition of the great Oriya epic *Mahabharata* by Sarala Dasa (15th c.), *Samara taranga* is the only striking war poem in Oriya, though there are three other war poems, *Paika Kheda* by Kahnei Champati, *Kanchikaveri* by Purushottama Dasa and *Budhapanka yuddha pothi* by Nursimha Kabirchandra Rayaguru (19th c.).

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G.B.

SAMARAICHCHAKAHA (Prakrit), or *Samaradityakatha,* is the first available religious fiction (mahadharmakatha) and the earliest work extant in the champu style (mix of prose and verse), composed by Haribhadrasuri in the eighth century AD in the Maharashtri Prakrit language, interspersed throughout with sermons.

The work commences with salutation (mangala) followed by a brief description of the three kinds of

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subjects (concerning gods, gods and men, and men only), four kinds of stories (artha, kama, dharma, and samkirna), and three kinds of hearers (the low, the middle, and the highest). The present story is called 'dharmakatha' and deals with gods and men.

It depicts the fate and wanderings of two characters, a hero who is virtuous, and an antagonist who is villainous, passing through nine births to illustrate the doctrine of karma and the concept of nidana (retribution). The man who kills, or plots to kill someone, goes to hell or is born as an animal. The hero, ultimately, attains emancipation, while the antagonist remains entangled in transmigrations on account of his intense hatred. In their nine births the two characters are born as follows: Gunasena and Agnisharma (prince and priest), Simhakumara and Ananda (father and son), Shikhin and Jalini (son and mother), Dhana and Dhanashri (husband and wife), Jaya and Vijaya, Dharana and Lakshmi, Sena and Visena, Gunasena and Vanamantara, and lastly Samaraditya and Girisena.

The present novel illustrates the evil consequences of sins and transgressions of the moral code. There is a constant struggle between the ideal and the real, and the victory goes to the former. The novel becomes somewhat tiresome, reading about the continuous wanderings of the same two souls in different lives and their strange destinies. For slight sins the punishments are heavy, and merely for honouring a monk the award is very high. There are, however, some occasions when the stories are interesting and romantic. The romance of Dharana and Lakshmi and the intervening story of Sanatkumara and Vilasavati, who re-unite after long separation, are quite interesting. Some other intervening stories too give us relief.

There are a number of subsidiary stories of varying length. Some of them are previous life stories, some parables, some fairy tales, some biographies, and some independent episodes.They are there to explain some religious point, or moral, or the consequences of harbouring passions and violating the vows, or to illustrate the fruits of the deeds of previous life. There are apologues too. Many of them give a picture of Indian life and are quite lively. Familiar fairy-tale motifs are also there. Some tales are indigenous and adapted by the author, and some belong to universal literature.

The style of the work is simple, lucid and fluent. It is not so elaborate as that in *Kuvalayamala*. There are long compounds in descriptive portions, but in pure narrative they are simple enough. In the metrical portions they are elaborate but not intricate. There are ornate figures of speech and riddles as well. The style, on the whole, is well suited for an audience with a sense of culture rather than great learning. The verses are mostly in the 'gatha' metre, a few in other metres. The language of verse is Maharashtri, though in that of prose there is an influence of Shauraseni.

The work is of no less importance in cultural history as it was written when old traditions were disappearing and a new cultural consciousness was beginning to assert itself at the end of the ancient period and the beginning of a new one. It has rich material for the religious, economic and cultural study of northern India in the 8th century AD. Some notable topics are the festival of Cupid, marriage celebrations, court life, the Charavaka philosophy, the temples of Naga, Katyayani and other goddesses, Skanda as the presiding deity of thieves, the thief's charming pill, the life of the Shabaras and Chandalas, land journeys and sea-voyages, foreign trade, hurdles before sea-traders, brisk commerce between eastern India and the islands of the East Indies, the goings-on between Tamralipti port, Katahadvipa, Suvarnadvipa, Ratnadvipa, the town of Tagar and so on. The book is thus of great significance both as a religious novel and as a social chronicle.

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K.R.C.

SAMARASAWE JEEVANA (Kannada) by Vinayak Krishna Gokak is a novel running into 1156 pages. To this is added a novel in English, titled *Narahari, Prophet of New India* continuing the same story. H.A. Navaratna translated this novel into Kannada which forms the last part of the series. To the combined volume is added about twenty pages covering his previous prefaces. The book, as it stands in the second edition, contains 1226 pages. Ignoring the later addition of *Navayuga Pravartaka Narahari* (Narahari, Prophet of New India) the novel took more than twenty-two years for its completion. The first edition was brought out by Manohara Grantha Mala, Dharwad, in 1956; the second, by Usha Sahitya Male, in 1967. The third, which includes the translated version of *Narahari, Prophet of New India*, is published by Suruchi Prakashana, Mysore.

The novel began with the narration of the life of only two families, but later it enlarged its scope of tracing the mental development of the character Narachari through a number of experiences. Though the original locale of the story is Moggavi, Narahari later shifts to Poona. The narration goes on and the incidents leading to his

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imprisonment and subsequent return to the native soil to set up an Ashram are described in great detail. There are two more protagonists—Sheenu and the Maharashtrian Patankar—who too achieve a reconciliation with life's ironies. The novel has been described as 'picaresque'. The main character Narahari is a determined idealist. Like the heroes of the Gandhian age, he is not only a nationalist and Gandhian but also aims to achieve a state of spiritual perfection in his personal life. After his early tribulations including an incestuous invitation from his young step-mother and his exit from home, he develops intimate contact with a freewheeling Guru named Swamidas. He undergoes a transformation in life, with the support of his beloved wife, Kusuma. The harmony and mutual faith in this couple strike a positive note in the novel, and redeem it of pessimism. Thus Gokak's idealism is an organic necessity for the readability of *Samarasawe jeevana*.

The other important feature of the novel is the vast geographical canvas which brings together people of different regions and cultures. Though the hero, Narahari, keeps to the home country, his vision is enlarged by his studies in a Poona college, and his contact with Swamidas helps him develop an attitude of spiritual humanism. The other two protagonists, Sheenu and Patankar, undertake a voyage to England and meet Englishmen and Indians from other provinces. They get an opportunity to study various cultures and behaviour patterns. Their experiences form an important part of the novel's main plot.

The novel is episodic. Each episode is linked with the coming episode through deliberate effort as expounded in the detailed preface. Each episode is characteristic of the persons involved and faithful to their cultural and educational background. The linkages between episodes help build up the identity of the characters. Even the language used for dialogues of different characters immediately identifies them. Thus the episodes become a single epic of love and duty. What was meant to be a single regional novel cleaves through the regional limits and extends to the vast universe and beyond. What should have been temporal and confined to the just awakened renaissance of Karnataka breaks through the time limits and becomes a symbol of the newborn nation's cultural and political aspirations. The novel may be described as a chronicle in the Edwin Muir sense of the term. It satisfies many of the preconditions laid down by Lukacs for historical realism, though it depicts recent history.

S.M.P.

SAMAUR, SANKARDAN (Rajasthani; b. 1824, d. 1878) was an inspiring Charan poet, born at Bobasar in district Sujangarh (Rajasthan). His stray poems in dingal git, chappay and doha metres are mostly available in the oral tradition on a variety of subjects. Some gits describe contemporary events and heroes, such as Dungaji, Jawaharji, Tantiya Tope, the policy of the British, famine, devastation caused by locusts, etc. Some others are in praise of Shakti and Bhairava. The gits and chappays describing Shakti or Devi are collectively known as 'Sakati-sujas'. The chappayas in praise of the river Ganga are called 'Bhagirathi-mahima'. Poems in dohai metre are 'Bagat ro bayaro', 'Des-darpan', 'Saket-satak', etc. They depict vividly the prevailing chaotic socio-economic and political conditions of the country, attitudes of the rulers of the States, the baneful policies of the British, the oppressive administrative system, the plight of the nationalists and of the downtrodden and poorer sections of society, and the realities of everyday life. The language of his poems is fluent Rajasthani, and style pointed and forceful. He was a poet of the people and was progressive in his outlook.

Hi. M.

SAMAVAKARA (Sanskrit) is one of the ten varieties of drama as described in Bharata's *Natyasashtra*.

According to the definition in *Natya shastra*, a samavakara consists of three acts. It deals with the exploits of gods and demons, with plenty of scope for the depiction of deception, excitement and love. In this dramatic division, there could be twelve or more heroes and the ending is always positive. Bharata also states that the duration of the act of samavakara is fixed; the first act should have twelve nadikas, the second four nadikas and the third two nadikas (One nadika is roughly equal to 24 minutes).

The chief hero of Samavakara is a noble (udatta) person and the chief sentiment (rasa) is heroic. However, other sentiments may be depicted suitably. Samavakara has a prologue (prastavana) like nataka. It may display all varieties of dramatic 'vrittis', but 'kaishiki' is to be sparsely used. There should be a reference to a fraud practiced by opponents and also to calamities.

In *Sahitya darpana*, Vishvanatha cites *Samudra mathana* as an example of samavakara. *Lakshmisvayamvara* of Venkamatya (18th c.) could be cited as another example of samavakara.

H.V.N.R.

SAMAVEDA (Sanskrit) is a collection of mantras prescribed for chanting at various Soma sacrifices by the

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Udgatri (priest) and his associates, thus serving an avowedly ritualistic purpose. Though called *Samaveda*, it is not strictly speaking a collection of 'samans'. It is essentially a derivative production in the sense that most of its mantras are derived from the *Rigveda*.

One may imagine three distinct stages in the evolution of this Veda. First, there is some specific mantra from the *Rigveda* in its original form. This mantra is then taken over in the *Samaveda* and made the basis of a proper saman or chant. The only change that is effected in this process is the marking of the accents Nos. 1,2 and 3, now being used to indicate the accents instead of the vertical and horizontal lines as in the *Rigveda*. In this second stage the mantra is called the Samayoni mantra. The *Samaveda samhita* is actually a collection of such samayoni mantras.

The collection is made up of two main parts—the Purvarchika and the Uttararchika. The purvarchika consists of 585 single verses, the first 114 being addressed to Agni, the next 352 to Indra, and the last 119 to Soma, while the uttararchika consists of 1225 verses, grouped into 400 units of connected verses, mostly trichas. The total number of mantras in the *Samaveda*, not counting the repeated ones, is 1549, out of which all but 78 are taken from the *Rigveda*, mostly from the eighth and the ninth mandalas.

It, is however, not in the form in which they occur in the *Samaveda samhita* that these mantras are employed by the Udgatri (priest) in connection with the soma-ritual. The samayoni mantras are transformed into chants or ritual melodies called ganas, by means of such devices as modification, prolongation, and repetition of the syllables occurring in the mantra itself, and the occasional insertion of additional syllables (stobhas, e.g. huva, hovi, hoi, etc.). These ganas, which represent the third and final stage in the evolution of the *Samaveda*, are collected in four books, namely, 'Gramageyagana', 'Aranyageyagana', 'Uhagana', and 'Uhyagana'. Of course, these gana-collections are quite distinct from the *Samaveda samhita*. Normally, each gana included in these collections is given some technical name like Brihat, Rathantara, Gotamasya parka, etc. Since one samayoni mantra can be changed in a veriety of ways, it may give rise to several ganas. For instance, three ganas, namely Gotamasya parka, Kashyapasya parhisha and another Gotamasya parka, have evolved out of the first mantra in the *Samaveda samhita*. Consequently, the number of Samaganas is much larger than the Samayoni mantras, the number of ganas in the Jaiminiya school being 3681 and that in the Kauthuma school 2722.

Thirteen Shakhas (branches) of the *Samaveda* are traditionally mentioned, though only three, namely, Kauthuma, Ranayaniya and Jaimini, are better known today. Patanjali, in his *Mahabhashya*, speaks of the *Samaveda* as having 'one thousand paths'. This characterisation presumably suggests the large number of possible modes of sama, i.e. chanting 1000 shakhas of the *Samaveda*.

In the *Bhagavadgita* (X.22), the *Samaveda* is glorified as the most excellent of the Vedas. This may be due to the great efficacy of the magical potence engendered in the Vedic ritual by the chanting of the samans. Understandably enough, there is also the other side of the magic of the *Samaveda*, which has given rise to the tradition that, since some portions of the *Samaveda* are connected with 'abhichara', (withcraft) the recitation of the *Rigveda* and the *Yajurveda* must stop at the sound of the chanting of a saman.

The meaning of the word saman is 'savara' or 'chhand.' In the Archika and the Uttararchika words are merely the means, but the purpose is to formulate the musical ragas and raginis. The Udgatri had to study these ragas first at the pathashalas. The Archika thus is a book of songs where the first 'rik' of each song is given for the recollection of the raga.

The Uttararchika consists of 400 ganas (three riks comprising one gana). Here the riks are arranged according to deities whereas in the Archika they are arranged according to metre. A stotra comprises three or more riks. The Uttararchika is thus the book where complete songs are given.

In singing the samans the singers emphasised the pronunciation by the movements of hands and fingers. It appears that the chhandas of town-singers and forest-singers differed (e.g. gramageyagana and aranyageyagana).

The original meaning of the word 'saman' was probably 'a prayer song', a hymn to god-attainment. It might also have had the connotation of 'conciliatory means'. It also has a sense of 'voice' *(svarah samashabdenochyate*, or *stobhadivishishta rik sama - shabarabhashya* on *Mimamsasutras*, 7.2.1). It also means ' a mantra of magical potence (chhandas)', ' a sacred text', ' a melodious speech', 'that which gratifies' (chhandayati).

The *Samaveda* serves as a means to understand the history of the institution of sacrifice and witchcraft. The ganas are extremely important to assess the development of Indian musicology. The *Shabarabhashya* on the *Mimamsasutra* rightly defines saman (7.2.1) as a particular rik sung with stobha, svara, kala, abhyasa, and

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possessing himkara, pranava prastava, udgitha, pratihara, upadrava and nidhana.

In transforming the samayoni mantras into ganas there are six types of modifications which the words undergo. These are: vikara, vishleshana, vikarshana, abhyasa, virama, and stobha.

The *Brihaddevata* says. 'One who knows the samans knows the secret of the Vedas.' Krishna says in the *Bhagavadgita:* 'Vedanam samavedosmi.' The *Chhandogya* says: 'Omkara is the essence of the *Samaveda.'* And the *Rigveda* says: 'The samans go to him, who is awake.'

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V.G.R.

SAMAYASARA (Prakrit; b.112, d. 8 BC) by Acharya Kundakunda is a famous philosophical work in the realm of Jaina ontology. Its author was a great saint, philosopher and logician who propounded Jaina mysticism in his works. *Samayasara* deals with the nature of the self, the word 'Samaya' having been used as a synonym for Atman or Brahman. 'Samayasara' is a compound of two words, Samaya and Sara. It is also called 'Samayapahuda', in Sanskrit 'Samaya Prabhrita': 'Samaya' means pure soul and 'Prabhrita' implies ' Sara', i.e. essence. Thus the treatise is called *Samayasara*, the essence or the essential nature of the self.

Although the soul in its essence is all purity, perfect knowledge, and a state of bliss, yet in association with karmic matter and impure thought processes it becomes oblivious of its reality and is absorbed in the mundane.

The essential nature of the soul, however, remains unchanged. In the words of Acharya Kundakunda, 'As gold heated in fire does not give up its golden nature, so the knower, though agitated by the operation of karmas, does not give up its nature of knowing.' The soul has ever been existing with its knowing nature. As Kundakunda explains, one substance on being used by another cannot lose its essence and does not become another. The knower remains the knower. Knowledge is not separate from the knower. Impure thought-activity is not knowledge as it is always unconscious. Knowledge is the special attribute of the soul. The attribute of a substance pervades the substance and is inseparable from it; therefore the knowledge and the knower are really one, having no separate existence.

Every soul has always a separate identity. It never loses its individuality. It remains always the same enjoying all its inseparable attributes. The author starts with the thesis that the nature of the self is distinct from the modes and characteristics resulting from its combination with the Karmic matter whose nature is entirely distinct from that of the Ego-in-itself or Sva-samaya. This is the sublime and the beautiful in the whole world. The nature of the empirical self can be easily apprehended from the concrete world of living beings. In the words of the author: He who perceives the self as not bound, not touched, not other than self, steady and without any difference, understands the whole Jaina doctrine which is the kernel of the scripture. The author emphasises the fact that complete realisation of the perfect self is identical with the perception of the whole reality, which is the main issue discussed in the Jaina scripture. Knowledge of the knower is also the knowledge of the known. The knower, because he realises his own true nature, is uninfluenced by the environment, his own body or other mundane objects. The knower neither produces the various kinds of karmas nor enjoys the fruits thereof, nevertheless he knows the nature of karmas and their results, good or bad, as well as the bondage. Knowledge, too, like the eye-sight, is neither the doer nor the enjoyer of karmas, but only knows the bondages, the release, the operation of karmas and shedding of karmas.

It is a well-known fact in our experience that visual perception and the perceived object are not causally related to each other. Knowledge is useful in deciding good or bad, living and non-living, the self and the non-self. It is said that sensory knowledge is inferior to the knowledge of the self.

Bondage is caused by impure thought-activity; the things are not the cause of bondage. Knowledge is the essential quality of the self. So long as this quality is strong and intense, the self is unassailable by external influences, but when this quality is at its weakest, the self becomes easily influenced by alien conditions.

The first marked characteristic of mysticism is spiritual knowledge. Self-knowledge or spiritual knowledge is a characteristic feature of transcendental life. 'Know thy self' is an oft-quoted maxim. Knowledge of the self is supreme knowledge. *Samayasara* maintains that he who has spiritual knowledge knows his true nature, and he who lacks spiritual knowledge, being blinded by his own nescience, is unable to perceive his true nature. In other words, the self with spiritual knowledge, by contemplating upon the pure self, becomes pure. But the self which contemplates upon the impure becomes impure. Thus, it is pointed out that the nature of the contemplating self is determined by the nature of the contemplated ideal. It is only possible when the discriminative knowledge, free

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from error, arises in the self; then the nature of the self, manifests (itself) in the form of pure 'upayoga' and does not cause any kind of impure materialistic states. Various impure emotional states have no intrinsic relation to the nature of the self, because they are accidental states of the self and as such can disappear without, in any way, affecting the nature of the self.

Secondly, spiritual knowledge is always accompained by spiritual bliss. Actually, spiritual knowledge and happiness are one and the same thing. Therefore, spiritual knowledge, which is perfect and pure, which spreads over infinite things, is called real happiness. Acharya Kundakunda tells us that the self who has abolished the knot of delusion (Moha), who has overthrown attachment and aversion and is indifferent to pleasure and pain, attains eternal happiness.

Thirdly, spiritual steadfastness is another feature of transcendental life. The mystic is a unique being. His interest is only spiritual knowledge and in that knowledge of the self he is steadfast. Self-experience and steadfastness automatically conquer the sense, mind and passions.

Fourthly, intuitive insight is a characteristic mark of mystical experience. The intuitive insight is the 'Pratyaksha Jnana' or direct and complete apprehension of reality. The direct knowledge perceives all the non-concrete things alongwith the concrete and those that are beyond the scope of the senses, those that are hidden, and all others that are related (or not related) to substances. Moreover, the mystic who possesses self-knowledge, directly visualizes all objects and their modifications; he never comprehends them through sense-perception. A mystical state is a free state. None of the seven types of fears is found in the mystic. Fear relating to this life, fear relating to future life, fear of being without protection, fear of the disclosure of what is kept secret, fear of pain, fear of accident, and fear of death are not seen in a mystic. The Yogi or a mystic sleeps where worldly business is concerned and is awake in the business of transcendental experience. Similarly, he who is awake in worldly matters sleeps in the business of the self. True mysticism is, indeed, active and practical, not passive and theoretical. It is the spiritual life that is totally free from worldly things. And transeendental experience is not a temporary phase in a mystic's life; it is a permanent state of the transcendental self. Thus a mystic attains his union with the divine or the absolute spirit.

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D.S.

SAMAYASUNDARA (Gujarati/Rajasthani; b. c. 1563, d. c.1645) was a well-known poet of old Gujarati and Rajasthani languages. A prolific writer in Sanskrit as well, he occasionally wrote in Hindi also. Samayasundara was an ascetic of the Jaina Shvetambara sect and a pupil of Sakalachandra and Acharya Jinachandra Suri. As a Jaina teacher, he was constantly travelling on foot to different parts of the country, and his numerous works were composed in Gujarat, Rajasthan, Sindh, Uttar Pradesh, Punjab and Kashmir. His longer works in Gujarati and Rajasthani include *Nala-Damayanti rasa* which narrates the Jaina version of the story of Nala and Damayanti, and *Sitarama prabandha* which presents the Jaina version of the *Ramayana*. *Vastupala rasa* describes the life of Minister Vastupala who built the famous Jaina temple at Mt. Abu. It also contains a popular tale, *Hamsaraja Vaccharaja chopai.*

Samayasundara was, in fact, an outstanding rāsa poet with more than thirty rasas to his credit. Besides the rasas mentioned above his other important works in this genre are *Samba Pradyum ras, Mrigavati charitra chaupai, Punyasara rasa, Valkalchiri rasa, Tejpal rasa, Shatrunjaya rasa, Thavachcha chaupai, Champak shreshthi chaupai, Gautam Pruchcha Chaupai, Dhanadatta chaupai, Punja rishi rasa and Draupadi chaupai.*

Samayasundara has also written many religious hymns and lyrics. His voluminous Sanskrit writings deal mainly with the Jaina religion, metaphysics and rituals. He has also written a Sanskrit commentary on the *Kalpasutra*, an important text of the Jaina canon in Prakrit, as well as a commentary on *Raghuvamsha*, a Sanskrit classic by Kalidasa. He is also known for his 'stavanas' and 'sajjhayas', some of which are still recited by the Jainas during their religious ceremonies.

A contemporary group portrait of Samayasundara with emperor Akbar and some of his courtiers has been preserved at Bikaner in Rajasthan. It is said that he astonished the emperor with the reading of his latest work, *Anekartha ratna manjusha*, in which he gave more than eight hundred thousand meanings of a single Sanskrit sentence, 'Rajano dadate sankhyam'. This work has been published (1933).

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B.J.S.
R.C.S.

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RAJASTHANI: Samayasundara occupies an important place not only for his Rajasthani writings in the tradition of Jaina poetry, but also for his contribution to the literary history of Rajasthani, Gujarati and Hindi. He was born in a Jaina family in the town of Sanchor (Marwad), and was initiated by Jinachandra Suri in the year 1578. His father was Rupasi and mother Lilade (Dharmashri).

Samayasundara has numerous literary works to his credit. Though he has written in Sanskrit, Rajasthani, Gujarati and Hindi, he was quite well versed in Prakrit, Sindhi and Persian as well. He has written several rasas, chaupais and chhattisis in Rajasthani, besides smaller compositions which include about 560 geets, padas, etc., now published in a book-form under the title *Samayasundara krit kusumanjali* (Calcutta, 1956). Another comparatively smaller work, *Dushkal varnan chhattisi,* a widely known poem, gives a touching description of famine which afflicted Gujarat in 1630. His other works *Priyamllak tirth prabandhe sinhalsut chaupai, Valkalachiri chaupai, Champak Seth chaupai, Vyavahar yuddha visaye Dhanadatta Shresthi chaupai* and *Punyasar chaupai* have been highly spoken of, and are know available in a collected volume, *Samayasundara ras panchak* (Bikaner, 1961). These are small and composite descriptive/narrative poems which dwell on the virtues of noble living, purity of thought and action, and perseverance in one's faith, illustrated from the lives of characters concerned. Among his major works, the most popular is *Sitaram chaupai* (Bikaner, 1963) which narrates the story of Rama and Sita as available in the Jaina tradition. This work and the other five mentioned above are recited in various 'ragas'. Samayasundara was, indeed, a distinguished poet and scholar of his age.

Hi.M.

SAMBADPATRE SEKALER KATHA (Bengali), Vols. I and II, edited by Brajendranath Bandyopadhyay, was published from 1932 to 1952. The volumes tried to recreate the socio-economic, literary and political life of Bengal between 1818 and 1840 through a collection and collation of material in newspapers and magazines of the period. The most representative of the magazines was *Samachar darpan*, and Bandyopadhyay could collect all its copies from 1818 onwards. This magazine also published excerpts of news and views from other newspapers and magazines. However, facts collected from other papers, like *Samachar chandrika*, *Bangadut* and *Sambad purna chandrodya*, are collected in the appendix.

The excerpts collected in the two volumes of the book have been arranged under four broad headings—Education, Literature, Society and Religion. The facts not covered by these divisions have been collected under the Miscellaneous section. The reader is able to re-create conveniently the life and ethos of Bengal from these volumes. The first section deals with the spread of education by the establishment of schools and colleges and the writing and publication of books. It was thus that the influence of Europe was first felt in Bengal and the Bengalis were inspired with the zeal of reform and reconstruction. Among the institutions which did a commendable job in this regard, the most notable were Hindu College and the Calcutta School Society. This section also contains information about the controversy on women's education and the learning of classical languages like Sanskrit, Persain and Arabic.

In the second volume there is a fair amount of information about Derozio, Captain Richardson and David Hare. regarded as teachers and ideals for young Bengal. One can also know about the contribution of clergymen Carey and Marshman to the life and literature of Bengal. The second section deals with the different aspects of Bengali literature and laguage until 1840. It contains discussions on such issues as the style of Bengali language, loan words from European sources, and use of Sanskrit words in regional languages. Original works, either in Bengali or English, were meagre. The books published during the period have been classified under four heads: (1) Reprint of old Sanskrit texts along with Bengali translations, (2) School text books, (3) Translation from English, and (4) Translation from Indian texts into English. This section also deals with the periodical literature in Bengal, and the reader gets acquainted with quite a few magazines in Bengali, English, Hindi, Persian and Urdu.

Though the third section is 'Society', it is much more than a documentation of social rituals and behaviour. The facts in this section are, again, classified into seven sub-sections: Morality, Entertainment, Philanthropic Institutions, Economic Conditions, Administration, Health, and Personalities. The facts collected under Morality demonstrate the changes brought about by the continuous inflow of the European influence into education and social behaviour. Entertainment contains information about traditional Bengali entertainments like dance, masque, journey, wrestling, and contest of poets. Economic condition contains facts about the establishment of banks and insurance companies in India, trade, market price, and the economic situation under the British. The facts incorporated in the section Religion are concerned with external rituals relating to Hinduism, such as worship, marriage, sati, funeral rites, pilgrimages, and sacrifices of different kinds including human sacrifice. However, for the sake of convenience these subjects have been classified into six groups in the second volume. They are: Religious Activities, Religious Sanctions, Religious Places, Religious Meetings, Meetings of the Brahmos, and Miscel-

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laneous. The practice of sati had just been made illegal through a government act. People in Calcautta agitated against this and decided to appeal to the Privy Council in England against the act. This section also contains some information about the religious festivals of the Muslims.

The facts not taken care of under the above four sections have been incorporated in the section Miscellaneous. In this section we have diverse information relating to different subjects like buildings, roads, mansions, bridges, both in rural and urban areas,the total number of houses in Calcutta, etc. We also come to know about the advent of the gas lamp and the steamship in Calcutta. The section also gives information about the different communities of India.

The volumes are an interesting source of information on the life of Bengal during the early decades of the nineteenth century.

Mo.A.

SAMBANDA MUDALIAR, PAMMAL (Tamil; b. 1873, d.1964) is considered the Father of Tamil theatre. He lifted it from the low repute it had fallen into and gave it a respectable place in society. The folk theatre groups who performed in street corners or open grounds, as well as the drama troupes modelled on the Parsi theatre who performed on the stage were socially looked down upon. Sambanda Mudaliar who had an elitist contempt for theatre soon outgrew it. He established an amateur theatre group, Suguna Vilasa Sabha, in 1891 when he was hardly eighteen years of age. Started with just seven members in 1891, it gradually became a powerful and highly influential institution.

The emergence of this theatre group was historic in many ways. Mudaliar, in a gradual process of evolution, raised the theatre to a high level of professionalism. For the first time, he insisted that there be a definite script which should be rigorously adhered to without any improvisations by the actors. The drama of those days was replete with songs and the dialogues were reduced to a negligible minimum. A play succeeded or failed only on the basis of an actor's capacity to sing or on the strength of the appeal the songs made. The plays were more like operas than plays proper. To begin with, Sambanda Mudaliar reduced the duration of the play (which used to prolong till the early hours of the morning next day), and discouraged the propensity of the singing actors to launch on elaborate raga expositions to show off their skill. He insisted that the costumes be authentic and suited to the characters and their historical setting. For authenticity he would draw on the sources available in temple sculptures and frescoes, miniature paintings, descriptive details in literature, etc. rather than rely on the set types as costumes of kings, queens, soldiers, and so on. He was careful about scenic arrangements and choice of stage props, avoiding anachronisms. It was quite common in his time for a vidhushaka to enter the stage with his comic enactments even during the most inappropriate moments. Mudaliar put a stop to all this. Though he could not do without songs at the start, he cut them out gradually, and in about two decades he could stage plays without songs altogether. What he achieved was, indeed, a revolution, though it took long for his innovations to get accepted in the milieu of Tamil theatre in general.

Sambanda Mudaliar started scripting the plays for his Sabha himself. His first attempt was to take a current play that impressed him and re-write it for his theatre. For example, he trimmed *Sirahari*, which he saw staged by Govinda Swami Rao, rewrote it and staged it under the title *Pushpavalli*. However, the play he first thought of was *Shakuntalam*, available in Monier Williams' English translation, and started translating it into Tamil. That was when he was just 18, still at school, but being a perfectionist he took many years before he completed it and staged it. Over the many decades of the Suguna Vilasa Sabha's existence and his own role in it as a playwright, producer and director, he built up an impressive repertoire of over 94 plays which consisted of adaptations/translations from Shakespeare (*As You Like It, Hamlet, The Merchant of Venice, Macbeth, Julius Ceaser, Othello, Henry IV*, etc), Sanskrit plays of Kalidasa and Sri Harsha, plays of Moliere, and plays based on the puranic episodes that were popular in Tamil theatre but were adapted to his fashion and liking. His repertoire consisted of his own works also which became very popular and were staged by other theatre groups as well all over the south. Some of them have been filmed (*Sathi Sulochana, Manohara, Sabapati, Vedala ulakam*, etc) not only by himself in the early 30's but also by others in the subsequent decades in repeated versions. He was meticulous about what he did. For instance, he took about seven years to translate Shakespeare's *Hamlet;* he worked hard to adapt it in Tamil prose trying his best to capture the original's dramatic power and spirit.

He was a man given to humour and wrote several burlesques and farces; for instance, he turned the Harishchandra episode upside down, by creating a character, Chandra Hari, a king who had never uttered a word of truth all his life. This was later filmed by the Tamil comedian, N.S. Krishnan, in the 40s.

Sambanda Mudaliar knew nothing of music, Telugu and Sanskrit, but he started learning them, for the

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believed that for a life dedicated to theatre, a knowledge of these was a necessary accomplishment. In this approach to theatre, he was as much guided by his knowledge of English theatre as by his knowledge of Sanskrit theatre. He was the first man to introduce tragedies on the Tamil stage, though the theatre tradition was against them. In his first tragedy, *Kalvar Thalaivan*, which he scripted in 1894, one saw all the characters die as in Shakespeare's *Hamlet*. Though he had a dislike for the folk-play Therukkoothu, he introduced it as a play-within-play in his own production, which by its incongruous interpolation could be shown in the light he wanted, but would be right in its place in its play. He was again the first to introduce characters from the ordinary run of life belonging to lower classes at a time when kings, gods and characters in the heroic mould alone were the inviolable norm and worthy of theatre. He wrote plays depicting normal social life and was also the first to stage one of his plays in the open because he thought it to be the right setting for action rather than the conventional stage. For the first time in Tamil theatre, he introduced novel lighting techniques.

Thus, most of his innovations were the result of his commonsense approach and instinctive responses to the stage. He was, however, in two minds when it came to women taking part on the stage. Here the moralist in him had a decisive say. He came out with a declaration that in the present social context, he was against women coming on the stage and he would rather wait for the day when women on stage did not suffer from ignominy. Besides, he felt the male actors could play female roles effectively. This, he said, was a tribute to the actor's acting abilities. When, in the early decdes of this century, Bharata Natyam was confined to the 'devadasis' he introduced it in his plays, danced no doubt by male actors. This was decades before Rukmini Devi Arundale emerged on the scene to revive Bharata Natyam and give it a place of honour, dignity and artistic excellence.

The fame of Sambanda Mudaliar's venture spread far and wide and he took his troupe to not only the outlying district towns of the Tamil-speaking areas but also to cities in other linguistic regions like Bangalore, Nellore, Trivandrum, etc. Quite a number of times, the troupe visited Ceylon and Burma on invitation.

He published all the plays he scripted, without encouraging improvisation in them. He built the Suguna Vilasa Sabha into an institution. Men of eminence from all walks of life such as judiciary, education, national politics, men like C.P.Ramaswami Iyer, R.K. Shanmugam Chettiar, V.V. Srinivasa Iyer, E.Krishna Iyer and Satya Murthi were all drawn to it. They took active part by acting on the stage, by translating and directing the plays for the Sabha's repertoire and by giving memorial lectures.

Sambanda Mudaliar believed that amateurs alone could dedicate themselves to the art of theatre rather than professionals who would be more intent on commercial success than perfection of art. He elevated theatre to respectability and became a legend in his own life time. He won many honours, including an award from the Sangeet Natak Akademi for acting. The President of India conferred on him the title of 'Padma Bhushan' in 1959. He has to his credit about 94 plays, besides a voluminous work on his life, entitled *40 Years before the Footlights*, which is an uninhibited self-confession, laying bare his weaknesses, failures and success. All his 94 plays may not survive as dramatic literature, but his work in theatre was a major contribution. And his memoirs would be of enduring interest for their reflection on the state of theatre and society from 1890s to 1930s.

Ve.S.

SAMBASIVA RAO, PUTUKUCHI (Telugu; b. 1929), novelist, playwright, short-story writer, poet and literary organiser, was born in Alamoor, East Godavari district. A lawyer by profession, he has written in all the known genres of literature. His *Udaya kiranalu* (1956), a social novel with a middle-class family background, was adjudged the best novel in an *Andhra patrika* competition. His other novels include *Edu rojula majili* (1960) and *Anveshana* (1962) which won an award from Telugu Bhasha Samithi. His plays include *Hantakulu* (A.P. Sahitya Akademi Award winner, 1969) and *Palle kadilindi*, a play on the new awakening in villages. His one-act plays including 'Idi tantu' (1954), 'Donga' (1955) and 'Dora' (1958) have been produced successfully on the stage. Rao has published six volumes of short-stories, including *Sekharam kathalu* in two volumes, which reveal his keen awareness of the problems in the contemporary world. Besides these, he has also published four thin volumes of poetry and a part of his autobiography. His short volume on a lawyer's advice is of general interest. Rao is also a successful organiser, especially of literary clubs and writer's conferences. Presently, he is Secretary of the All India Telugu Workers' Conference, the last meet of which was held in 1981 at Visakhapatnam.

M.N.S.

SAMGHADASAGANI (Prakrit). In the great tradition of Agamas, the name of Samghadasagani is associated with commentaries. He is also known as Kshamashramana and was a contemporary of Haribhadrasuri (AD 730-830). He

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was pre-eminently the first scholar who wrote great bhashyas. He compiled the *Brihatkalpa-bhashya* and the *Panchakalpa-bhashya*, the two important voluminous works. *Brihatkalpa-bhashya* is divided into six parts, and consists of 6,400 gathas in Prakrit language. It deals with the daily disciplines of Jaina monks and nuns, and is a work of moral discipline:

> What you desire for your self, desire for others also; what you do not desire for yourself, don't desire for others—this is the quintessence of Jinashasana.

Another work by him is known as *Panchakapa* or *Panchakalpa-bhashya*, comprising 2,665 gathas. It is regarded as a part of *Brihatkalpa-bhashya* originally.

There was another writer by the name of Samghadasagani who wrote the first part of *Vasudevahindi*, an epic in Prakrit, approximately in the fifth century AD. *Vasudevahindi* occupies an important place in world literature. From the point of view of story-telling it occupies the same position as Gunadhya's *Vaddhakaha* in Paisachi language. It is a great treasury of tales, and is divided into two parts, the first part comprising 29 chapters, equivalent to 11,000 shlokas, the second part comprising 71 chapters, equivalent to 17,000 shlokas. The tales are educative and entertaining and are written in a simple and lucid language, and possesses all the important elements of folk-tales.

D.S.

'SAMI', CHAINRAI BACHOMAL (Sindhi; b. 1743, d. 1850), was a distinguished Sindhi poet, who vernacularised the Vedic wisdom in his slokas (shlokas), or verses, in the Sindhi 'bayt' form. He was born in a well-to-do family of businessmen of Shikarpur, Sindh, which had been, because of its peculiar geographical position, the greatest mart of north-west India.

As regards the year of his birth, there is no unanimity of opinion. While Kauromal Chandanmal Khilnani, the first editor of Sami's slokas, computed it as 1743, Mulchand Giani, who also published Sami's 2100 slokas in two volumes, was of the view that Bhai Chainrai D'ataramani Lund (for that was Sami's full name, 'Sami' being his pen-name) was born in 1731 and died in 1850, when his son Ghanashyamdas was about 40 years old. But to the majority of commentators of Sami, Kauromal's view has been more acceptable.

In Shikarpur, the D'ataramanis resided in a house, opposite to Jugal Pyari Thanw, in Nandhi Bazar. They kept this house till 1850. Soon after his father's death, Ghanashyamdas sold it away, for he used to live in Amritsar where he had his business concern.

As was the practice in those days, Chainrai was married off at an early age. A householder, he worked as one of many agents of Seth Tindanmalani, who imported the merchandise from Iran and Khurasan by caravans. For the business firm he represented, he used to visit Punjab and sell the goods. He always remained content with whatever percentage of profit he received from his principals. His discontent lay elsewhere; from his very childhood, he was in quest of some real merchandise, or 'sachcha sauda', a la Guru Nanak. Once, as he was sitting with Seth in his office, he saw a 'Mahatma', a great soul, passing by. He rose from his seat and went to meet the Mahatma, bowing at his feet. Later, he said he was the same person he had dreamed of at night prior to the day he met him, and broke in poetry: 'ochito achi, saj'anu bitho samuhon' (The real friend apeared suddenly before me).

It was when he was about 30 years old that he came into contact with the 'Real Friend', Swami (or Sami in Sindhi) Meghraj by name. The Swami originally hailed from Ahmedpur of the then Bahawalpur State and came to Sindh to live in the Brahmana Hemandas' 'marhi', or monastery, at Hathi Dar in Shikarpur. He was well-versed in Vedanta and Sanskrit kavya. Chainrai benefited greatly from his learning and studied Vedanta in the original Sanskrit for about ten years. Besides Shankara's 'Advaita' (non-dualism), which forms the core of his poetry, he seems to have learnt from his Guru something about Nimbarka's 'Dvaitadvaita' or 'Bhedabheda' (difference and non-difference) which appears in his slokas on 'bhakti'.

He had already read the Sindhi saint and sufi poetry and was conversant with Gurumukhi and Devanagari scripts in which the Hindu Sindhis wrote their language at that time. By the age of 40, he developed a great poetical power and composed verses, at once lyrical and mystical. This he did in the name of his Guru, Swami Meghraj; 'Sami' became his pen-name. He wrote the verses in Sindhi, in the Gurumukhi script, on slips of paper and went on depositing them in an earthen pot.

At the ripe age of 68, 'Sami' took his wife on pilgrimage to some sacred place. On their way back, they visited Amritsar. There a holy man granted them a boon that they would soon be blessed with a son, and they waited in Amritsar to see the boon come true. Thereafter they decided to live in Amritsar, near the shrine of the Sikhs, where he wrote hundreds of slokas.

During Sami's life time, the political power in Sindh

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changed hands twice—from the Kalhoras to the Talpurs, and from the Talpurs to the British. Yet we hardly find any direct reference to the worldly, ever-changing facts in his poetry. In one of the slokas he remotely says, 'Kalijug'a ja kura, mire, matamadi chaudhari' (The rulers, fanatics and landlords represent the liars of the 'kaliyuga'). He led a quiet life given to the contemplation of the Supreme Soul. Yet he performed all the duties peculiar to an existential situation. The kind of life he led reflected in his slokas, in one of which he says:

He who shuns the diabolic 'dvaita', and
engages himself in the service of Man,
Disabuses his mind of the evil and realises
Him in elephant and ant alike,
Is the Mahatma, while others
grope in the dark and reel in the dirt.

True to the tradition of the land, he did not ignore wealth ('artha') and pleasure ('kama'), but remembered the higher call for righteousness ('dharma') and thereby for release ('moksha') from the human bondage.

In his view, as in that of other saint-poets of India, there exists a close relationship between religion and philosophy—the relationship which makes the religion somewhat philosophic and the philosophy a wee bit religious. On the one hand, the *Bhagavata*, the scriptural book of the laity, induces in him devotion for the Personal deity Krishna, and on the other the *Brahmasutra* of the elite enables him to have knowledge of the nature of reality. But, as the common people would even know without studying the *Brahmasutra* in the original text, Sami understands that the Personal deity ultimately becomes the Impersonal Brahman and transports us to the region of consciousness where the Personal is realised as That One ('Tad Ekam') He says:

I hear Krishna non-stop playing on the flute;
two ears hear That One and don't feel satiate;
And I wish I were in the timelessness of the lilt.

Brahman, in contradistinction to the western conception of God, creates the world from Himself, and not from any extraneous matter; he is both the material and the efficient cause of the world, 'the clay and the potter of the pots'. As in the *Taittiriya Upanishad*, Sami holds that the beings are born from Brahman, they live by Him when born, and they enter into Him on death. He shows Himself in the world.

A saint-poet who appeared on the scene during the last phase of Bhakti Movement, Sami wrote slokas embodying everything that the Movement espoused, that is, unity of Godhead, unity of existence, equality on the basis of religion, caste and economic status.

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Mo.J

SAMIA JA SLOKA (Sindhi) is a compilation of the 'Slokas', or verses, by the Sindhi Vedantin poet Sami Chainrai Bachomal. After 35 years of the poet's death in 1850, Kauromal Chandanmal (1844-1916), collected his 2,100 slokas, the ones he had written while he was in Shikarpur, Sindh, before he came to reside in Amritsar, Punjab, and brought them out in an edition of three volumes published between the years 1885 and 1890.

This 3-volume edition of Sami's slokas contains the editor Kauromal's preface, giving the saint poet's biography in short, the guest writer Dayaram Gidumal's gist of the poet's teachings and at the end a glossary. In his preface, Kauromal also refers to an earlier attempt of 1874 when 800 of the slokas were published in Gurumukhi script. Since the job was badly done, he undertook to present as many as 2,100 slokas, correctly transcribed in the Perso-Arabic script for fuller appreciation of the Sindhi Muslims also.

Since Sami wrote his slokas in Gurumukhi on pieces of paper and treasured those slips in a big earthen pot kept in a corner of his shop in Shikarpur, Kauromal raised an age-old question elsewhere, outside of his edition *Samia ja sloka:* Does a poet write for his own pleasure (svantah sukhaya) or for universal pleasure (sarvantah sukhaya)? The 'svantah sukhaya' poets are said to write primarily for themselves, only because they feel driven. They speak or write verse for whoever hears it or reads it, and leave it at that. But, it seems that the poets have definite audiences in their verse through word of mouth or in hand-written form. They may not be keen to leave their bio-data, but they take enough care to preserve their work for posterity, believing that 'sarira' (body) is short-lived and 'shabda' (the word) is perennial. Sami also did not care any the less for his slokas. He saved the slips on which he wrote in duplicate, for one set of slips was lost to a 'sadhu' who had promised to edit them and get them published in a volume, and then disappeared. Bhai Ghanashyamdas, Sami's son, tried to locate the sadhu and retrieve the slokas, but in vain.

After Kauromal Chandanmal's edition, the slokas written by Sami in Amritsar were also published. Thereaf-

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ter, several editions appeared in Gurumukhi, Devanagari and Perso-Arabic scripts. Among them are: (1) Bhai Khushi Singh's 2,100-sloka edition in Gurumukhi (Lahore, 1900); (2) Bhai Gangaram's 3,500-sloka edition in Gurumukhi (Lahore, 1900) which incorporates 1,400 slokas written in Amritsar; (3) Master Hari Singh's 3,500-sloka edition in four volumes in Perso-Arabic script (Sukkur, 1901); based on Bhai Gangaram's edition, it contains the slokas in the alphabetical order; (4) Malik Hira's 3,500-sloka edition in Gurumukhi (Lahore, 1904); (5) Mulchand Giani's 2,100 sloka edition in two volumes in Gurumukhi (Quetta, 1910); quite a useful work, it contains the slokas, correctly transcribed, and according to their subject matter, e.g. the slokas dealing with 'maya', or illusion, are grouped together in the alphabetical order; (6) Parsram Parumal's 3,500-sloka edition in three volumes in Devanagari script (Bombay, Vol. I, 1956; Vol. II, 1957; Vol. III, 1958); and (7) B.H. Nagrani's 3,500-sloka edition in three volumes in Perso-Arabic script (Bombay, Vol. I, 1955; Vol. II, 1958; Vol. III, 1967). The first definitive edition of *Samia ja sloka*, B.H. Nagrani's work presents the slokas subject-wise, and in two alphabetical lists, the one collecting the slokas, written in Sindh and the other giving those written in Punjab. The editor is of the view that in the absence of information regarding which slokas were written when, it is better we arrange them according to their various subjects. In the previous editions which did not attempt at bringing the slokas together from the viewpoint of subjects, one sloka would place the 'jiva', or soul, in union with God and the other immediately following it would degrade him for his vices of 'kama' (desire), 'krodha' (anger), 'lobha' (avarice), 'moha' (attachment) and 'ahamkara' (pride): this would confuse the reader and obstruct his realisation of 'Rasa', the poetic relish. In the *Samia ja sloka*, edited by Nagrani, something approaching a variorum is intended in listing important variants from the earlier editions of Kauromal Chandanmal, Bhai Khushi Singh, Malik Hira and Mulchand Giani, and an attempt has been made at the *explication du texte*, making generous use of recent scholarship on Sami in the annotations.

From among the selections from Sami's poetry, a mention may be made of: (1) Wadhumal Mulchand's *Samia ja sloka*, containing 650 slokas in Perso-Arabic script, 1st edition, Hyderabad, Sindh, 1938, 2nd edition, *Ibid.*, 1945, the latter having been reprinted twice from Ajmer in 1953 and 1955. While the first edition carries the foreword by Jethmal Parsram, the second edition does so by Vishin Jagtiani. Jethmal, instead, contributes an erudite essay on Sami's life to the second edition. Besides, Kalyan Advani adds a scholarly essay on Sami's language and style. Wadhumal Mulchand's introduction to the selection enhances its value for the Sami scholars; (2) B.H. Nagrani's *Samia ja chunda sloka* (New Delhi, 1963) is mainly based on his earlier work; (3) Abdul Karim Sandilo's *Samia sandyun sipun* (Larkana, Sindh, 1975), in the foreword of which Allahadad Chughtai says that as early as 1859 (Sami died in 1850), five of his slokas were published in the Sindhi language textbook compiled for the third standard by Prabhudas Ramchandani and since then the slokas have come a long way to become a proud part of the common Indo-Pakistan Sindhi heritage.

Besides, a selection from Sami's poetry appeared in English translation by Shanti L. Shahani entitled *Song of the Spirit*, published from Karachi in 1947.

Samia ja sloka or the verses of Sami, are composed in the poetic form of 'bayt', which is a blanket term for 'doha' 'soratha', 'tunveri doha', 'baro doha', presented separately, or for such two or more forms, interlinked together. Like the bayts of the preceding Sindhi sufi poets, the slokas of Sami have either two stichs or more than two stichs, each stich having 24 'matras' according to the rules of Indian prosody. But the bayts and slokas, though metrical mainly, would often give short vowels as long vowels and *vice versa*, for the Sufi and saint poets sang their bayts and slokas, caring little for the rules.

Unlaboured and effortless the language of the slokas in their vocabulary, the phonological and grammatical structure is related to Sanskrit and Prakrit. With not many Arabic and Persian words, his vocabulary abounds in the Sanskrit 'tatsama', 'ardha tastsama' and 'tadbhava' words. Of the six dialects of Sindhi, Sami's is Siraiki, the dialect of northern Sindh. The use of 'shabdalamkaras' (figures of sound) such as 'anuprasa' (alliteration) and 'yamaka' (paronomasia) makes the language still sweeter, Siraiki being 'the sweet Sindhi dialect' already.

Sami's imagery is drawn from what he sees around him in the day-to-day life. For instance, the images 'kamal' (lotus) and 'bhramar' (the black bee), 'jala' (water) and 'mina' (fish), 'sipa' (oyster) and 'moti' (pearl), 'sagar' (sea) and 'gagar' (pot), and 'mriga trishna' (mirage) are quite familiar to his readers. Through these images, Sami objectifies his emotion and achieves 'shanta rasa' (the tranquil).

As he himself said, his poetry interprets the vedantic thought in Sindhi. He sings of the union of the many with the Supreme One. Sadhu T.L. Vaswani rightly observes in his foreword to the above-mentioned *Song of the Spirit*, "The heart of Sami's slokas is set upon a living and loving union with the One who transcends the many that change and pass. The many are the veils of 'maya': they shut off

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the Light, they must be pierced to behold the adorable face of the Beloved."

As in the above quotation by Vaswani, so in Sami's poetry, God is both impersonal and personal, transcendent and immanent. Mainly vedantic, his poetry at many places speaks of his Krishna-bhakti, or devotion to Lord Krishna. Greatly influenced by the *Gita*, it presents the poet's synthetic view in the final assessment. He says, 'karma, upasana, jnana, g'alhi chavani tha hikiri.' (The three yogas of action, devotion and knowledge say one and the same thing).

Mo.J.

SAMKHITTA TARAMGAVAI-KAHA (Prakrit), or *Samksipta Tarangavata-katha* (Skt.), is a pre-tenth century anonymous abridgement of the famous Prakrit katha in verse (*Taramgavi-kaha*), written by the Jaina Acharya Padalipta possibly in the first or second century AD. The original *Taramgavai* was highly praised in the Jaina tradition by eminent writers like Uddyotana, Dhanapala and Shilanka. As one of the earliest instances of the katha genre, its importance in the history of classical Indian literature cannot be over-stressed. Unfortunately, the original, like the famous *Vaddakaha* (Skt. *Brihatkatha*), has been lost.

Samkhitta Taramgavai-kaha has 1641 verses in the Gatha metre. The concluding verse names Jasa, probably the scribe. The book was further abridged with the title *Kahavali* by Bhadreshwara in the 11th-12th century.

The plot of *Samkhitta Taramgavai-kaha* is skilfully structured. It sustains our interest throughout. The story is narrated by a nun, Tarangavati, as her autobiography. It is a full-fledged romance with clandestine love, elopement, escape from the den of ruthless robbers, and happy reunion with her lover.

Born and brought up in a rich family of Kaushambi, Tarangavati, during a garden party suddenly recalls at the sight of chakravaka birds her previous birth. Her extremely happy life as a female chakravaka in her previous birth had a tragic end due to the accidental killing of her companion by a hunter. Her consuming love for her companion of previous life now revives. Hoping to meet him in this life, probably in Kaushambi itself, she prepares and exhibits during a public festival a picture panel depicting the key events of her former life. The son of a leading merchant of Kaushambi identifies the scenes as the story of his own previous birth. The lovers secretly establish contacts, but failing to get from the girl's father consent for their marriage, they elope, fall into the hands of some robbers and are confined to a cell as victims shortly to be sacrificed to the robbers' goddess. The prison guard, however, helps them escape. They return home safely and are married with great pomp.

Later, they visited a monk who, on their request, narrated his early life. It was he who, as prison guard, had set them free; in his previous life, as hunter, he had killed the male chakravaka. As prison guard, he had overheard Tarangavati narrating the story of her life to fellow prisoners. He, therefore, decided not to commit the same sin again. He let them escape from the prison and became a monk himself. Moved by this account, the couple renounced the world and embraced the monastic life.

A plot with several interesting turns, skilful interweaving of varied strands, suspense, sharply individualized and life-like characters, realisitic and vivid descriptions of scenes, sensitive treatment of emotional situations, and the touch of originality in figurative expression—these features make Padalipata's *Taramgavai* a remarkable achievement of narrative art. Tarangavati, throbbing with life and fired by intense, all-consuming passion, has a permanent place in the gallery of romantic heroines in ancient literature. The memorable passages describing Tarangavati's childhood, the chakravaka pair with their shared joys of living, the garden party, the full moon festival, the robbers' den, the village life, etc. leave a deep impression on the reader's mind, and Padalipt's art of first person narration together with flashbacks reveals the potentiality of the novel form.

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H.C.B.

SAMKHYA (Sanskrit) is one of the six classical systems of Indian philosophy. The word 'samkhya' is derived from the root 'khya', with the prefix 'sam', which means, 'to count'. Samkhya represents the trend of thought which aims at approaching Reality through an exact and comprehensive enumeration of its constitutive principles.

Samkhya did not perhaps emerge as a coherent system of philosophy during the Vedic period, but a number of concepts and trends of speculation did begin to appear during that time. It was approximately between the fourth century BC and the first century AD that the Samkhya doctrine really began to take shape. During this period, it remained closely linked with Yoga, both being two aspects of a single discipline. Samkhya provides the theoretical basis of human nature and the philosophy of

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emancipation through knowledge, whereas yoga provides the method for release, 'isolation-integration.' Both believe in a hierarchy of principles.

The doctrine of Samkhya is attributed to Kapila, the mythical sage. Besides the *Shvetashvatara Upanishad*, he has been mentioned in the *Mahabharata*, the *Bhagavata* and several other puranas. There are a few important texts relating to Samkhya, such as *Samkhyapravachana*, *Tatvasamasa*, Ishvarakrishna's *Samkhyarkarika* (c. 4th or 5th c. AD) and Vijnanabhikshu's *Samkhyasara* (c. 14th c.). Samkhya is perhaps the only philosophical system which does not have a genuine, ancient 'sutra' text — there are some 'karikas' (mnemonic verses) which expound the basic tenets of the doctrine, along with a series of commentaries.

Samkhya appears as a practical doctrine, emphasising the concept of dualism. It accepts the primary fact of suffering and the means of escaping it. It is opposed to ritualism and brahminical orthodoxy. According to Samkhya, worldly life is pervaded by eternal suffering. The only way to final emanicpation is the 'right cognition' (vijnana) of the 'manifested' (the visible, perceptible world), the 'unmanifested' (prakrit) and the 'cogniser' (purusha). Contrary to Vedanta and Buddhist philosophies, Samkhya believes the world to be existent and real also. Thus it accepts plurality even of souls, unlike the Vedantic system. Prakriti constitutes an equilibrium of three gunas — 'satva', which has the qualities of light and purity, 'rajas' which is the source of all activity, restless effort and feverish enjoyment, and 'tamas' which reduces activity, produces indifference and leads to ignorance and sloth. The principle of gunas is fundamental to Samkhya philosophy. All things are constituted by these three gunas in varying measure, and they constitute the effects — 'sukha' (pleasure), 'duhkha' (pain) and 'moha' (desire) respectively. The first product of purusha and prakriti is consciousness (buddhi). Then five primordial elements—ether, air, earth, light and water—are created, followed by the five organs of action. Buddhi enables purusha to realise the two ideals of life—'bhoga' and 'apavarga', i.e. to experience pleasure or pain or to attain spiritual elevation through the right knowledge. One who attains this level is the one capable of recognising the essential disparateness between prakriti and purusha. He attains the level of detachment and serenity. This, in a nutshell, constitutes Samkhya philosophy.

The impact of the Samkhya system on other systems, in particular Advaita Vedanta and Buddhism, is quite perceptible. The entire theories of five primordial elements (pancha bhutas) and of three qualities (trigunas) have been accepted in toto by the former school and the theory of eternal suffering (duhkha) has formed the basis of the Buddhist cardinal doctrine of suffering as one of the noble truths (aryasatya).

S.M.
Su.G.

SAMKSHEPAVEDARTHAM (Malayalam) is a book on scripture written by Clement Peanices (1714-82). It has the unique distinction of being the first Malayalam book to appear in print. It was printed in Rome in 1772 under the author's supervision. The types used are fairly large, with a rather square-like shape. Titled *Compendiosa Legis Explicatio Omnidus Christianis Scitu Necessaria* in Latin, the book runs into 276 pages of demi octavo size. Two hundred copies of the work were brought to Kerala, where they were distributed among the Catholics. Only one copy is believed to have survived the ravages of time and it became a precious possession of the Kerala Sahitya Akademi in December 1989.

The book, written in the form of a dialogue between a teacher and his disciple and divided into numerous sections, is, as the title indicates, the scripture condensed and translated into Malayalam. Considering the date and place of the book's publication and the kind of Malayalam then in use even in government correspondence, the style found in the work is admittedly admirable.

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K.S.N.

SAMNAMA (Kashmiri), or the story of Sam, is a romance of Iranian origin which infiltrated into Kashmiri through Persian classics. In Kashmiri, this romance attracted the attention of two poets, Lachhman Raina 'Bulbul' and Amir Shah Kreeri (1839-1905).

'Bulbul's' *Samnama* is the first Kashmiri version of the Persian epic. In rendering this work into Kashmiri, both the poets have retained its original form of versification, i.e. masnavi.

'Bulbul' has rather condensed and adapted this version so as to fit it to his own surroundings. He has given a local colour to the entire story and made it more Kashmiri than Persian. He has used Kashmir as its background for the happenings in the epic, and this has made the work more appealing and attractive for the Kashmiri reader. His version of the tale is crisp and

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precise. He has dropped all the unnecessary details and laid more stress on the story element and characterisation. His command over language and versification has added to the grace of the epic.

It is because of its poetic grace and skill of narration that this masnavi has been able to sustain its popularity during the last nine decades. 'Bulbul' has portrayed all the characters in their true colours; but his genius is at its best while depicting two main characters of the epic, Sam and Pari Dakht, and describing their exploits. The number of verses in the epic is 1450, including the lyrics.

Amir's *Samnama* is a long masnavi. It is one of the longest epics in Kashmiri and contains as many as 9958 verses. The epic is divided into two parts, each part being divided into four chapters.

The language of Amir's *Samnama* is a mixture of Persian and Kashmiri. It is for this reason that this epic has failed to arouse interest among the critics and the readers. Besides, the defects in the rhyme scheme and metre are evident in the masnavi. His diction is defective and language more rustic than poetic.

'Bulbul's' epic was extensively read in its manuscript form in Kashmir. It was first published in 1962 by Jammu and Kashmir Cultural Academy under the editorship of Ghulam Nabi Khayal. Amir's *Samnama* was published by the same publishers in 1973. It was edited by Manzoor Hashmi.

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Mo.S.

SAMPURNANAND (Hindi; b. 1890, d. 1969), political leader, freedom fighter and litterateur, was born in Banaras, and passed the B.Sc examination from the local Queen's College. He worked as teacher at Prem Mahavidyalaya, Vrindavan, and later at Doongar College, Bikaner. Babu Shiv Prasad Gupta invited him to join 'Gyan Mandal'. Later, he served Kashi Vidyapeeth, and immersed himself in the nation's struggle for independence. He joined the Satyagrah movement, and went to jail several times. He became member of the Uttar Pradesh Legislative Assembly in 1926, Minister for Education in 1937, and Chief Minister in 1955. His last appointment was as Governor of Rajasthan.

Sampurnanand was well-versed in Sanskrit, Hindi, English, Urdu and Persian, besides being a scholar of physics, astrology and philosophy. For the first time, he wrote scientific novels in Hindi, titled *Prithvi se saptarshi mandal* and *Antriksha yatra*. The Hindi Sahitya Sammelan conferred the degree of Sahitya Vachaspati on him and awarded him the Mangalaprasad prize. He also received the doctoral degree (*honoris causa*) from several universities.

His contribution to literature is of considerable importance. His important works include *Samajvad* (Socialism), *Chidvilas* (God's phantasm), *Jyotirvinod* (Astrological humour), *Kuchh smritiyan* (Reminiscenes), *Kuchh vichar* (Reflections), *Hindu dev parivar ka vikas* (Hindu Dev family) and *Grahnakshatra* (Planets).

S.D.M.

SAMSA (Kannada; b. 1898, d. 1939) was the pen-name of A.S. Venkatadri Iyer, Kannada poet, story-writer, and a dramatist of extraordinary talent. He was born in Agara, Mysore district. He acquired deep scholarship in English, Kannada and Sanskrit, worked as a teacher for a few years before he gave up his job and travelled all over India. When he returned to Mysore in 1936 he had grown schizophrenic and was seriously ill. For some time, he lived in tragic isolation and subsequently committed suicide in 1939. Although he wrote voluminously and with indomitable will, most of his writings were either lost or destroyed and only a few of them are extant. 'Kowshala' (1914), a story, 'Srimantodyana varnanam' (1918), a poem, a sequence of poems on Sir M. Visveswaraya (1921) and a group of six historical dramas, are all that remains of his myriad writings. Samsa was an indefatigable royalist; in his historical plays he set out to glorify the virtues of the kings of Mysore. Ranadhira (Kanthirava Narasaraja Wodeyar) is his ideal of a great monarch and three of the six plays extant project him as the central figure. In *Bettadarasu*, the first of the Ranadhira trilogy, Vikramaraya, the illegitimate son of the dissolute king Chamaraja, dethrones the monarch and grows in sinister stature, colossus-like. 'Vigada Vikramaraya' takes up the thread of the story and depicts the designs and intrigues of the villain culminating in assassination at the hands of the palace guards, and the assumption of the throne by Ranadhira. *Vijayanarasimha* presents the charismatic power and glory of Samsa's ideal hero. *Mantra shakti* traces the romantic adventures of Ranadhira, his ultimate triumph over his enemies and his successful consolidation of power. *Sugunagambhira* is about King Bola Chamaraja Wodeyar and how he acquired the title after overcoming the petty chieftain Demati Venkatadrinayaka. *Birudentembaraganda* is a beautiful one-act play based on an amusing incident in the time of Thimmaraja Wodeyar III.

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Samsa's plays abound in magnificent melodrama and thrilling 'spectacle'. Although he sets out to picture his king as a paragon of virtue and valour, his artistic sensibilities cannot help revealing the seamy side of royalty. His 'un-royal' characters like the bastard princes, courtesans, the palace guards and concubines emerge as more credible human characters. While he attempts to bring to life the cavalcade of history, he almost escapes into the make-believe world of the past which insulates him from the cruel realities of his own tragic life. The irony is that while Samsa envisions human perfection and ideal kingship, his heroes turn out to be thwarted idealists and heroism itself becomes an extraneously attributed virtue.

Samsa so thoroughly transposes himself into the antiquity of history that he forges a language which can aptly evoke the past. He rummages and ransacks ancient monuments and dusty documents before he devises a diction of his own. He compounds it with ancient metrical forms, Sanskritised phrases, and even archaisms. He, perhaps, is the only playwright in Kannada who wrote genuinely historical plays.

H.K.R.M.

SAMSAR BUTTI (Konkani), meaning 'deluge', is an outstanding work in Konkani by Vaman Raghunath Varde Valavlikar *alias* Sanai Goenbab (1877-1946). Written in lucid and simple language, it is the second volume of his philosophical treatise *Gomantopanishad* and is set against the background of the Noah story.

The human race having forgotten the teaching of the Lord is under threat of immediate annihilation. Twelve departed souls who ascend to heaven are interviewed, and each interview represents a philosophy of life. The twelfth soul—that of a Brahmin—expounds a philosophy of life which probably is the author's own.

The author is a scholar who has thoroughly grasped the teachings of the Vedas and the Upanishads, the *Bible*, the *Talmud* and the *Quran*, and has assimilated them in his own experience.

The author's philosophy of life is in accord with the central teaching of the main religions. He rises above myths and superstitions, and negates the concepts of Heaven and Hell, of the Day of Judgement and Salvation. As he says, life is re-created again and again, and is to be lived in a righteous way in pursuit of knowledge, without fear, overcoming all odds and in communion with fellow human beings.

Published in 1933, the book, besides its philosophical contents, shows the intrinsic beauty and strength of the Konkani language.

Ra.K.

SAMSKARA (Kannada) is a novel (1966) by U.R. Ananthamurthy. It proved an invitation to a storm, as it offended the sensibilities of the orthodox. The protaganist is Praneshacharya, a man of unquestionable rectitude. His antagonist is Naranappa, the hedonist. Naranappa's death creates a crisis in the village; since he had renounced brahminhood and defied all religious sanctions, how is his body to be disposed of? The learned Praneshacharya is called upon to guide but is himself at sea. When Chandri, the woman who lived with Naranappa, clasps his knees in supplication, the touch overwhelms him, and he surrenders to her. The touch of reality is a traumatic experience and he wanders away from his village. He has now come out of his ivory tower of erudition, and faces life anxiously yet hopefully.

Samskara proved to be one of the major works of the Navya Movement, and a classic verbal structure of Ananthamurthy's perception of man's existential plight. It revealed a sensitive shaping of prose, at once restrained, evocative and studded with images. The scene of the Acharya's surrender to the newly discovered—and overwhelming—nature of reality is one of the splendid achievements of modern fictional prose. The novel was filmed and proved to be one of the harbingers of a new wave in the Kannada film world.

Samskara has been translated into English, Hindi and other Indian languages. It has become one of the classics of modern Kannada fiction.

L.S.S.R.

SAMTANEY, GUNO (Sindhi; b.1934) was born in an educated family with literary background. He migrated to Bombay after the partition of the country. He studied Economics and Political Science for his degree examination and did his M.A. in History. He was brought up in very congenial environments for literary growth. Brothers and sisters, and particularly father, all were lovers of books and were voracious readers. Books influenced his vision of life and sharpened his sensibilities. In the early years of his youth, he went and lived in the Ashrams of Rishikesh (Hardwar). The study of religious literature influenced his language and style. During the initial phase of his literary activities, he composed poems, but that period was short-lived. In 1957, he switched over to short

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story, and one of his stories, 'Pralay' (1958), created a stir in the literary circles and established him as one of the top story writers. His novel 'Wapas' (The return, 1958) brought him to the forefront of Sindhi novel writers. The stories in his first collection, *Abhiman* (Ego, 1966) are experiments in the stream of consciousness technique. The stories are noted for sharpness of thought and content. *Aparajita* (Unconquered, 1970), another collection of his short stories, which brought him the Sahitya Akademi Award for the year 1972, set new trends in Sindhi story writing, and the short story got a new direction. Some critics described him as a romantic revolutionary of Sindhi short story. A full critical appraisal of his writings was done by a few eminent critics, which was published in a book entitled *Guno Samtaney*. Many other authors of different schools of thought, too, have written about his works.

L.B.

SAMUDRA GEETHAGALU (Kannada) is a collection of poems (1940) in Kannada by V.K. Gokak. The title means 'From beyond the Sea'. The poems were written during the poet's voyage to England and his stay there (1936-38). It is one of the landmarks of modern Kannada poetry. The sea entered Kannada poetry as an experience and as a power for the first time. Other poets before Gokak had described the sea, and done it even vividly; but the sea is a fascinating, mysterious, living presence and power in these poems. The influence of the English Romantic poets was pervasive in this period, and it is felt here, too. The metrical experiments and the use of language, however, show a modernist spirit at work. The voyage is a cutting off from the poet's familiar world, and the sea is the visible power effecting and affirming the isolation. So the poet turns inward in some of the poems. The meaningful exploitation of the phonic resources of the language was a revelation. The collection was an anticipation of Navya poetry which burst on the literary scene in the early fifties.

L.S.S.R.

SAMUDRASNANA (Oriya), literally meaning sea-bathing, is a collection of Oriya poems by Guruprasad Mahanti, published in 1970. This is his second collection, the first being *Nutana kavita* (New poetry, 1955), and so far his latest. The book (which received the Sahitya Akademi Award in 1973), contains nineteen poems including a sequence of ten sonnets, written over a period of twenty years.

The first ten poems in this collection deal with love. The mood throughout is ironic. Even the highly romantic sonnet 'Champaphula' is not free from irony; its conclusion is ambiguous. Love in these poems is not as simple an emotion as it is in conventional love poetry; it is imbued with complex feelings and ideas, and serves as an occasion for the poet's meditation on time-process. In 'Priya bandhabi', for example, the speaker invites his beloved to come to him on a moonlit night, but he also notes that the moon is tired and helpless, and his own mind is filled with a multitude of doubts and questions. The invitation ends with the highly suggestive image of the wreckage of the two lovers at the hands of Time, the high and mighty destroyer.

The poems like 'Harekrushna Das I and II', 'Picnic' and 'Kalapurusha' have as their theme the decay of the human civilisation in our times. The protagonist walks the city-streets and is appalled by the signs of decay visible everywhere. His life is confined to the world of gramophones, cameras and cigarettes carrying which he goes to the sea-beach on a picnic. But the experience leaves him with a still more oppressive realisation that all means and modes of salvation have been tried and found to be inadequate. In 'K' this sense of human inadequacy is dramatised in terms of certain situations borrowed from T.S. Eliot's *The Waste Land*. The mythic framework of the poem is taken from the Oriya *Bhagabata* by Jagannath Das. 'K' is a record of man's eternal quest for meaning, for transcendence. In 'Chhutira khara', 'Sidhua' and 'Keum ghasa keum balichara', the poet turns his attention from the city to the village. These poems contain some of the best descriptions in Oriya poetry of the natural beauty of rural Orissa. The sonnets are an example of the poet's consummate craftsmanship.

S.K.M.

SAMVAD (Rajasthani) is dialogue between characters; it may be a part of a book, or written independently as a short composition. Though it is an essential element of drama, it is found in both poetry and prose. Its importance, however, lies in independent compositions in this form of writing. The Jain authors have taken special interest in samvads because of their effective presentation of a situation or of a point of view. Here is a list of some short compositions (samvads) which appear in the catalogues of manuscripts, since practically none of them has been published so far: *Soor Datar ro samvado* by Barath Shankar, *Moti kapasiya samvad* by Hirkalash, *Sonai nai lohar ro jhagado* by Bhagwan Mahapattra (all three listed in Anup Sanskrit Library Catalogue); *Chawal Bajari ro samvad, Bharathari samvad, Heer Ranjha samvad, Shuk samvad, Guralini jhagado, Sas-bahu samvad*, etc. (listed in

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the catalogues of Chopasani Institute). Another form known as 'uttar paduttar' also belongs to this kind: *Guru chela samvad* is an example.

Raw.S.

SAMVADA (Sanskrit) means correspondence, that is similarity, in the poetic compositions of different poets. Rajashekhara plainly calls it harana (plagiarisation). Vamana was the first to distinguish between two types of poetic works: original (a-yoni, literally, having no source) and non-original (anya-chhaya-yoni, with its source in the impression of other's composition). Anandavardhana distinguishes three types of correspondences: (1) like reflections (pratibimba-vat), (2) like painted pictures (alekhya-vat), and (3) like resembling persons (tulya-dehi-vat). The first has no independent existence: the second has but a trite one; the third has independent existence. The poet should adopt the last. He need not be afraid of similarities; they are bound to occur. Acceptance of previously utilised themes or poetic elements will constitute no fault if they are imbibed with any variety of 'dhvani' (particularly rasa-dhvani) and appear, with a flash of imagination, rendered anew like the trees in spring.

Rajashekhara quotes many predecessors on the topic. Some say that it is difficult to find a theme untouched by an earlier poet, and one could only try to improve upon it. Vakpati-raja says: 'The verbal (i.e. poetic) activity, though continuously in operation throughout the world, still shines unabashed'. Some say one must study the compositions of other poets to see how similar ideas find different expressions and how they differ in shades and nuances. Others say that great minds think alike and concur in their import, so they should be studied to avoid concurrence. Rajashekhara opines: A great poet has no need to imitate. The poetic imagination sees things with its own eye. The poet's mind, like a mirror, reflects the entire universe. The goddess of learning herself chooses the words for him, which eagerly rush to his mind demanding expression.

Rajshekhara then describes three kinds of import: (1) having its source elsewhere, (2) having its source concealed, (3) having its source nowhere, i.e. which is original. The first is subdivided into (1) reflection identifiable in the object's qualities, (2) resemblance identifiable in qualities present in the object and (3) resemblance present in the existence of the quality in the object.

R.N.

SANADI, B.A. (Kannada; b. 1933). Belagavi Ahameda Saheba Sanadi secured the B.A. and the B.Ed. degrees of Karnataka University and the M.A. degree (in both Kannada and Sanskrit) of Shivaji University. Starting his official career as Social Education Officer, he later became Assistant Editor of *Panchayati Raj Journal* of Karnataka Government. Joining the Central Government Service as Field Publicity Officer in 1964, he is, at present, Extension Officer, All India Radio, Bombay.

Chiefly known as a poet, Sanadi has brought out twelve collections of poems. *Ashakirana* is a collection of sonnets. Sanadi has drawn the best from the poetical tradition of modern Kannada poetry and has written in the lyrical tradition of the Navodaya age. But rational and critical attitudes are evident, and this explains his wide appeal. He draws his images from a wide range of experiences of life. As a writer of short stories, he has revealed sensitiveness and an awareness of the complexity of modern life.

Sanadi's *Taj Mahal*, a collection of love poems, received the Bombay State Award, *Dhruvabindu* a national award, *Pratibimba* the Karnataka State Sahitya Akademy Award and *Illi salluwaru* (literary criticism), the Kavyananda Award. He is a member of the Karnataka State Sahitya Academy. His other poetry collections are *Nelasampige*, *Himagiriya mudiyalli*, *Veerthankana*, *Saptaranga*, *Mambai male*, *Manem manege beli* and *Geetagunjana*. His collections of short stories are *Neerillada nalli* and *Anubhava*. His critical works include *Janakavya drishti* and *Illi salluvaru*. He has also written a play, *Neelambika*.

Sanadi knows many languages, Kannada, Marathi, Urdu, English, Hindi and Sanskrit, among them.

L.S.S.R.

SANAI GOENBAB (Konkani; b.1877, d.1946), pen-name of Vaman Raghunath Varde Valavlikar, was born at Bichoim, Goa, and educated up to Matriculation. He could not afford University education and took up teaching English in Goa, then served as a clerk in Karachi Municipality and finally attained a high executive position in a German concern, Meister Lucius Brunia, Bombay. Differences of opinion with the management led to resignation of the job (1926). Thereafter, he decided to dedicate himself entirely to the cause of the Konkani language and literature and historical research, for which he worked ceaselessly for two succeeding decades.

One of his first works was a play in Marathi. A competent Maharashtrian, whom Valavlikar showed it, felt that though well-written its language was unauthentic and

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artificial. This remark made Valavlikar ask himself what his mother-tongue really was. Starting with the exploration of historical accidents that led to the dilution of the cultural heritage of Konkani people, he realised how they had forgotten their true identity. He adopted the pen-name of Sanai Goenbab, an expression otherwise derogatary to Konkanis, and took up a deep study of history, linguistics, folklore and philosophy in order to revitalise the Konkani language.

Of a score of his books in Konkani, *Goenkaranchi Goen-am bhaill vosnuk* (Settlement of Goans away from home, 1928), *Valipattanacho sod* (Discovery of Vallipattan, posthumously published, 1962) and *Albukerkan Goen kasem jikhlem* (How Albuquerque conquered Goa, also posthumously published, 1955) are of historical importance. An important finding of Sanai Goenbab is that the Rashtrakutas, who founded one of the great dynastic empires of India, originated from Lotli (Goa). *Punyatmo Rama Kamati* (1939), a biography of an eminent Goan of the 18th century, reveals how a man of prowess and intelligence is reduced to a withered flower for want of self-respect.

Sanai Goenbab's mission of instilling self-respect into his people was carried out on several fronts—history, grammar, linguistic controversy, philosophy, drama, etc. In *Konkanichem nadsastra* (Phonetics of Konkani, 1940) and *Konkanichi vyakarani bandaval* (The structure of Konkani, posthumously published 1949) he proves conclusively that Konkani is an independent language. *Konkani bhasechem zait* (Triumph of Konkani, 1930) and *Yevkar Adhyakshanlem uloup* (Speech of the Chairman of Reception Committee, 1945) are two books of polemic in which he dwells upon several aspects of the controversy over Konkani. *Samsar butti* (Flood, 1933), one of the two volumes of his philosophical treatise *Gomantopanished*, is his outstanding work. His *Bhagvantalim git*, translation of the *Bhagavadgita*, posthumously published (1959), is another remarkable book in which he meticulously avoids Sanskrit terminology. Even words like karma, tyaga, sanyasa have been rendered into simple Konkani colloquial words, without sacrificing the beauty or meaning of the original Sanskrit.

In the field of drama he contributed three full-length plays, *Mogachem Lagn* (1938), *Povnachem Taplem* (1948) and *Zilba Rano* (1950).

He was a progressive thinker, believed in communal unity, stood for the uplift of the lower classes of society, and upheld the advancement of women. An outstanding scholar, a prolific writer and a man of integrity, Sanai Goenbab lived ahead of his times, ironically remaining rather unknown except for his publisher and a few friends. His influence was felt only after his death, when three subsequent generations of Goans inspired by his message and writings steadily worked for furthering the cause of Konkani, and regarded him as the 'Father of modern Konkani literature and renaissance.'

SANAMAHI LAIKAN (Manipuri), i.e. Sanamahi, the saviour is a socio-cultural book of the Meiteis in ancient script, composed some time in the beginning of the 18th century. An edition of the book in current Bengali script and transliterated into modern Manipuri appeared first in 1972, edited by Oinam Bhogeswar Singh.

Sanamahi Laikan tells a mythical story of the birth of Sanamahi, the household deity of the Meiteis, born as a son of Maharaja Khagemba (1597-1652). When it became known that the king's son was an incarnation of Sanamahi, an idol was cast and the same worshipped. But during the reign of Maharaja Pamheiba (1709-1748) when the influence of neo-Vaishnavism spread far and wide in Manipur, the idol of Sanamahi was dismantled. The result of this desecration was complete chaos, and several riots broke out here and there. Under orders of the king, the idol was recast in 1733 by Nongyai Charakpamchangathi Aheiba and Kekru Shinheiba, which was formally installed by Shantidas Goshai, and its worship started again. Thereafter all forms of community worship and local festivities were amalgamated and fused into their Hindu counterparts. Even the local Yeks and Salais were given Hindu 'gotras'. From this fusion a new stream of Manipuri life and culture emerged.

The language of the book is archaic but not very difficult to understand. In the book there are Sanskrit words here and there, and an amalgam of indigenous words with Sanskrit makes good reading.

The name of the writer is not given. The book from a certain viewpoint could be considered a plea for the preservation of the indigenous faith. In the tradition of ancient compositions *Sanamahi Laikan* as a manuscript was copied by several pandits for their personal use. The present edition in current Bengali script with transliteration by Oinam Bhogeswar Singh into modern Manipuri enables it to reach out to larger number of readers.

I.R.B.S.

SANCHIYA HONNAMMA (Kannada; c. 1680) was one of the women poets in Kannada literature. It is learnt that she was employed under Yelandur Devajammanni, the queen of Chikkadevaraja Wadeyar of Mysore. Since the word 'sanchi' indicates a small bag meant to keep betel leaves, she was perhaps employed to keep betel leaf ready for her mistress. Though she was a maid servant under the

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queen, she claimed to be a disciple of Alasingararya, a court poet. On the recommendation of her teacher, the king asked Devajammanni to direct her maid servant Sanchi to write a work in Kannada. Accordingly, she wrote a work known as *Hadibadeya dharma* in sangatya metre. The word 'hadibade' is the corrupt form of 'pativrate'. Evidently, it is clear that the theme of the work is about the noble qualities of a virtuous wife. There are nine cantos consisting of 479 stanzas. Though the work does not deal with any definite story, we come across a number of stanzas which contain the essence of our ancient classics such as the *Ramayana*, the *Mahabharata*, the *Bhagavata*, and *Manusmriti* regarding the ideals and the responsibilities of a housewife. The author has taken much pains to depict the different duties of a woman who is destined to shoulder the responsibilities of a housewife. Though the work is didactic in spirit, Honnamma has tried her best to make it interesting by her simple style and relevant references to our ancient works in Sanskrit. Honnamma is quite conscious of the status of a woman in society. She questions boldly why people should feel discontented when a female child is born since it is the woman who plays the role of a mother. She asserts that a girl is as much an asset to a family as a boy, provided she is given proper opportunities to develop her abilities and personality.

Very recently scholars have evinced some interest in this work and its author. One noted critic doubts whether the work was written actually by her as its content reveals a good knowledge of sacred texts in Sanskrit. Some are of the opinion that she might have held a better position in the royal court. Some scholars have also raised doubts about her caste and marital status. Whatever may be the outcome of such debates, Honnamma's contribution to Kannada literature is unique in as much as she deals with the woman's status in family and society.

R.S.Mu.

SANDESARA, BHOGILAL JAYACHANDABHAI (Gujarati; b. 1917) was born and educated at Patan, capital of Gujarat in the medieval times. He is a scholar of Sanskrit, Prakrit, Apabhramsha and old Gujarati. A keen student of history, he did some historical research. He was Professor of Gujarati at the M.S. University of Baroda from 1951 to 1975, and Director of the Oriental Research Institute from 1958 to 1975. During this period, he was honorary editor of the Journal of the Institute and of the Gujarati quarterly *Swadhyaya*. In 1952, he delivered the famous Thakkar Vasanji lectures at the University of Bombay. In 1987 he was elected President of Gujarati Sahitya Parishad. Sandesara is also a scholar of Jain religion, and has studied the art and sculpture of India. He has also edited a few unpublished manuscripts of medieval Gujarati literature.

Among his researches in medieval Gujarati literature is *Uttaradyayan sutra*, an edition of a medieval Jain manuscript with notes and comments. Another Jain manuscript is *Jyestiwal jati ane malla paran* published by him with comments and notes. *Prachin Gujarati sahityaman vritta rachana* is a research work on the metres used in old and medieval Gujarati poetry. His *Satarman sataknan prachin Gujarati kavyo* is a compilation, along with commentary, of some hitherto unknown Gujarati poems of the seventeenth century. His *Jain agam sahityaman Gujarati* is a research on references to Gujarat in Jaina religious literature.

His research works in history are *Itihas ni kedi* and *Vaghelaonun Gujarati*; the latter gives us a glimpse of the socio-political and cultural life of Gujarat during the reign of Vaghela kings. *Vastupal nun vidyamandal ane bija lekho* gives us an account of the court of Vastupal, the medieval king of Gujarat, who was a connoisseur of art.

His *Jagannath Puri and Orissanan puratan avashesho* is a work on the old archeological remains of Jagannath Puri and Orissa, in which he has studied, from various angles, the old monuments and erotic postures in temple edifices.

Sandesara has toured widely in the east and the west to study the cultural heritage of different countries. An account of his tours may be found in his book *Pradakshina* (1962) which gives us many insights into the history and culture of the lands visited.

C.M.

SANDESARA, UPENDRARAI JAICHANDBHAI (Gujarati; b.1921) has had varied interests—Ayurvedic medicine, naturopathy, yoga, religion, stock market. A man of modest schooling, he was profoundly interested in reading religious books. He made a detailed study of the *Mahabharata* and prepared a cultural index of the epic, published under the title *Bharat-ratna* (1963). This earned him the Sri Aurobindo Award. He also made a deep study of the Bhagavat religion and Sikhism. He lectured on Sikhism at several institutions and universities, and his book on Sikh religion was published by Sardar Patel University in 1976. He has written nearly thirty-five books on religion and the Ayurvedic system of medicine. His major works are *Mahabharat aur Uttaradhyansutra*, *Bharat-ratna*, *Sikhdharma darshan*, *Shri Krishna: Purushottam aur antaryami*.

P.V.

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SANDESH KAVYA (HINDI)

SANDESH KAVYA (Hindi) is a poetic form wherein a lover sends his message of love and longing to the beloved through a messenger, generally a natural object like a cloud, a swan, or a beetle. There is a long tradition of this kavya in Sanskrit beginning with Kalidas's *Meghaduta* and going through the works of Apabhramsha poets. Hindi literature itself has a rich tradition of this kind of poetry. In the Sufi poet Malik Muhammad Jayasi's *Padmavat*, Ratnasen sends his message of love to Padmavati through a parrot, named Hiraman. In the same poem queen Nagamati requests the beetle and the crow to take her message to king Ratnasen. In Tulsidas's *Ramacharitmanas*, Hanuman serves as Rama's messenger to Sita in Lanka.

The Krishna-bhakti poetry in Hindi presents a unique example of 'sandesh kavya'. Surdas gave a new dimension to it in his *Bhramargita*. The theme of Krishna's message to the gopis in Braja comes from the tenth chapter of *Shrimad Bhagawat* in which Uddhava serves as the Lord's messenger. The message brought by him is not an emotional message from a lover for the gopis. Rather, it is a message of 'knowledge' delivered by a learned Uddhava, a 'Jnanyogi', who tries to preach to the gopis the doctrine of detachment, the worthlessness of worldly objects, and the essence of the Nirguna Brahma. The message does not go far with the love-intoxicated gopis. Surdas's poem not only serves to depict the pain and anguish of the gopis in their separation from Lord Krishna but also brings out the supremacy of Bhakti over Knowledge, of the 'Saguna' over the 'Nirguna'. The poet's 'message', as against the 'message' of Uddhava, is communicated not in the form of dry logic but through a poetic mode which is emotionally vibrant and can be sung as 'kirtan' with the notes of classical ragas and raginis of Indian music. The innovations by Surdas were a landmark in the tradition of 'sandesh kavya'. The symbol of the beetle was so effective that it became almost a convention among the Krishna bhakta poets to write 'Bhramargita'. All the sarcasm and irony directed towards Krishna's messanger Uddhava is subtly pointed towards 'Madhukar', the beetle, who is described in terms of close resemblance to Krishna both in complexion and in temperament. The fellow poets of 'Ashtachhap'—Nandadas, Paramanandadas, Krishnadas, Chaturbhujadas and Govindaswami—wrote similar sandesh kavyas under the title *Bhramargita* (or *Bhanwargita*). Among them Nandadas's *Bhanwargit* deserves special mention for its wit and irony. Tulsidas also wrote some verses in the *Bhramargit* tradition in his *Krishnagitawali*. Later on, Mukundadas and Raskhan also contributed to the tradition. The Uddhava-Gopi dialogue became so popular with the poets of the medieval age that poets like Rahim and Senapati also wrote some 'Barvai' and 'Kavitta' on this theme. All the prominent poets of the Ritikal were charmed by it. Matiram's *Lalita lalama* and *Matiram satasai* used the sandesh kavya tradition as a medium for analysing the 'alankaras' (figures of speech). Dev, Alam, Ghananand and Padmakar found the form suitable enough to represent their emotive as well as expressionistic capabilities.

With a change in poetic sensibility, the modern age added new dimensions to the sandesh kavya tradition. The mythical characters of Radha, Krishna, gopis, Rama and Sita have taken on new meanings in the light of the Renaissance and the social and national awakening. The pioneer of modern Hindi literature, Bharatendu Harishchandra, linked 'Uddhava-Gopi samvad' to this new awakening. Later, in Satyanarayan Kaviratna's *Bhramarduta* the message to Krishna is sent by mother Yashoda through beetle, and so the, mesage is no more limited to the lover-beloved communication. In Ayodhya Singh Upadhyay Hariaudh's *Priya pravas*, Radha sends her message to Krishna through wind. In this 'pavanduti prasang' the whole context is impersonalised, and it is not the agony of the beloved but her social concern that dominates the scene. From Krishna's side Uddhava comes to the gopis with the message of service to the nation.

Jagannathdas Ratnakar's *Uddhava shatak* is an important contribution to the sandesh kavya tradition of 'Bhramargita'. Based on the old Nirguna-Saguna debate the treatment of the theme reflects the spirit of modern logic and reason. Maithilisharan Guptas's *Dwapar* also tries to add modern sensibility to the Uddhava-Gopi dialogue. Among other important writings in the tradition can be named Ramashankar Shukla Rasal's *Uddhavashatak*, Dwaraka Prasad Mishra's *Krishnayana*, Lala Haradayal's *Udho pachisi*, and Jagannath Sahay's *Krishnasagar*.

Apart from the 'Bhramargita' tradition there can be seen other trends in the sandesh kavya of the modern era. Ram Naresh Tripathi's works *Milan*, *Pathik* and *Swapna* add other elements to this kavya—national service and love of nature. The new form of sandesh kavya may be seen in the lyrics, in the form of letters, in Maithilisharan Gupta's *Patravali* (or Patrakavya) and Nirala's *Chhatrapati Shivaji ke patra*. Janardan Jha Dwij has also written *Tootahar* under the influence of Maithilisharan Gupta's 'Shakuntala ka patra lekhan'.

In addition to these poetic works, we have a number of translations of *Meghaduta* in Hindi. These translations have played an important role in the tradition of Hindi sandesh kavya. Raja Lakshaman Singh, Thakur Jagmohan Singh, Rai Deviprasad Poorna and Lala Sitaram have

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translated *Meghaduta* into Brajabhasha. Poorna's translation under the title *Dharadhardhawan* became very popular with the readers. Later on, Lakshmidhar Vajpeyi, Kanhaiyalal Poddar, Keshava Prasad Mishra and Nagarjuna translated it into Khariboli Hindi.

K.P.

SANDESHAKAVYA (Malayalam). Kalidasa's *Meghaduta* has been limited and translated many times in Malayalam literature. More than twenty translations have appeared so far; the first in the series was written by A.R. Raja Raja Varma (1863-1918). The pioneer attempt to write a sandeshakavya was made in the early half of the fourteenth century. The most notable poem in this genre during that period was *Unnunilisandesham*. Scholars are of different opinion regarding the author of *Unnunilisandesham*. Though it is a matter of dispute among scholars, many people approve the view that it was written by the king of Vatakkumkur (a royal family of South Kerala), and that the bearer of the sandesha was Sarvanganatha Aditya Varma, the king of Venag. The kavya is divided into two parts, 'Purva' and 'Uttara', together containing 247 verses. The lover, while he was asleep, along with his beloved in her house, is abducted by a jealous 'Yakshi' (female spirit). During the flight, when they reach Trivandrum, he is roused from sleep by the hymns heard from the temple. He understands that he is away from his beloved and in his anger he curses the Yakshi. She drops him there in the temple premises. There he meets Aditya Varma, the king of Trippapur. The love-lorn hero sends his message through Aditya Varma to the heroine, who lives in Katutturutti. The route, the premises of her residence, the actual mesage, etc. have been described in the second half of the kavya. The 'mandakranta' verses are in beautiful manipravala style. As a literary piece and as a text which throws light on the history of the land and its language, *Unnunilisandesham* is a commendable poetical work.

Another anonymous dutakavya, *Kokasandesham (Chakravakasandesham)* of the fourteenth century is also worth mentioning. The text is not complete, but its beauty lies in the versification. During the spring season, a lover happens to be removed from the bed of his spouse to a distant garden by some supernatural sky-traveller. The sorrowful lover fortunately meets a 'chakravaka' bird, and through the bird he sends a message to his spouse. The manipravala text contains eighty-four verses in mandakranta metre. Both these texts *Unnunilisandesham* and *Chakravakasandesham* are written as dream poems; they are coloured deep with romantic touches, and their versification is excellent. *Bhringasandesham*, a more recent piece, is written by Raman Ezhuttacchan of the fourteenth century, according to the formula of a dutakavya. In all these works the reason for separation does not seem rational; but as literary pieces they are highly readable.

Perhaps, the most popular and renowned work is *Mayurasandesham* (Peacock message) of Kerala Varma Valiya Koil Tampuran who was undoubtedly a versatile genius and a person who inaugurated the modern era in Malayalam literature. The story behind this kavya is real, taken from the poet's own personal experience. At the age of thirty, Kerala Varma was jailed by the displeased king Ayilyam Tirunal, at a far-off place from the abode of his wife, Lakshmi Bai. During the imprisonment he was allowed to worship in the Subrahmanya temple at Haripad. There he saw a beautiful peacock, the mount of the Lord, through whom he sent a message to the love-lorn spouse at Trivandrum. The poem is written in a short span of sixty-seven days; it contains 141 fine verses in mandakranta metre. *Mayurasandesham* is a landmark in Malayalam poetry. The historical fact combined with emotional fervour and charming diction made the work so popular that the verses were at the tip of the common man's tongue for a long period. As an example of the heart-felt narration, a verse is quoted here:

> Once while alone hunting birds in the park
> O blue-eyed one, I happened to kill a bird
> Out of pity for his bereaved companion close by
> Did you not, o, timid one, ask me to kill her too!

The subjective element and the lyrical note are clearly heard throughout the poem.

There are many published or unpublished sandeshakavyas in Malayalam. Some notable ones are: *Atmasandesham* (1891) by Chelayil Krishnan Elayatau, *Hamsa sandesham* (1896) by Kotungallur Kunjikuttan Tampuran, *Datyuhasandesham* (1897) by Siviolli Narayanan Namboodiri, *Kokilasandesham* (1905) by Mulur S. Padmanabha Panicker, *Garuda sandesham* (1907) by M. Rajarajavarma, *Chakorasandesham* (1913) by K. Lakshmi Amma, *Katakasandesham* by Otuvil Kunjikrishna Menon (1870-1916), *Pikasandesham* (1918) by K. Raman Pillai, *Kapotasandesham* by Kottarattil Sankunni, *Bhupasandesham* (1934) by K.M. Paniker, *Sharikasandesham* by Rama Varma Appan Tampuran (1876-1942) and *Indirasandesam* (1958) by K. Raghavan.

This list will show the wealth of dutakavya literature in Malayalam. But not all of them can claim literary excellence; they are only poems conceived in the formula of dutakavya.

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V.S.S.

SANDESHAKAVYA (Sanskrit), also known as Dutakavya, is a popular sub-genre of Sanskrit lyric poetry. The poem is so called because an imaginative poet describes here some message of love despatched to an estranged lover or beloved through a messenger, animate, inanimate or abstract. The literary antecedent of the idea of sending messages through an animal may be traced back to the tenth mandala of the *Rigveda* (X. 108) in which a bitch called Sarama is sent to the Panis as a messenger of the gods. As the later poets became increasingly aware of the immense creative possibilities of the motif, it found its way into the puranas and the great epics. Thus we find Nala sending his message of love to Damayanti through a swan and Rama sending Hanuman, the famous ape, to Sita as his emissary. It is now generally agreed that the idea of Rama's sending a message of love and consolation to estranged Sita may have inspired Kalidasa to compose his lyrical gem, *Meghaduta*, the first and foremost among the sub-genre of sandeshakavya. The great master has himself alluded to the motif depicted in the *Ramayana* in the following manner: 'ityakhyate pavanatanayam maithilivonmukhi sa'.

The popularity of Kalidasa's *Meghaduta* was so unquestionable that in course of time the composition of sandeshakavya became almost a passport for the later poets to the citadel of glory. In the post-Kalidasa Sanskrit literature, therefore, we find a host of sandeshakavyas numbering more than fifty of which only a few possess real literary merit. This is, in fact, due to a general tendency discernible in a less creative epoch which produces imitative works. Some of these poetasters were at best industrious versifiers, while a majority of them were no better than transcribers. Indeed, only a few of them were aware of the exacting demands of poetic composition as genuine manifestation of creativity; their efforts were exhausted in utilising the original form and theme of the sandeshakavya in as many different ways as possible. These versifiers were hardly keen about a really innovative treatment of the compositional structure. They only tried to follow Kalidasa as faithfully as possible; that is why the 'mandakranta' metre employed in the *Meghaduta* continues in the later sandeshakavyas as well. However, some other metres were used in a few exceptional cases, such as 'shikharini' in Rupa Goswami's *Hamsaduta* and Vrajanatha's *Manoduta*, 'vasantatilaka' in Vishnudasa's *Manoduta* and Harihara's *Hridayaduta*, 'malini' in Jambu's *Chandraduta*, and 'shardulavikridita' in *Pikaduta* and Bholanatha's *Panthaduta*.

Kalidasa employed a cloud on the first day of the month of 'ashadha' as a messenger of the love-lorn Yaksha to his spouse languishing in the city of Alaka. But this unique display of poetic imagination was not grasped in its proper perspective by the later poets and hence Kalidasa's famous poetic justification 'Kamartah hi prakritikripanashchetanachetaneshu' became a misconstrued excuse for them in employing not only inanimate objects, birds and animals but also abstract and mythological objects as messengers. The catalogue of such messengers includes the wind, moon, footprints, tulasi plant, parrot, cuckoo, bee, swan, peacock, chakora, chataka, chakravaka, Uddhava, Hanuman, mind, devotion, etc. Because of their innate unreality, it was but natural that such messengers would traverse mostly along imaginary routes, and therefore we can hardly expect any dependable topographical account of India from those extraordinary emissaries. Such sandeshakavyas were fashioned mostly on the famous stories of Rama and Sita, Krishna and Radha, but gradually the sub-genre also encompassed the exploits of some religious and historical personages like Parshvanatha, Neminatha, Lakshmanasena, etc. As time passed on, the predominant emotion of love no longer occupied the centre-stage and gave way to devotional feelings and tranquillity in such a manner that these poems turned out to be nothing but descriptive Vijnapti-patras. These literary pursuits were exercises in futility culminating into artificiality, verbosity, suffocation of form itself and straining of language. Thus the creative essence of the sandeshakvya was choked, for example, in sending the progress report by a disciple about his religious activities to the preceptor residing in a distant land. Such a process reached the height of absurdity, as it were, when a devotee sought to send the swan of his mind with an abstract philosophical message to his beloved, Bhakti, residing in the imaginary world of Shiva. On another plane, we are confronted with a sort of apology for sandeshakavya in *Kakaduta*, since its form stoops so low as to produce a parody. There an imprisoned brahmin of disgraceful character seeks to send a crow as his messenger to the source of his infatuation, i.e Kadambari (drink.)

Kalidasa's *Meghaduta* was not only responsible for inspiring the later sandeshakavyas, but it also led to the composition of a few sequels to it which are known as 'pratisandeshas', i.e., the counter-message of the Yaksha's spouse. Thus we come across *Yakshollasa* written by Krishnamurti (17th c.) who calls himself 'Abhinavakalidasa', *Meghapratisandesha* by Mandikal Ramashastri, *Ghanavritta* by Korada Ramachandra, *Yakshamilanakavya* by

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Mahamahopadhyaya Parameshvara Jha of Mithila, and *Hamsasandesha* by Bhatta Vamana. Another interesting literary phenomenon is the adoption of the trick of 'samasyapurana' by some later poetasters who were so much lured by the enchanting poetry of *Meghaduta* that they chose to incorporate one or two of its lines into their own verses. Usually, the fourth pada of Kalidasa's verses was interwoven to make up the samasyas or riddle and then the versifiers sought to compose the rest themselves to show off their supposed calibre in workmanship. This inevitably led to a chaotic situation as artificality was rampant throughout, culminating into the smothering of whatever poetry was left. Among such works we have *Meghadutasamasyalekha* written by Meghavijaya, *Shiladuta* by Charitrasundaragani, *Nemiduta* by Vikrama, *Pashvabhyudaya* by Jinasena, *Chimanicharita* by Nilakantha, etc.

In the final analysis, it hardly requires any explanation that Kalidasa's *Meghaduta* is the roof and crown of this sub-genre of sandeshakavyas. In fact, for 'lofty conception, artistic design, aesthetic sentiment, delicate embellishment and graceful expression,' the poem has no parallel in Sanskrit literature. Rightly, therefore, the connoisseurs of poetic art regard it as a monument of letters. But the later poets while scrambling for easy success could not come anywhere near the epi-centre of the sub-genre. Therefore, except two or three works, those sandeshakavyas were bound to be as far removed from *Meghaduta* as Hyperion was from Satyr.

For a selective catalogue of the post-Kalidasa sandeshakavyas please refer to Dutakavyas, Vol. II of the Encyclopaedia.

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Ta.B.

SANDESHAKAVYA (Tamil), The generic terms, 'tootu' in Tamil and duta kavya or sandeshakavya in Sanskrit refer to a kind of poem which deals with a message. Unlike the Sanskrit sandeshakavya, in Tamil, tootu is considered a sub-category of prabandha which is now popularly known as 'chirrilakkiyam'. The literary motif of sending message of love extends from the days of *Tolkappiyam* and Sangam literature. In chapter Karpiyal of *Tolkappiyam Porulatikaram,* Tolkappiyar talks about literary situations known as Vayilkal (sending messenger) and gives a list of people who are qualified to go as messengers of love in Akam poetry. It may not be wrong to say that the poems in the Sangam literature anthologies under the motif of 'Kamam mikka kalipatarkilavi' are the model for tootu literature in Tamil. These poems express the agony of a lover and his anguish on separation from his beloved to even inanimate things. In *Akananuru*, the heroine sends a crane as her messenger of love (Akam. 170). In one of the poems of *Kuruntogai* (266), the heroine complains to her lady companion that her beloved has forgotten to send her a message even through the birds. Here sending message through birds is referred to as 'pulvayt tootu'. In *Narrinai*, there are poems in the format of sending crane (54,70), parrot and honey-bee (102,207) as messengers of love. In *Ainkurunuru* (317), the heroine is waiting for the return of her soul which has gone as messenger of love to her beloved who has deserted her for the sake of material benefit. Not only in the poems of Akam literature but also in the poems of *Purananuru*, the motif of sending the messenger is used in a different context. The Puram poem (67) is in the form of a dialogue between the poet and a male swan. Here the poet Pichirantaiyar tells the swan that if it visits the palace of his friend, the Chola king Koperuncholan, he would definitely bestow presents on him for his service.

In the Bhakti period, the motif of sending a messenger was handled effectively by Nayanmars and Alwars, the saint poets of Tamilnadu. In the 'patikam' of Tonipuram, Tirunanasampantar sends a honey-bee as his messenger to Lord Shiva who is the presiding deity at the temple of Tonipuram. Antal, in her *Nachchiyar tirumoli* (8:577-586), sends clouds as her messenger of love to Lord Venkateshwar. In *Tiruvoymoli* also, Nammalvar sends not only the clouds but also the koel, the stork, the honey-bee, the swan, the parrot and many other creatures belonging to the family of birds (1:4, 6:1, 9:7), with a love message.

At one level, the Tamil tradition of 'message poem' in the form of lyric poetry was alive and still popular up to the 16th century. At another level, the Sanskrit tradition of duta kavya or sandesha kavya also entered Tamil literature and enjoyed popularity as a sub-category of minor poetic work which has its own independent generic form. The poet of Chattimurram, who is away from his beloved wife, spending a night in the city hall of the Pandya king Valuti, sends a stork as his messenger to tell his wife about his pitiable condition in an alien land. This is one of those beautiful sandesha poems written in the lyric tradition of Sangam literature in the anthology of *Purananuru* by Pichrantaiyan. Umapathy Sivachariyar's *Nenchuvitu tootu* (The soul as messenger) was the first

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work in Tamil on the model of sandeshakavya of Sanskrit tradition. Here the poet sends his soul as messenger to Lord Shiva, and the work reflects Shaiva Siddhanta philosophy. In 14th century, the grammarians of 'Pattiyal' works started formulating the poetic theory of tootu literature. According to Pattiyal works, tootu literature ought to be composed only in the metre of kalivenba. Now more than sixty works are available in Tamil. Among them, the best one is *Tamilvitu tootu* (Tamil as messenger) in which the poet sends Tamil to Lord Shiva. The poets of the 18th and 19th centuries send even objects like slipper, paddy, money and tobacco-leaf as messengers and deviate from the norms of sandeshakavya set by Pattiyal works.

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C.Ra.

SANDESHAKAVYA (Telugu) is a poem which communicates a message (sandesha), usually between two lovers separated from each other, sent through a messenger (duta). Though primarily meant to convey the pangs of separation, these kavyas also offer the description of places that the messenger has to pass through in order to reach the destination. Gradually, the scope of sandesha kavyas widened, giving the poet freedom to choose the subject of his choice to convey it either to some other individual or to God himself. Poetry in sandesha kavyas is lyrical in nature.

Kalidasa's *Meghaduta* is considered to be the first sandesha kavya. Apart from the translations of Kalidasa, we have in Telugu *Chakora sandeshamu* (Message of chakora) by Moturu Venkata Rao and *Shashi dutamu* (Moon's message) by Visvanadha Satyanarayana. Gurram Jashua exhibited novelty by selecting a bat as messenger in his *Gabbilamu* (Bat). He sent a message to the Lord through a bat describing the problems of society and pleading for a better social order.

R.S.R.

SANDESHA RASAKA (Gujarati/Rajasthani) is a sandesh kavya by Abdalla Rahman, an Arab, written towards the end of the 12th century. The poem was appended by Acharya Hemachandra to his *Siddha Hema-Vyakaran* as an illustrative example of changes in language—an instance of Apabhramsha developing into various regional languages like old Gujarati and Rajasthani in the 12th century. Besides, its linguistic importance, the poem is significant as a sandesh kavya with Kalidasa's *Meghaduta* as its prototype. The poem is also significant as it has been written not by an Indian but an Arab, Abdalla Rahman, a weaver, who lived on the western border of India. The poet mentions a few places in the poem: (1) Multan, famous for its sun temple, now in Pakistan; (2) Khambat, a prosperous city of Gujarat under the rule of the Vaghelas; (3) Vijayanagar or Vikrampur in the Jaisalmer division of Rajasthan. From the description of these cities it seems that the poem was written some time towards the end of the 12th century. It is composed in 223 verses in matra metres as well as some varna vrittas, and is an excellent example of Apabhramsha developing into regional languages of the time.

The subject of the poem is slender. The heroine, who lives at Vikrampur, is separated from her husband who has long been away to Khambat in search of fortune. She conveys her pangs of separation through a messenger from Multan on his way to Khambat. The poet gives a beautiful description of the heroine: a lovely woman, forlorn and grief-stricken, with the gait of a swan, tears rolling down her cheeks, beseeches the wayfarer to take her message to her lover. She describes to him the anguish of her soul in eight 'gattas' and then asks him where he was coming from. The traveller tells her that he came from Samor (Shambpur) where the learned men recited the mantras of the *Vedas*, the stage actors enacted the 'rasakas' or narrated the episodes from the *Ramayana* and the *Mahabharata*, and that his town was originally called Mulsthan (now Multan). He further told her that his master had sent him as a messenger to Khambat (today's Khambat, Skambhadítya in Sanskrit). Hearing the name of Khambat she trembled like a banana tree in the grip of strong wind and burst into tears, but soon she regained her composure and said, 'My strength drains out at the mention of Khambat, for my husband is right in the city. He is so heartless that he has not come home for a long time.' She would like to send him a message. The wayfarer asked her to be short and quick as he had to go a long way and had no time to sit down and write her message. She would better tell him orally. The heroine said: At one time even the necklace round her neck was no hindrance to her embrace but now the sea and the rivers, the mountains and trees and castles separate her from her lover.

The poet gives elaborate description of her pangs of separation from the beloved all through the six seasons of the year, reminding one of Kalidasa's *Ritusamhara*. At the end of her message she says: 'Oh, wayfarer, if because of my intense suffering I have used any harsh or inappropriate words, kindly replace them with polite and proper ones. Tell my lover about my plight in a way that he does not feel hurt'.

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As the wife turns back after seeing the traveller off and looks southward, she spots her lover approaching towards her. Her joy knows no bound. Her fondest desire is suddenly fulfilled and she blesses those who recite and hear the poem and prays that their desires be also fulfilled (stanza 222).

The poet concludes the last stanza (223) with a prayer: Glory be to God who has no beginning and no end.

The dominant sentiment of the poem is separation in love. Conforming to the tradition of Indian poetics, the poet unites the hero and the heroine together and ends the poem on a happy note.

The poet calls this poem a 'rasaka', describing it as *Saneha rasaka* (Sandesha rasaka in Sanskrit). *'Rasaka'* is a lower category of an allegorical poem and, according to Vagbhatta, it is meant to be sung by a group of dancers. It has a large number of rhymes and rhythms appropriate for soft but brisk singing. The oldest poem of this type is said to be by Jinadattasuri in Apabhramsha, as quoted by the Sanskrit commentator Jinapala Upadhyaya. The variety of metres used in *'sandesha rasaka'* is, indeed, astounding.

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K.K.S.

SANDHI BANDHA (Apabhramsha) is a major genre in the narrative poetry peculiar to Apabhramsha literature, and to some extent it corresponds to the Sanskrit mahakavya. The sandhi form was used in Apabhramsha for larger poems of epic and puranic proportions, as also for shorter poems for legendary or fictional biography. We have epics and puranas in this literary form, all written by the Jainas, although there is evidence enough to believe that similar works, now lost, were composed also in the Vedic-Brahmanic tradition.

Form and structure: The sandhi-bandha had a well defined and highly structured form. It consisted of a number of major units, called sandhi. The sandhi was to divide the subject-matter of a poem into convenient sections or chapters, and it corresponded to the 'sarga' of the Sanskrit mahakavya. The number of sandhis ranged from a dozen to a few dozens for the shorter type, and from several dozens to a hundred for the larger type.

Each sandhi was made up of a number of shorter units called kadavaka. The kadavaka can be looked upon as a verse paragraph treating a single topic. The number of kadavakas in a sandhi ranged from a dozen to three or four dozens.

Each kadavaka had two or three structural parts: (1) The opening piece (adi-ghatta). It was optional; it introduced the topic and consisted of one stanza, simple or complex (i.e. made up of several different metrical units), in a metre (or metres) different from that of the main body of the kadavaka.

(2) The main body of the kadavaka: It developed the topic through narration or description. It was composed in a standard narrative metre. It had eight rhyming couplets as a norm, but there was considerable variation or flexibility in this matter. Later works tended to have longer kadavakas, though even then the preference for not straying far from the norm persisted. (3) The closing piece was called 'ghatta' 'dhruva' or 'dhruvaka' (burden): It concluded the topic on hand and indicated the topic that followed. It consisted of a single stanza in a metre shorter than that used for the principal part of the kadavaka. A large variety of metres were used for this purpose.

The metre used for each of the three parts of the kadavaka was to be the same for that part for all the kadavakas of a particular sandhi. For the sake of variation, however, occasionally there could be a sandhi with the main body of its kadavakas in different metres. Each sandhi was headed by a stanza in that metre in which all the ghattas of its kadavakas were composed.

The Apabhramsha narrative poems were meant to be sung before an audience. Their musical character explains the peculiarities of the formal structure noted above. There is clear evidence to show that at times classical melodies (raga, varna, bhasha) were also used in their presentation.

Subject-matter and treatment: The sandhi-bandha was used for (1) the vast themes of traditional epics and puranas, viz., the *Ramayana* (e.g. Svayambhu's *Paumachariya*), the *Mahabharata* or *Harivamsha purana* (e.g. the *Harivamsha purana* of Svayambhu, Dhavala, etc.), the lives of sixty-three Great Men (*Shalakapurusha, mahapurusha*) of mythology collectively (e.g. Pushpadanta's *Mahapurana);* (2) the aggregate of illustrative tales (*Kathakosha*) associated with some religious works (e.g. Shrichandra's *Kahakosa);* (3) the shorter themes of the biographies of the Jaina saints, pontiffs, etc. (e.g. Padmakirti's *Pasa-purana,* Vira's *Jambusami-chariya),* or of heroes of religious legends and tales (e.g. Pushpadanta's *Jasaharachariya,* Sadharana's *Vilasavaikaha,* Dhahila's *Pauma Sirichariya,* Dhanapala's *Bhavisattakaha)* or themes of a shorter Kathakosa (e.g. Harisena's *Dhammaparikkha,* Amarakirti's *Chakkammuvaeso).*

Even though these were narrative themes, involving a number of characters, episodes and a large sequence of

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events, the treatment was predominantly rhetorical and descriptive. As most of these myths, legends and tales were quite well known in the tradition in all their details, and as they were frequently recounted in earlier works, we find that in the sandhi bandha the matter was always subordinated to the manner. The poets concentrated on ornate descriptions and depiction of sentiments. Of course, the Sanskrit mahakavya, which was imitated by one and all, also had much to do with this tradition of style and mode of expression.

Achievement and later developments: As the sandhi-bandha has been used in Apabhramsha literature for more than eight hundred years, the number of such works is very large. Many works are lost, and of the preserved ones only a few have been published so far. They impress us by their literary and technical qualities and rank with some of the best works in Sanskrit and Prakrit poetry.

The strength and vitality of the sandhi form is amply borne out by the later developments. Towards the end of the twelfth century when the new forms in the Indo-Aryan literature were rising, a new type of short poems in several branches of Apabhramsha began to be composed. These poems, called 'sandhi', consisted of one sandhi only. Further, the sandhi form was inherited by the new Indo-aryan literature also, and it continued to be used by the different forms of Apabhramsha for several centuries. The Premakhyanaka poems and the *Ramacharitmanasa* of Tulsidas in early Avadhi and the Akhyana poems (with the kadavaka structure) in early Gujarati are well known examples illustrating this point.

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H.C.B.

SANDHIAR SUR (Assamese) is a book of mystic poetry, the best of its kind in Assamese, written by the Sahitya Akademi Award winner poetess, Nalinibala Devi (1898-1977). Immediately after its publication in 1928 Nalinibala became popular with the lovers of poetry in Assam. Although the poetess was the daughter of a great patriot, Nabinchandra Bordoloi, she did not receive formal schooling as women's education was not in vogue in Assam at that time. However, she had the best 'ashramite' type of education at home under the care of her illustrious father. In her childhood she read the *Gita* and the Upanishads that formed the basis of her life of faith and spiritualism. Besides, she had the tragic experience of losing her husband in the prime of her life, and the tragedy became all the more intense with the death of her two children. She turned to a life of spiritual dedication which gave her a sense of radiant faith in the Life Eternal.

Sandhiar sur (Evening songs) may be taken as a spiritual regeneration of Nalinibala from the illusion (maya) of the earthly life. In a letter written by her on 28 June 1977 the poetess says, 'By the grace of God through sincerest spiritual pursuit I have gained some measure of a profound mystic experience of the Eternal life. Indeed, there is nothing perishable in the beautiful universe, the Creator of which is all beautiful (Chira sundara). And this conviction of the poetess finds expression in a series of forty melodious lyrics of the book. Of these the most popular are: 'Anahuta' (Uninvited), 'Sachane' (Is it true?), 'Pahara sapon' (Lost dream), 'Shesharghya' (Last offering), 'Param trishna' (Thirst eternal), 'Milon' (Union), 'Nawaria' (Boatman), 'samadhi' (Ultimate union), 'Achin pakhi' (Unknown bird), 'Bhagarua' (The fatigued), 'Puva' (Morning), 'Yatra' (Journey), 'Para parat' (On the other shore), 'Bin' (Lyre), 'Kon tumi' (Who art thou?), 'Keteki' (The Indian nightingale), 'Putali' (her dead son), 'Janambhumi' (Motherland), 'Purnima' (Full moon) and 'Satya pathik' (Voyage to truth).

An innate faith in the Vedanta philosophy makes the poet realise the abiding presence of God everywhere in the universe. Even when she does not pray, the Lord gives her His blessings, and when she has spiritual realisation, she feels the omnipresence of God and wants to be united with Him through her last offering of Death ('Shesh arghya'). She prays to Him to lead her on through the desert of life ('Shesh biksha'). Only on attainment of the Ultimate Reality, there shall be neither life nor death. The quest of man for eternal joy is Eternal Beautiful (Chira sundara):

"If enjoyment could have brought satiety,
Desires could not have existed;
If the soul of man merged in the Eternal,
Life and Death would sink into nothingness.
The endless thirst for beauty in mortal eyes,
The endless desire for happiness in the world
Are but the desire for Eternal Joy
And eternal thirst for All Beautiful. ('Param trishna')

The last poem 'Satya pathik' (Voyage to truth) reasserts the part of man in his pursuit of Life Eternal:

True you are,
Eternal you are,
There is neither fear nor death,
On you go, on you go.

Apart from mystical faith, Nalinibala also reveals a sense of patriotic fervour in her poems. Take for example

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her poem 'Janambhumi' (Motherland). She wants to be reborn in her poor motherland and serve her by singing as a bird, by extolling her green beauty, by spreading fragrance in the breeze, by washing the feet of her motherland as a river, and by casting the radiance of laughter like a golden patch of cloud on the pale lips of her motherland:

The poor man's hut
Is a pilgrimage
A hermitage of virtue,
When I am dead
Let me be born again
In my country that is poor.

A few poems like 'Nawaria', 'Achin pakhi', 'Bin', 'Puva', 'Keteki', 'Purnima' are fine odes, combining the delineation of nature's beauty with mystic thoughts. The poem 'Putali' is one of the best elegiac poems ever written in Assamese. The poetess does not mourn the loss of her dear son Putali, but cherishes the hope of her reunion with him in the Life Eternal.

The great poetess of *Sandhiar sur* was honoured with 'Padmashri' in 1957, and with a Sahitya Akademi Award in 1968 for her book of poems *Alakananda* (1967).

BIBLIOGRAPHY: Maheswar Neog, *Asamiya sahityar ruprekha* (Guahati, 1962); Satyendranath Sarma, *Asamiya sahityar itibritta* (Gauhati, 1959).

Pu.S.

SANDHU, GULZAR SINGH (Punjabi; b. 1935) was born at Kotla Badla, district Ludhiana, his mother's native place. His family hails from the village of Soni in Hoshiarpur district. Both from the father's side and the mother's side, he draws upon a lineage of Jagirdars or fief-holders from the time of the Sikh rule, but by no means aristocrats in worldly possessions. Sandhu did his B.A. from the Khalsa College, Mahilpur, in 1953, and later did his M.A. in English Literature from the Punjab University. He migrated to Delhi and secured an editorial job in the well-known Punjabi monthly, *Pritam*. Later, he switched over to a sub-editor's job in the Punjabi section of the Publications Division of the Indian Council of Agricultural Research. Presently, he is working as Director (Public Cooperation) in the Ministry of Rural Development.

He has four collections of short stories to his credit, entitled *Husan de haani* (Peers of beauty, 1962), *Ik sanjh purani* (An old association, 1965), *Sone di itt* (A brick of gold, 1970) and *Amar katha* (Immortal story, 1979) which was picked up for the Sahitya Akademi Award for the year 1982. His stories give an insight into the social and economic conditions prevailing in the villages of Punjab. There is one prose work to his credit, entitled *Sade har shingar* (1958), and a translation into Punjabi of Maxim Gorky's work, titled as *Jivan te sahit* (1961).

S.S.S.

SANDHYA (Bengali) was a well known Bengali daily which ran in the early years of the present century from December 1904 to October 1907. It made a great impact on the mind of the Bengali readers by its fearless tone and uncompromising challenge to the British rule in this country. It laid stress on the ideal of the Swadeshi and tried to instil a sense of pride in the countrymen for the Indian tradition and heritage. Founded and edited by Brahmabandhav Upadhyay (1861-1907), a colourful personality who, though a staunch Brahmin, had at one stage of his life embraced Roman Catholic faith. Later, he reverted to the Hindu fold, remaining all his life a saffron-robed sannyasin of the Vedantic order. The man who had so long been impelled to experiment with different modes of faith now felt called upon to serve his motherland by joining the freedom struggle. As a means of serving the country he took to journalism and founded the paper, *Sandhya*. He was also connected with *Bandemataram* and *Swaraj* in an intimate way.

From the very start of its career (20 December 1904), *Sandhya* began to function as the mouthpiece of the common people and gave vent to their urge for national liberation. Initially, the paper had struck a comparatively milder note and concentrated on such topics as the cult of the Swadeshi, the ideal of National Education, call for a return to the Indian values, etc., but with the declaration of plan for the Partition of Bengal by Lord Curzon in July 1905 and its being put into practice by the October of the same year, *Sandhya* changed its tone overnight and began to spit fire, as it were, in a determined bid to resist the divisive imperialistic policy tooth and nail. It said, 'Lord Curzon wants to turn us into slaves, but we would under no circumstances allow ourselves to be made so.' To reach out to the masses both in the towns and in the countryside, it evolved a language which was half-urban, half-patois, more or less in the fashion of Swami Vivekananda's use of the Bengali colloquial tongue instinct with high seriousness of purpose. In no time did this language go straight into the heart of the people. The paper became immensely popular, and that was reason enough to draw upon it the wrath of the foreign rulers.

In 1907, quite a number of sedition suits were instituted against journals known for their strong national views. The first to be brought to book was *Jugantar*, whose editor Bhupendranath Datta was jailed. Aurobindo

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Ghosh was charge-sheeted for an article published in *Bande mataram,* an associate English journal. The next to be axed was *Sandhya,* whose editor Brahmabandhav was arrested for three fire-brand articles published in its pages and believed to be written by the editor himself and awaited trial. The defence was taken up by Chittaranjan Das (later endearingly called Deshbandhu) on behalf of Brahmabandhav who in a historic statement made in the court owned responsibility for the articles and boldly asserted that in carrying out his share of the God-appointed mission of Swaraj he was in no way accountable to the alien rulers. Such was the power and mission of *Sandhya* which stirred some of the best minds of the country in the first decade of this century.

BIBLIOGRAPHY: Manoranjan Guha, *Brahmabandhav Upadhyay* (Burdwan, 1976).

N.C.

SANDHYAKARANANDIN RAMACHARITRA (Sanskrit; 11th c.). History records three poems, each entitled *Ramacharitra,* written by three different poets. The first of these poems is composed by Gauda Abhinanda of the 9th century AD, the second by Kashinatha of uncertain date, and the third by Sandhyakaranandin of the eleventh century AD. Sandhyakaranandin's *Ramacharitra* is a curious but important work which belongs to the class of historical kavyas. It describes in two hundred and twenty Arya verses, grouped into four chapters in the manner of the *Raghava-Pandaviya* of Kaviraja, the story of the *Ramayana* on the one hand, and the history of Ramapala of the Pala dynasty, on the other. Each verse of the text has, therefore, a two-fold application; but while the epic application is not difficult to decipher, the local and contemporary references to the achievement of Ramapala require elaboration and explanation. One is often required to take the help of the Sanskrit commentary which accompanies the text and explains the historical details, but, unfortunately, it ends abruptly with verse number thirty-five of Chapter II. At the end of the work the poet informs us that he was the son of Prajapatinandin and grandson of Pinakanandin, and belonged to Pundravardhana in Varendra. Prajapatinandin was the Minister-in-charge of War and Peace in the royal court of Ramapala. From the last verse of the text it appears that *Ramacharita* was completed in the reign of Madanapala, son of Ramapala and third in succession from him.

The main theme of the poem is an account of a successful revolution in North Bengal carried out by the Kaivartta chief Bhima - the murder of Mahipala II, occupation of Varendrabhumi by the rebels, and the restoration of Ramapala (Mahipala's next brother) to his paternal empire. Curiously, the story continues after the demise of Ramapala, and towards the end refers to certain incidents that took place during the tenure of Madanapala. As a chronicle of contemporary events, of which the author must have had a direct knowledge, the poem is of considerable importance; it is indeed a primary source of material for re-constructing the lost history of this period.

In the work, the poet introduces himself as Kalikala-Valmiki and tells us that he is not only a literary craftsman, well-versed in the art of rhetoric, but also a great linguist. As the intention of the poet is to present the story of Rama and the history of Ramapala simultaneously, he employs the obscure figure of paronomasia (shlesha) in abundance. The poet claims that his use of paronomasia is not wearisome. An analysis of the verses, however, reveals that only those who are initiated into the mystery of linguistics and derivation of Sanskrit words and can grasp references to contemporary history are in a position to decipher the import of his verses which have double application. As an example of Sandhyakaranandin's poetry, abounding in obscure figures of alliteration and paronomasia, the following verse may be cited:

Daradalitakanakaketakakantimapyasheshakusumahitam/

Arabindendibaramayasalilasurabhisitalashvasanam//

In this verse the poet wants to describe Sita, whose beauty resembles the charm of golden ketaka flower; she is adored throughout the world and her breath is as cool and fragrant as the lotus and the lake bedecked with lilies. The verse also attempts to give a graphic description of Varendrabhumi; the charm of the land is conducive to the blossoming of water-lilies, and the lakes here are cool and fragrant because of the blooming lotuses, both red and blue. The difficulty with which the reader is confronted in arriving at the meaning of the verse is obvious. This kind of poetry, known as 'Chitra kavya' (Pictorical poetry) was practised, as a matter of fact, as a literary art in the post-Kalidasa period when the poets took pride in their skill in employment of obscure figures. Judging from this angle, Sandhyakaranandin's *Ramacharita* gives evidence of 'degeneration in taste', but it is to be admitted that this poem, the Bengal origin of which is known with certainty, is of profound importance for its being a chronicle of contemporary events.

R.M.

SANDHYARAGA (Kannada) is an immensely popular novel (1938) by A.N. Krishna Rao. It is the story of a

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musician, Lakshmana. Son of perfect parents, he is an unworldy, magnanimous younger brother of a selfish and prosperous elder brother. Losing his wife, he wanders from place to place. He wins acclaim as a musician, and his sister takes loving care of him. The elder brother is disgraced. Lakshmana is invited to give a musical concert, and dies even as his singing soars to heavenly heights.

The novel had all the ingredients of a popular novel, and drew a romantic picture of the artist as an unworldly idealist, a being of another planet altogether, which appealed to the reading public of the day. Krishna Rao, a gifted story-teller, describes the incidents with enviable felicity. The characters are clearly drawn, though the good characters are larger than life. The conflict between good and evil is clear and appealing. Along with Masti Venkatesha Iyengar's *Subbanna*, this novel set the trend of artist-as-hero novels.

L.S.S.R.

SANDU MALO (Rajasthani; 16th c.), medieval bard, was patronised by Rai Singh of Bikaner. Akbar, the Mughal Emperor after his annexation of Gujarat, gave Jodhpur to Raja Rai Singh. The poet extols the bravery of Raja Rai Singh, and his ballads and Dingal gits describe the events of the age. His well known poems are: *Jhulna Maharaj Rai Singhji ra, Jhulna Divan Maharana Sri Pratap Singhji ra,* and *Jhulna Akbar Patasahaji ra.*

All these poems are in the stanzaic form of jhulna and deal with Akbar, Maharana Pratap and Rai Singh. The description of the famous battle of Haldighati is an admixture of fact and fiction and is written in a language that enthuses the warriors to a life of heroism and chivalry. Besides these jhulnas, the poet has written a number of gits that have a deep emotional appeal.

BIBLIOGRAPHY: Hiralal Maheshwari, *Rajasthani bhasha aur sahitya* (Calcutta, 1960); P.L. Menaria, *Rajasthani sahitya ka itihasa* (Jaipur, 1968).

P.L.M

SANDHU PADMA (Rajasthani; 16th c) was a poetess and wrote powerful Dingal geets. She was betrothed to Barath Shankar, a favourite of Raja Raisingh of Bikaner (contemporary of Emperor Akbar) who honoured him with an award of one crore and a quarter rupees. Shankar broke off his relations with Padma as she had warped legs. She was, however, offered residence in the harem by Amarsingh, younger brother of Raja Raisingh. Padma was grateful and wrote songs eulogising his bravery and generosity. It is said that when Akbar sent his army to seize Bikaner it was she who inspired Amarsingh, the 'flying tiger', to fight the invading army.

Her songs are both heroic and devotional and are written in a language, simple and unadorned.

Raw. S.

SANE, PANDURANG SADASHIV (Marathi; b.1899, d.1950), also known as 'Sane Guruji' was a novelist, writer of children's books, and freedom fighter.

His book *Stree jivan* deals with the problems faced by women today and discusses issues like discrimination practised against them in availability of opportunities, social inequality, and inferior status given to them. His commitment to the cause of women becomes explicit in his ovis and folk songs. He has, in fact, made a significant contribution by writing thought-provoking articles and short stories also. He drew heavily on the traditional folk literature to drive home his point.

Sane Guruji wrote with seriousness of purpose and in a spirit of dedication. He discovered deep significance in things apparently inconsequential. He waged a long and valiant war against the blind imitation of western thought which he felt was corrupting our culture. His better known books such as *Shyamchi aai* (1935), *Punarjanma* (1939), *Sati* (1940), and *Kranti* (1940) are marked by integrity and honesty of purpose. His *Astik* (1940), dealing with racial interaction between the Aryans and the Nagas, is an allegory of Hindu-Muslim unity and aims at achieving communal and social harmony.

Sane Guruji was the founder editor of the weekly *Sadhana* which he brought out with missionary zeal. As writer for children, he wrote inspiring literature; every word he wrote was, in fact, charged with idealism and sincerity. His autobiographical novel *Shyamchi aai* (1935) got unprecedented popularity, running into twenty-five editions. P.K. Atre made it into a film with the same title which won the first ever President's gold medal for the best film production in the country. *Shyam, Shyamchi aai* and *Shyamchi patre* formed a trilogy on a boy of exemplary qualities of mind. For nearly two generations Shyam became a household name. His other two boks for children are *Goda goda goshti* and *Dhadpadnari muley.* The world that he created for children was filled with idealism where everything was good and virtuous.

In a way Sane Guruji's contribution is dated, having lost its appeal for children in the post-Independence generation, which resists his overdose of sentimentality and direct didacticism. And yet, he endeared himself to

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his readers with his nobility of purpose and spirit of righteousness. He wrote a large number of novels and also translated some English books into Marathi.

A.De.

'SANEHI', GAYA PRASAD SHUKLA (Hindi; b. 1883, d. 1972) was born at Haraha in the district of Unnao (Uttar Pradesh). He did not have much formal education, but studied on his own and acquired proficiency in Hindi, Urdu and Sanskrit. He started his career as a Middle School teacher in 1899 and later, along with teaching, started writing poems in various journals. He wrote under two pen names, 'Trishul' and 'Sanehi'. He expressed nationalistic sentiments in his poems on the one hand and depicted the miserable condition of the downtrodden on the other. Therefore, the note of social inequity, disparity and economic discrimination is prominent in his poetry.

'Sanehi' had composed some twenty thousand 'chhandas', but unfortunately only a few collections of his poems are extant. *Prem pachisi, Krishak-krandan, Rashtriya-manch, Rashtriya vina, Trishul-tarang, Kala mein Trishul, Sanjivani* and *Karuna-kadambini* are his major works. He has written in both Brajbhasha and Khariboli. His contribution to the development of poetry in Khariboli is, indeed, significant. He wrote in such magazines as *Rasikmitra, Pratap, Saraswati, Kavindra* and *Sukavi*. He himself edited *Sukavi*, and through its medium brought many young talents to the fore. Those who came into close contact with him had deep respect for him. The credit of bringing Hindi poetry to the masses through 'Kavi Sammelans' (Poetic gatherings) goes to Sanehi. His poetry became popular, because he highlighted the problems of the people and wrote poems charged with emotional fervour. His choice of words and images, capacity for striking expression and depth of feeling, made him a much sought-after poet. He belonged to the old school or Rasavadi poetry and occupies a significant place among the poets of the Dwivedi age.

D.S.M.

SANGAM (Tamil) connotes a distinct class of literary works in Tamil composed probably in the three centuries preceding Christ, which observe meticulously certain principles of aesthetics and are governed by a common literary tradition. There is a belief that there were two earlier periods during which great literary works were composed, called the first and the second Sangam, but as none of them has survived, it is difficult to accept this belief.

Three sets of works belonging to the Sangam have come down to us: one is a collection of eight anthologies; another is a set of ten long poems, the longest not exceeding 850 lines; and third is a literary set of eighteen works. It is widely accepted that the eight anthologies rank the highest in quality, while quite a few of the eighteen works are admitted to be of a mediocre literary level and are seldom read today. It must, however, be noted that the *Tirukkural*, which has been translated into most of the languages of the world and is rightly held up as the common scripture for all mankind, belongs to the third collection.

Love is the main theme on which the Sangam poets loved to write. But they also sang about heroism in the battle field, about a hero's code which held honour and nobility and adherence to the pledged word as higher than life itself. They also composed poems on the king's duties and obligations, boldly standing for the people's rights when the king's actions came into conflict with them. Indeed, they courageously offered unpleasant but wholesome counsel to tyrannical, extortive kings when they attempted to execute the righteous or levy unjust taxes. Many of the eighteen works of the third collection deal with moral aphorisms.

Sangam works are marked by economy of words, great lucidity, and a directness of expression seldom to be seen in the latter works. Words are often used in their simplest literal significance and we rarely see involved figures of speech or poetic conceits. Love poems are always narrated as the version of one of the involved characters, the hero, the heroine or her girl-friend usually, and never in the poet's own version: this ensures great authenticity and power of impact. There is a positive rule that names and other identifying particulars of the characters in a love poem should not be revealed. This rule is not meticulously observed in all Sangam love poems. Love is studied in the background of five different landscapes which are organically related to different moods and stages of love: this makes Sangam love literature unique in the world of letters. English translations in prose and verse are available for much of what constitutes the first and the second collections, while one has a choice of many translations in English of the celebrated *Tirukkural*.

A.V.S.

SANGATI (Marathi), meaning 'companionship', is a collection of respresentative poems by A.R. Deshpande *alias* Anil, modern Marathi poet.

The book published in 1961, could be called a sort of poetic 'Aniliana' as it contains poems belonging to various

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stages through which Anil's poetry passed and covers a variety of his moods, modes, themes and innovations. In his long and dynamic career of half a century, Anil saw all the major changes—internal as well as external—in Marathi poetry, but chartered his course independent of them.

Anil was a pioneer of 'Muktachhanda' (free verse) in Marathi poetry and later an innovator of 'dashpadi', a new ten-line sonnet. A collection of his poems under the title, *Dashpadi,* won him the Sahitya Akademi Award (1977). His poetry reveals a rare sensitivity where the personal mingles with the social and the universal, and transforms itself into a creativity which touches the realms of the conscious and the unconscious.

Poems like 'Rusava' (Feigned anger), 'Abhisar' (Rendezvous), 'Gaanth' (Unexpected meeting), and 'Odha' (Attraction), though deeper and more matured in sensibility, remind us of his earlier self-centred love lyrics. But soon he emerges as a humanist poet who cares for the lowly and the downtrodden, as exemplified in 'Peek' (The crop) and 'Nirvasit Chini mulas' (To a Chinese refugee child, 1941). In the former, he prays for the farmers who, unmindful of heat or cold, toil day and night in their fields. In the latter, touched by the plight of a Chinese refugee child, he dwells on the cruelties perpetrated by war-mongers on innocent humanity. Poems like 'Swatantryachakra pravartan' (Revolution of the freedom-wheel), 'Arghya' (Oblution) or 'Pranam' (Salutation) are simple straight-forward patriotic poems. 'Amhi' (We), '1947' and 'Sarecha deep kase mandavale ata' (How all the lights have dimmed) reveal his deep social consciousness. According to him, our blood-besotted Independence achieved in 1947 is as sad a failure as the Mutiny of 1857. In 'Amhi' he tells us how we, the pompous and the vain-glorious, are given to self-deceipt, claiming credit for the revolution in the country which, in fact, was brought about by the sacrifice of little-known people. A bitter and self-condemning satire, this poem exposes our national character. The poet is filled with anger and pain to see the national fabric infested with worms like hoarders, power-mongers, crafty politicians and self-seekers. And yet we all forbear everything and do nothing. 'Sarecha deep kase' is sadder in tone and expresses the poet's dismay, since we are surrounded everywhere by mediocrities and pigmies and there is no one tall enough to evoke our respect and admiration.

Though basically not a nature poet, Anil has written some beautiful nature poems also. 'Shravan zad' (continuous rain in Shravan), 'Sharadagam' (Coming of Sharad), 'Pavsali sanj' (An evening in rainy season), 'Van-rani' (The forest queen), 'Ashwin', 'Meghanchi bhoomi' (Land of the clouds) are his well-known nature poems.

Anil's dashpadis, of which ten are included here, show him at his best. Most of them are intimately personal and reflective in mood. 'Virani', 'Ekaki' (lonely), 'Shravan zad', 'Anibani' (Emergency), and 'Pavsali sanj' reflect the meditative mood and occasionally reveal a streak of mysticism in Anil's later poetry.

I.S.

SANGATYA (Kannada) is a form of poetic composition which came into vogue in Kannada in the fifteenth and sixteenth centuries. It is a four-line stanza comprising two halves. The first and the third lines have four 'vishnuganas' and the third and the fourth have two vishnuganas, and one 'brahmagana'. It lends itself to singing. It is generally called 'hadugabha' ('hadu' meaning song). Its origin may be traced to folk poetry.

It is said that Sisumayana (1500) was the first poet to use this metre. He composed two works in sangatya—*Anjana charitre* (based on Ravisena's Sanskrit *Padmacharitre,* and *Tripura dahana* (The burning of the triple fortress), an allegorical poem. Some critics are of the view that Depraj (1410) who composed *Sobagina sone* was the first to employ this metre; others think that the Jaina poets like Vijayanna (1448), Terakanambi Bommarasa (1485) and Kalyan Kirti (1439) who have written sangatya poems came earlier than Sisumayana. As the dates of many of these poets are still uncertain, all that can be said is that the sangatya poets developed the metre in the fifteenth century, and that Sisumayana made it well-known.

The sixteenth century is the golden period of sangatya poetry. A host of poets of considerable merit, of all castes and creeds, used this metre during this period. Jaina poets like Magarasa III (1508), Salva (1550), Ratnakaravarni (1557), Padmarasa (1599) and Brahmakavi (1600); Veerashaiva poets like Nijaguna Shivayogi (1500), Nanjunda (1525), Linga (1550) and Gouvaravanka (1584); brahmin poets like Vadiraja (1570) and Pradhani Tirumalarya (1600); and Kanakadasa who is generally believed to have belonged to a shepherd's family—all wrote sangatya poems.

Bharathesha vaibhava of Ratnakaravarni of Mudabidri is a classic, which suitably employs sangatya. Sangatya poets have also composed valuable narratives about historical persons. Among other poets who used this metre, Nanjunda in *Kumara Rama charite* and Govinda Vaidya (1650) in *Kantivara Narasaraja charite,* deserve mention.

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Even though more than sixty poets wrote sangatya poems in the seventeenth century only a few like Govinda Vaidya, Honnamma and Srirangamma wrote anything noteworthy. Not many women have written poetry in Kannada, but three of them chose sangatya, including Sanchiya Honnamma (1700), the author of *Hudibadeya dharma*. She depicts the ways and values of an ideal Hindu wife and mother, and at the same time calls upon men not to look down upon women with contempt but to recognize that every one is the son of a mother who brought him up. Sringaramma wrote *Padmini purana*. Helavanakatti Giriyamma, who may be compared to Mira Bai, pours out her devotion to Lord Krishna in *Chandrahasa kathe*.

During the modern period, D.R. Bendre used sangatya with a slight modification for one of his great poems, 'Sakhigeeta' (1937). S.V. Parameshwara Bhatta also chose it for his 'Indrachapa' (1965). D. Padmanabha Sharma's 'Jwalamalini Mahatmemathu samantabhadrara sangati' (1958) runs into 15 cantos.

Sangatya is an entirely native metre. Judging by the works so far composed, it seems suited for elaborate description, leisurely narration, and reflection. Popular sangatya poems are sung even to this day.

V.H.

SANGEET STHANIK SWARAJYA ALIAS MUNICIPALITY (Marathi) by Madhavrao Joshi, first published and performed in 1925, is a comedy in three acts, exposing the evils in the functioning of Local Self-Government bodies. Dramatists like Khadilkar, Kolhatkar and Gadkari dominated the Marathi theatre during the years 1920-1925, and this play echoes their spirit of comedy, though with a difference.

The plays of the elder dramatists mainly focused on the lives of the upper class people, while Madhavarao Joshi's major plays, on the contrary, have the common man and his life at the centre. His *Sangeet sthanik swarajya alias Muncipality* presents a realistic picture of contemporary society and unmasks social vices in a satirical vein.

The play does not have any plot as such in the conventional sense. At the end of the nineteenth century, some cities in Maharashtra were given the right of local self-government, and municipalities were formed to give the people restricted freedom. The members elected on the Municipal Council were, however, in many cases, men of dubious integrity. The play parodies the corrupt practices of the councillors. Greed for money, power and status make people fight the elections. A member, once elected, does not bother about the development of the city or the welfare of the citizens. He cares only for his own interest. The play shows how nepotism has eaten up the system. Professor Thombe, Dr Bachnag, Kondiba Nhavi, Gattulal Marwadi, Varahashastri, President Ajagal, Chief Officer Gaitonde are the members and office bearers of the Municipality. They embezzle the funds with mutua consent. There is Dhenuvallabh who makes fast buck during the War and wants to become an aristocrat overnight. He is angling for a prestigious title from the Government, and aspires to be President of the Municipality. He has intimate relations with Kapila, a muncipal school teacher of easy virtue, who chooses to flirt with him for the sake of money. One of the attractions of the play is the caricature of Dhenuvallabh. Sweepers Gangu and Ambu, supervisor Rangrao, Sheikh Hussain, and the peon are the counterpart of corrupt people in the higher echelons of society.

Pandoba, however, is a man with a difference. He keeps himself above the caucus. To see things for himself, he gets into the system as private secretary to Dhenuvallabh on Kapila's recommendation. He watches Dhenuvallabh and the councillors at work and finds them involved in profiteering, gambling and squander-mania—in Vanity fair, indeed.

Elections to the Muncipality are held in the third act of the play. Everyone is trying his best to get himself elected. Then comes a police officer who uncovers the malpractices in the elections and arrests Dhenuvallabh and other candidates together with their aides.

The play is full of sarcasm and makes good use of irony and parody. Its language is richly variegated, borrowing words and phrases from Marathi, Kunbi, Hindi and Marwari. It tries to bridge the gap between the audience and the stage, and became very popular in the twenties.

S.R.C.

SANGHAKKALI (Malayalam) is a ceremonial-cum artistic ritual performed by the Nambudiri brahmins of Kerala. Yatrakali and Panemkali are words used as synonyms for Sanghakkali. Sastiankam, Chattirankam, Panayum Kaliyum and Panakkali are also other popular names of the same form. People of south Kerala previously called the form Yatrakali, while the northerners called it Panemkali. Even though the word 'satram' has got various meanings, the term is used in the 14th century text *Unnunilisandesha* as a post-marriage ceremony. 'Satram' was usually conducted after the brahmin rituals like 'chorunu' (giving the first meal to a child), 'Pantrantam masam' (day of completing twelve months after the death of a person), etc.

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There were ten sanghas or organizations which conducted the satras—natya mangalam, Porakutinjam, Attupuram, etc. The word 'satra' in later years became corrupted as 'chattira' and then as 'yatra'. Thus 'satram' came to be called also Yatrakali, Sanghakkali and Panemkali.

Sangha originally meant a group of warriors. The Nayars and later the Nambudiris were the participants of these sanghas. In middle Kerala, especially around Trichur, the term 'sanghakkali' was popular. There are many references to this in the ancient texts and inscriptions. There are some legends in support of Sanghakkali and many conventions are combined in the organic form of Sanghakali. They include songs and prose dialogues in dialectal slang. Various talas and kalas are employed in the songs, and the dialogues powerfully reflect and criticise social life. Directions for participants are also given. Sanghakkali is almost an extinct form of ritual and audio-visual art form now. There were twenty-two 'Chattirayogas', groups which used to perform Sanghakkali. It was almost a domestic social affair and reflected the contemporary social, religious and political life. People believed that Sangakkali pleased the gods and brought good to those who conducted it.

V.S.S.

'SANGI', ABDUL HUSAIN KHAN (Sindhi; b. 1851, d. 1924), a well-known Sindhi poet, was son of Mir Abhas Ali Khan Talpur and grandson of Mir Muhmmad Nasir Khan, the last Muslim ruler of Sindh, who was defeated by the British in 1843, and sent to Calcutta along with his relatives as a political prisoner. Mir Muhammad Nasir Khan died in Calcutta in 1845. Mir Abbas Ali Khan tried to adjust himself to the new situation and married a European lady in Calcutta in 1849, who had fallen in love with him on seeing his valour in killing a lion with a sword in the Sunderban forest. Abdul Husain was the child of that European lady; but he could not get the love of his mother, for she expired on the sixth day of delivery. Unfortunately, in April 1857 his father, Abbas Ali Khan, also died in an accident. About two years after this incident, the Mirs were permitted to return to Sindh. Thus, a young boy Abdul Husain returned in 1859 to Hyderabad, Sindh, along with his paternal uncle and other relatives. He was reared and educated by his grandmother, and then by his paternal uncle, Mir Muhammad Hasan Ali Khan 'Hasan' (1824-1909), who himself was an eminent poet. Abdul Husain Khan in a short time acquired good knowledge of Arabic, Persian, Urdu, English and Sindhi. At the age of nineteen, he got infatuated with Hajiran, the beautiful daughter of a boatman living on the banks of the river Sindhu, and married her after a few months. After living a happy life of four years with her husband, she died in 1874. It was a severe shock for Sangi, and he began to wander aimlessly in grief for about two years when he was persuaded by his uncle and other relatives to marry the daughter of a European civil surgeon of Hyderabad. The second marriage brought back peace and happiness in the life of Sangi. In 1878, Sangi was appointed a first class magistrate in Hyderabad. These powers he enjoyed for the remaining part of his life. It is said that the amount of political pension that Sangi got from the British Government was not sufficient for his family. In spite of that he led his entire life with honesty, dignity and self-respect befitting his royal family. The poet has called himself Sangi which means a wanderer, a nomad.

Sangi's poetry has been critically edited and compiled under the title *Kulyat-e-Sangi* on the basis of manuscripts and published works by N.A. Baloch, and published by the Sindhi Adabi Board, Hyderabad, Sindh, in 1969. The book contains three volumes of *Diwan Sangi*, out of which the first two were originally published in 1903 and 1904 respectively by Harisingh from Sukkur (Sindh). The third one remained in manuscript form until it was obtained by N.A. Baloch and included in the present book. *Kulyat-e-Sangi* also contains miscellaneous Sindhi 'Kafis', devotional poetry, ghazals, qasidas and other poetic compositions of the poet written in Siraiki, Urdu and Persian languages. The importance of the present edition has been greatly enhanced by the critical introduction of 85 pages written by the editor. It contains the life of the poet, an evaluation of his poetry, rare photographs of the poet and his companions, and some specimens of the pages from the manuscript written by the poet himself. Sangi was not only a poet of eminence, but also a prose writer and critic. He has written folk-tales and stories in prose and has prepared a biography of Shah Abdul Latif in Persian, entitled *Lutaif Latifi*, the first work of its kind. Sangi had completed its manuscript in 1888. It was published by the British Cultural Centre Committee, Hyderabad, Sindh.

As a poet, Sangi belongs to the Persian school of Sindhi poetry. He has been adjudged by literary critics the best ghazal writer in Sindhi. In spite of following the convention and tradition of Persian poetry, Sangi has profusely depicted his personal experience in his ghazals, thus giving them an appeal almost unique in Sindhi. Like Shah Abdul Latif, he has drawn his similes, metaphors and images from the various trades and professions of Sindh. As a poet, he has portrayed the nature of his region in his poems, and refers frequently to the socio-cultural, political and literary situations in Sindh during his time.

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He has boldly criticised at several places those people who blindly follow the west, and stoop low before the British officials. An element of satire and humour based on contemporary situations gives his poetry a new turn. Thus, Sangi is the most readable, modern and mellifluous of the Persian school of Sindhi poets.

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M.K.J.

SANJANA, JEHANGIR EDALJI (Gujarati; b. 1880, d. 1964) was a critic and scholar of standing in Gujarati literature. As critic, he was objective, bold, hard-hitting, and above personal predilections and bias. His criticism reflects his erudition and total commitment to literature. He was dissatisfied with Gujarati prose and considered it poor in quality, but he would not tolerate any disrespect towards Gujarati and Sanskrit. In versification, he stood for regular metre and believed that sound and sense should go together in poetry. He considered Kalidasa the acme of perfection in the art of poetry. Sanjana was well versed in several languages. Marathi was almost like a mother-tongue to him, and he was equally conversant with Persian, Urdu, English, and Sanskrit. His Gujarati was chaste and his knowledge of English deep.

Sanjana delivered five lectures on Gujarati literature under the Thakkar Vasamji Foundation Scheme, sponsored by the University of Bombay (1942). They were published in book form as *Studies in Gujarati Literature* (1950) which dealt with the background of Gujarati literature, poets Narmad and Dalpatram, and modern Gujarati poetry and prose. His another important book is *Anaryanan adapalam* (Pranks of a non-Aryan, 1955). His sense of satire is revealed in the title of the book itself. It is a collection of articles on various topics, such as Sanskrit and Gujarati, Parsis and the Gujarati language, poet Khabardar's *Maha chand*, Gujarati blank verse, aim of literature, etc. He wrote a detailed review of the book called *Klānt kavi or kalānt kavi* (1944), a collection of poet Balashankar Kantharia's poems edited by Umashankar Joshi, in which he made a scathing attack on the editor. He wrote a book, *Caste and Outcaste*, challenging the orthodoxy of Hindu religion. The book shows him as a master of irony and sarcasm.

M.H.J.

SANJAYAN (Malayalam; b.1903, d.1944). Manikkothu Ramunni Nair, or M.R. Nair, who became famous as Sanjayan, the pen-name he assumed while starting literary contributions to his own periodical of that name, was born at Tellicherry in north Malabar. Towards the close of his studies he was a student of Christian College, Madras, and took his postgraduate degree in English from the University there. Later, he acquired proficiency in Sanskrit and astrology. He is said to have had a smattering of French and German as well. His domestic life was darkened by the death of his wife, only son and elder brother, but the tragedies did not depress his spirits or blight his creative talent—so great was his faith in God. Though initially a poet with some short excellent poems to his credit, Sanjayan is chiefly known as a writer of essays most of which first appeared in some of the well-known contemporary periodicals. The poems and essays reveal him as a good thinker, a keen observer, a fearless and impartial critic, master of exquisite style and above all, a humorist of a very high order. He always held aloft the cardinal virtues such as justice and prudence and excercised his superb literary and intellectual powers so as to usher in an era free from corruption, selfishness and other anti-social evils. Some of his grippingly humorous essays are *Bharthrujatha, Changalamparanta Parliament, Avarute ana* and *Guardian vilapam*. His essays have been collected and brought out in six volumes by the Mathrubhumi Publishers.

Antyopaharam and *Hasyanjali* are two posthumously published collections of his poems. His Malayalam translation of Shakespeare's *Othello* is another contribution.

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K.S.N.

SANJEMBAM NODIA SINGH (Manipuri; b. 1917), a pioneer poet of modern Manipuri literature, was born in a Hindu family. He studied at Johnstone High School and later at Churachand High School, and started his career at the Government Press, Manipur, where he worked in different capacities. He now leads a retired life. *Chaoba Nongthongi Ashamba Punshi* (Short Life of Chaoba Nongthon), a ballad based on the legendary life, achievements and exploits of a courtier of Moirang of Khamba Thoibi fame was published in 1972. The poem is a ballad written in the language and style of the folk-singers of Manipur who are known as Pena Shakpa and Khonjem Parba Shakpa. The poet's achievement is noteworthy. Besides, several lyrical poems by him have been published in different literary journals which are marked by ornate language, imagery and regular rythmic cadence. He was associated with the establishment of many literary and cultural organisations in Manipur, such as *Uddipani* (now defunct) and the Manipuri Sahitya Parishad of which he

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has been an Executive Committee member for several years. He has the voice of a folk-singer which can charm his audience.

I.R.B.S.

SANJI DHARTI BAKHLE MANU (Dogri), the second longest novel in Dogri by Kanta Jamwal, was published in 1976. For its unique content and treatment of subject, it received awards from J&K Cultural Academy (1977) and Sahitya Akademi (1978). The novel was transcreated in Hindi by Ashok Jerath, under the title *Dharti apni apni.*

Prior to the publication of *Sanji dharti bakhle manu,* the novels published in Dogri mostly dealt with the rural life and atmosphere, depicting local social and economic problems. It is the first time that the images of military life with which the Dogras have been so much concerned, have been reflected in this novel. The plot of the novel has been woven with the strands of socio-romantic elements blended with the events that disturbed the human life in Duggar land during the time from 1935 to 1965. Military disturbances, partition of the country in the wake of Independence, effect of secular forces on the divided units which gave birth to the conflicting situations in deteriorating politics, form the theme of the novel. Two schoolmates, Akram and Ranjit of Poonch School, who are also good friends, suddenly find themselves in the Defence Services School at Dehra Dun. After completing their training, both are posted in the Sialkot sector. They meet after a long interval of tiresome fighting, but destiny played a crucial role in snapping the emotional string that bound both the friends. The second phase of the novel starts with the partition of the country and the death of Ranjit's father in communal riots, creating a gulf between Ranjit and Akram. After Independence, Ranjit makes progress in his career and rises to the position of Brigadier, and his son, Gajraj Singh, gets a commission in the army, while Akram chooses to migrate to Pakistan.

In the third phase of the novel, Ranjit and Akram meet in an emotion-packed situation after the 1965 conflict between India and Pakistan. The big gap of eighteen years and subsequent events had created a wide chasm between the two friends. Ranjit fails to bring himself to a state of mind which could bind him with the emotional past of the old friendship, but finally, the common loss of friendship for both the soldiers brings a gleam of recognition into their eyes.

The novel describes in some detail the problems of soldiers and their families, and the behaviour patterns of our boys in uniform at different levels, especially in acute abnormal situations. Realistic situations are, however, marred by idealistic and emotional patches introduced to make the events colourful for the Dogra readers.

As.J.

SANKARA KURUP, G. (Malayalam; b.1901, d.1972). Destined to become the first ever recipient of the prestigious Bharatiya Jnanpith Award and the most distinguished poet in Malayalam after the trio of Asan, Vallattol and Ulloor, Sankara Kurup, often represented by the letter 'G', was born in a rather poor family in Nayathode, a village near Kalady (the birth-place of Adi Sankara). He learnt a little Sanskrit and English, but his only academic qualification was the Vidvan title from the University of Madras, for which he secured the first rank with distinction. He became a tutor in the Maharaja's College, Ernakulam, after being a teacher for about fifteen years in different educational institutions under the government of Cochin. Later, he was promoted to the rank of Professor of Malayalam. After retiring in 1956, he had a stint as Producer at the Trivandrum station of All India Radio.

Sankara Kurup started writing at the age of nine and published some Sanskrit shlokas while studying in the ninth standard. He came under the spell of the great trio of Malayalam poetry, especially Vallattol. Most of the poems included in his first collection, *Sahitya kautukam* (1923) show the poet's imitative tendency. Nature, love and patriotism are the main themes. In some of them he appears even as a worshipper of nature longing for communication with her. The same collection shows that he is as much a lover of beauty, not merely the external beauty of the world, but beauty emanating from the mind or soul. Kurup's nationalistic sentiment, as reflected in the poems, is not regional, but something that widens out to encompass the whole of India.

Sankara Kurup also gives vent to the feelings and aspirations of the poor and the downtrodden and champions their emancipation. Inherited position, ill-gotten wealth and the power and pomp associated with them, he always detested. He, in fact, calls for a radical change in the outlook of the people and visualizes a world order based on equality and fraternity. 'Nale' (Tomorrow), 'Aramattil'(In the flower-garden) and 'Thoopukari' (The sweeper-woman) are only a few of the poems written by him to express or suggest his views in this regard.

Though progressive to the point of being revolutionary in his outlook and approach, Sankara Kurup has deep cultural and spiritual moorings. In many of his poems, the teachings of the Upanishads run like a thread, climaxed by the cosmic vision of the universe in 'Vishvadarshanam', in which he sees himself an infinitesimal speck.

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'Perumtachan' which has been translated into English under the title 'The Master Carpenter' tells the story of a master carpenter who kills, as if accidentally, his own son for fear that the latter may surpass him in their traditional occupation. 'Chandanakkattil' is another significant poem.

Sankara Kurup was probably the first to develop and establish mysticism and symbolism in Malayalam poetry. 'Ente veli' (Marriage) is one of his famous mystical poems. In this, a bride is described as waiting for her groom. Apart from this obvious meaning, it has also an undertone in that the bride stands for the human soul and the groom for death. 'Nishagitam' (Night-song), 'Adrishyapushpam' (The invisible flower) and 'Bhringa-giti' (Beetle-song) are some other poems of the same kind.

'Nimisham' (The moment) is a typical example of Sankara Kurup's symbolic poetry. In this, each moment is symbolised as a butterfly which, with its multi-coloured wings, is portrayed as drinking honey from the flower of life and passing off, leaving man behind. Other examples are 'Koonukal' (Mushrooms), 'Nale' (Tomorrow), etc. Because of the streak of mystic symbolism, Sankara Kurup has been charged with obscurity.

Sankara Kurup is a prolific poet and writer. Besides four volumes of *Sahitya kautukam* there are over a dozen collections to his credit, the more notable ones being *Suryakanti* (1933), *Pujapushpam* (1943), *Idalukal* (1948), *Odakkuzhal* (1950), *Vishvadarshanam* (1960) and *Jivana-sangitam* (1964). There are also three collections of juvenile poems. His verse translations of Omar Khayyam's *Rubaiyat* (1932), Kalidasa's *Meghaduta* (1944), Bhasa's *Madhyama vyayoga* (1946) and Rabindra-nath Tagore's *Gitanjali* (1959) are also well-known. His other works, all in prose, include five plays, four volumes of essays and the autobiography *Ormakalude olangalil*. These, especially the essays, reveal his critical insight and evaluative skill, besides the mastery of a style with poetic touches.

He was a recipient of numerous prizes and honours such as the Kerala Sahitya Akademi Award (1961), Sahitya Akademi Award (1963), Soviet Land-Nehru Award (1967), Padmabhushan (1968) and the fellowship of the Sahitya Akademi (1970). He was also President of the Kerala Sahitya Akademi, President of Sahitya Parishad and Editor of its organ, *Traimasikam* and a nominated member (1968-1972) of the Rajyasabha. Perhaps, the greatest honour is Jnanpith Award which he received in 1965 for his *Odakkuzhal*. It is significant that the award money of one lakh rupees was utilised to form the Guruvayoorappan Trust, which has since been giving away each year a sum of rupees one thousand as Odakkuzhal Award for the best Malayalam literary work produced in that year.

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T.G.R.P.
K.S.N.

SANKARA PILLAI, G. (Malayalam; b. 1930, d. 1990) was an eminent Malayalam dramatist. After taking his M.A. degree in Malayalam, he did research on folk songs for three years. He then worked as lecturer at Gandhi-gram Rural Institute for four years. After working in the office of Malayalam Lexicon for three years, he became Professor of Malayalam at Devasvam Board College, Sastamkotta. In 1975 he was appointed Chairman of the Kerala Sangita Nataka Akademi. He was Director of the School of Drama established by Calicut University at Trichur, and also Director, School of Letters, at Gandhi University, Kottayam.

He shot into limelight when he won the first prize in the drama competition conducted by Sahitya Parishat in 1957 for his play *Vivaham svargattil natakkunnu* (Mar-riage takes place in Heaven). It is the story of a young man whose true love faces the hurdle of parental objection. Finally, the father relents and permits his son to marry the girl of his choice, and blesses the couple. The story is spread over six well-constructed scenes. The dialogue is precise and to the point. Verbosity has been avoided, and characterization is superb.

His *Dharmakshetre Kurukshetre* is a play in five acts. He says in his preface that it may be considered to be a series of five one-act-plays based on the *Mahabharata*. In the first act Bhishma makes his final attempt to make peace, but fails. The second act depicts Kunti's last meeting with Karna. In the third act Kunti asks Dharma-putra to pay homage to the dead Karna. The fourth act depicts Duhshala requesting Arjuna to spare her grand-son, who is only a few days old. In the fifth act Kunti decides to go to the forest along with Dhritarashtra and Gandhari.

He was influenced by Ibsen and Bernard Shaw in his early plays and by Beckett in his later plays. His early plays are lucid and powerful, while his later plays are obscure. He established an amateur dramatic troupe entitled, *Prasadhana*. He was not only a playwright, but an actor and director as well.

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He wrote more than twenty plays. *Vivaham svargattil natakkunnu*, *Dharmakshetre Kurukshetre*, *Sabarmati dureyanu*, *Pe pitichcha lokam*, *Reyil palangal*, *poymukhangal*, *Abhayartthikal*, *Tottampattu*, *Snehadutan* and *Sandhya* are some of his important works.

M.Da.

SANKARA RAM (Tamil) is the pseudonym of T.L. Natesan, a Tamil novelist. He became a creative writer after serving the Postal Department for a brief period of time. It is said that his ardent love for Gandhian principles which beneficially inform his works led him to creative writing. His earlier works like *Children of the Kaveri and Creatures* (collections of short stories) and *Love of Dust* (1938) were written in English. He was one of the early members of the P.E.N organisation. He himself translated his novel *Love of Dust* into Tamil as *Mannasai* (1940) which is his best creative work. This moving novel portrays the tenacious attachment of a farmer to his soil. It is a regional novel, and there is a graphic and vivid portrayal of the rustic life. His other novels include *Kariyatarisi* (Secretary, 1949), *Inpa ulakam* (World of happiness, 1962), *Nila pasam* (Attachment), *Parichalotti* (Ferryman), *Pana Paramasivam*, *Arul pannai* (Farm of grace) and *Tiyum vetiyum* (Fire and explosion). He has also authored several short stories in Tamil. A lover of animals, he built a zoo of his own on the banks of the Cauvery, and tended various kinds of animals, birds and reptiles.

A.A.M.

SANKARACHARYA (Sanskrit; 8th-9th c. AD) is considered the greatest exponent of Vedanta or Indian philosophy, 'who at the age of thirty could be at once the Aquinas and the Kant of India' (Will Durant). The earliest commentaries on the basic triad of Indian philosophy—the Upanishads, the *Bhagavadgita* and the Vedanta Sutras—which have survived to this day are his. His influence extended beyond the academic confines of professional philosophers to permeate the daily lives of the common people and is acknowledged even by the non-Vedic traditions like the Yoga and the Tantra. Hinduism as it is practised today is largely the product of his synthesizing efforts. The history of Indian philosophy after him may very well be described as the record of confirmations or contradictions of his doctrine. His philosophy which had spread over India during the course of centuries crossed the seas in the last century and has gained adherents in more continents than one at present.

Sankara's life and times are clouded by the absence of reliable evidence and confused by later accounts. Legends are many, lists of pontificates diverse and biographies quite late and conflicting. One has to rely on internal clues which may help to fix an approximate date but throw little light on biographical and other details. Yet the *Sankaradigvijaya* of Madhava has enjoyed general acceptance all over India. According to this, Sankara was born at Kalati in Kerala. He lost his father in early childhood. Responding to an inner call, he took sanyasa in his eighth year and went north in search of a teacher. He met Govinda Bhagavatpada, a monk belonging to the school of Gaudapada, on the banks of the Narmada and studied the Vedanta under him. Then he undertook a tour of north India propounding the Advaita doctrine and controverting others. He composed the commentary on the Vedanta Sutras at Varanasi, establishing that monism or absolutism was the final import of Badarayana and of Vedanta itself. Then he wrote the commentaries on the *Gita* and the Upanishads and supplemented them with a few independent tracts. He is also credited to have composed many devotional hymns. He travelled the length and breadth of India thrice declaring Advaita to be the supreme philosophy, engaging himself in philosophical debates, reforming spiritual practices and re-organizing religious life. He purified the six sects of obnoxious elements which had crept into them and initiated the worship of five deities by every Hindu as a part of daily ritual. He established four holy sees at the four corners of India—Sringeri in the south, Dwaraka in the west, Puri in the east and Badari in the north for teaching the true meaning of the scriptures and maintaining the correct practice of religion, thus making them directorates of spiritual wisdom, scriptural interpretation and religious practice. Thus the geographical boundaries of India were made its religious boundaries also. He consecrated his four disciples as the first pontiffs of these centres. After accomplishing all this in a short span of thirty-two years, Sankara passed away in the Himalayas.

Calculations based on the birth charts given in the Sankaravijayas and on the lists of pontiffs in the various monasteries have assigned Sankara to periods that extend from the 6th century BC to the 8th century AD. But internal evidence and the references to Sankara by other authors have led modern scholars to place him in the 8th century. The generally accepted dates are AD 788 to AD 820.

A corpus consisting of commentaries on the Vedanta Sutras, the *Gita* and twelve Upanishads, about thirty independent tracts, nearly 250 hymns, a Tantric work and a commentary on Patanjali's Yoga Sutras bears the name of Sankara as the author. Tradition has admitted them to be authentic, but modern scholarship has expressed

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serious reservations about them. The works are classified into three categories: authentic, apocryphal and spurious. The commentaries on the ten major Upanishads, the *Gita* and the Vedanta Sutras, the treatise *Upadeshasahasri*, and the 'Bhajagovindam' hymn are generally considered authentic. Recently the commentary on the Yoga Sutras is added to this list. *Vivekachudamani*, *Saundaryalahari*, the commentary on the *Shvetasvatara Upanishad* and a few others are included in the second category. The rest are pronounced spurious. But the contents of the categories differ from scholar to scholar and the criteria for classification are neither uniform, nor decisive, nor convincing. Even among the works considered authentic there are dissenting voices regarding the commentaries on the *Chhandogya* and the *Mandukya* Upanishads and the *Gita*. Yet the volume of writing held authentic is quite prodigious for a short life of thirty-two years busily occupied with extensive travel, philosophic debate and religious reform.

Sankara was only following Indian tradition when he chose to present his philosophy through commentaries on the basic triad of the Vedanta—the Upanishads, the *Gita* and the Vedanta Sutras. Although quite distinct as texts, these were held to present a single unified doctrine. The intuitive insights of the Upanishads were lucidly reiterated by the *Gita* and logically coordinated by the Vedanta Sutras. The task of philosophy is not merely to discover the true meaning of these texts individually but to demonstrate how the intuitions of the Upanishads are confirmed by the *Gita* and justified by the Vedanta Sutras. This Sankara seems to have done to a greater extent than other philosophers and presented 'a religio-philosophical world-view which in depth, consistency and finish could not easily be matched in the whole world' (Paul Deussen).

Nature, man and God, says Sankara, comprise the entire scope of human knowledge. Of these, the first is an appearance, a projection or maya of God. The second is the spirit limited by ignorance or avidya. The third is Pure Spirit or Absolute Brahman, the ground of all being, whose nature is reality, consciousness and bliss. With reference to the universe and human life, it appears as God, the creator, the preserver and the destroyer. The discovery of this is the goal of philosophy and its realization the *summum bonum* of human life. Both these require not only intellectual acumen but also moral purity which is gained through religious practices, devotional love and spiritual meditation. Thus equipped, the seeker proceeds to study the Upanishads, think deeply on their teachings and meditate on their message. This leads him to the final release from the cycle of birth and death. This release is of two kinds—a permanent place in heaven if the seeker has meditated upon God or qualified Brahman and merger in Brahman here and now if he has meditated upon the Pure Spirit or Absolute Brahman. The intuitions of the Upanishads or the Vedanta thus find their confirmation and fulfilment in the life of the self-realized saint or mystic.

This, in brief, is Sankara's philosophy. It is propounded with a range of scholarship, depth of insight, boldness of spirit, subtlety of argument, coherence of interpretation, force of conviction and lucidity of expression unparalleled in the realm of Indian philosophical writing. His literary style is justly praised for combining profundity with lucidity. Sankaracharya is a rare combination of a philosopher and a poet, a mystic and a reformer. His unique achievement lies in reminding men of their forgotten divinity and of their primary duty to recover it, and in assuring them that they can do it here and now, in this world and in this life, and urging them to undertake the quest with courage and confidence.

N.Bal.

SANKARADAS SWAMIGAL (Tamil; b. 1867, d. 1922), a noted dramatist, had his early education under his father and Palani Dhandapani Swamigal. He worked for some time as Accountant in the Salt Factory at Tuticorin. In his twenty-fourth year, he entered the field of drama.

Vexed with life for a spell, he donned the ochre robe and pilgrimaged from place to place. This earned him the title 'Swamigal'. At the request of Mahavidwan Kanchiraman Poondiya Pillai of Pudukottai, he re-entered the stage and worked assiduously.

There were no serious plays written after Sundaram Pillai's *Manonmaneeyam*. Sankaradas Swamigal stepped in at an appropriate time and amply filled the gap. He conducted very ably the Samarasa Sanmarga Nataka Sabha and Tatva Meena Lochani Vidwa Bala Sabha. He was stage director in the Bala Meena Ranjani Sabha for many years. Some of the actors like T.K. Shanmugam and T.K. Baghavati trained by him became renowned artistes.

Sankaradas Swamigal wrote about forty plays. His famous play *Abhimanyu Sundari* was written at one stretch in one night. His style of writing was an admixture of songs and prose in the day-to-day parlance of the common man. He was well-versed in singing Vanna padal, Santha padal, etc., and introduced these metres in the numerous songs of his plays. His other plays are: *Alli charithiram* (1934), *Valli Thirumanam* (1937), *Sathi Anasuya*, *Satyavan Savitri*, *Seemanthini*, etc.

He was respectfully called 'Gurudev'. He introduced spectacular scenic effects by gorgeous stage settings,

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appropriate costumes, sweet music, and apt prose interspersed with proverbs. In his plays, sage Narada had an important place. He was the precursor of the modern stage.

S.Sr.

SANKARADEVA (Assamese; b.1449, d.1568) was born at Bardowa, district Nowgaon, in the family of the Bara Bhuyan chief, Kusumavara. He lost his parents in his infancy. At the village school he showed extraordinary proficiency, and emerged at the end of five or six years of schooling an accomplished scholar of Sanskrit. He was, however, singularly indifferent to worldly affairs. The family got him married soon and imposed on him the coarser duties of a Shiromani Bhuyan. His wife, however, died immediately after giving birth to a daughter. He waited for a few years, gave the daughter in marriage to Hari Bhuyan, and in 1481 started on a long pilgrimage of twelve years, visiting holy places in northern India. After returning home he worked for the propagation of the bhakti cult in which he seems to have been greatly encouraged by his reading of the *Bhagavata-purana* with Shridhara Swami's commentary. He had, however, to desert his birth-place soon to avoid constant skirmishes with the Kacharis, and after temporary stays at several places he, with his kinsfolk, settled in the Majuli island on the river Brahmaputra in the Ahom territory. There was another period of unrest, but the severity of its effect upon him was, however, redeemed by the acquisition of a worthy disciple and, later, his chief apostle, Madhavadeva. When Sankaradeva's son-in-law Hari was put to the executioner's sword by royal orders, he decided to leave the Ahom kingdom and migrate to the state of Koch-Behar, Kamarupa. The saint and his followers settled finally at Patbausi. Here the order set up by him began to grow in strength and size. After a visit to Puri, covering a few months, at the age of about ninety-seven, he was confronted with fresh hostilities. The anti-Vaishnava camp abused the ears of Naranarayana with vilely distorted accounts of the saint's activities. For a time he managed to elude arrest but had at last to present himself at the Koch court. The king possessed a liberal disposition and a scholarly bent of mind, and the meeting turned to the saint's favour.

Sankaradeva's literary career may be divided into three periods, conforming to his life respectively in (1) the Kayastha territories, (2) the Ahom kingdom, and (3) the Koch state. To the first period belong his *Harishchandra-upkhyana*, *Bhakti-pradipa*, *Kirtana-ghosha*, *Rukminiharana-kavya*, the first Bargitas, *Bhagavata* VI *Bhagavata* VIII and *Gunamala*, ii-vi.

The second period saw his *Kirtana-ghosha*, *Bhagavata* X, XI, XII, I, II, IX (mentioned in one biography but not found), *Kurukshetra*, *Nimi-nava-siddha-samvada*, *Guna-mala* (ch.i), *Ramayana*, Uttarakanda, Bargita (Collection), *Bhakti-ratnakara*, and the dramas, *Kalidamana*, *Keli-gopala*, *Rukmini-harana*, *Parijata-harana*, and *Rama-vijaya* (1568).

Harishchandra-upakhyana (Episode of King Harishchandra) is generally considered the earliest work of the saint and assigned to his school-days, which terminated around his twentieth year. It is also the first work in 615 verses which formulated the teachings of Sankaradeva's cult in broad outline. The narration has the freshness of a young writer. The episode is taken from the *Markandeya-purana* and is developed with little alteration in the main course of the events, but the young poet adds poetic sentiments, wherever deemed necessary. There is a subtle humour which enlivens the whole narrative of 615 verses.

In *Bhakti-pradipa* (The lamp of devotion) in 308 verses Sankaradeva develops the principal tenets of his cult urging his followers to seek salvation mainly through the recounting of God's name, and interdicts them strictly from the worship of the deity other than the Supreme in the form of a dialogue between Krishna and Arjuna. The work professes to have *Garuda-purana* as its source, although in the available editions of the purana there is nothing like the contents of this poem.

Rukmini-harana-kavya (Abduction of Rukmini, in 795 verses) is one of the most popular works in Assamese literature and many of its passages have until recent times been memorised by illiterate women folk in the villages and used for marriage songs. Its language is homely and colloquial. Out of the shadowy figures in the original Sanskrit texts, the poet creates living men and women who hold our attention.

Sankaradeva's *Kirtana-ghosha* (The book of songs and refrains), with 189 kirtanas and as many refrains, in 2,264 verses, forms one of the corner-stones of Assam Vaishnavism along with his *Bhagavata* X (Purvardha), Madhavadeva's *Nama-ghosha*, and his verse rendering of Vishnupuri Sanyasi's *Bhagavata-bhakti-ratnavali*. The book is a typical form of Vaishnava poetry.

Bhagavata I, in 421 verses, gives a summary of the first book of the purana. *Bhagavata* II is an incomplete analysis, of the contents of the original in only 262 verses. Sankaradeva's description of the divine activities of Sri Rama and Krishna, and of Vaikuntha, the celestial abode of the Lord, however, afford 'purple patches' in this otherwise dry account.

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Anadi-patan (The tale of creation) is one of the important works of the saint, giving his views on cosmology, philosophy and theology. It is a well-knit and handy work in 300 verses, acquainting us with the relevant topics in an eclectic manner. The sources are said to be *Bhagavata-purana* III, and *Vamana-purana,* but the contents do not betray relationship with the printed editions of the latter purana. The work describes the position of the earth on water surrounding the universe, the destructive activity of god Rudra, the creative process employed by Brahma and the creation of this world through maya or illusion, the luminaries in the sky, the progress of time and different nether regions (naraka).

In *Bhagavata* VI, or *Ajamilopakhyana* (426 verses), the poet raises hell's furies before our eyes and shows that simple repetition of God's name can save us from the consequences of a thousand sins. The story is here told of the 'fallen' brahmin, Ajamila, who was rescued from the dire hands of the executioners of Yama by the angel attendants of Vishnu, as this great sinner passionately uttered the name of his youngest child, which happened to be 'Narayana'.

Sankaradeva re-tells two stories from *Bhagavata-purana* VIII in his two works, *Amrita-mathan* and *Bali-chalana* with a total of 1,354 verses. The first describes the churning of the sea by the gods with the help of the demon sons of Diti primarily to rescue goddess Lakshmi from its bottom, and concerns itself with the three manifestations of Vishnu. This work holds much evidence of Sankaradeva's poetic imagination and skill in organisation.

The contents of *Bali-chalana* (The deceiving of Bali) are taken mainly from *Bhagavata-purana*; but, 'like sweetening milk with honey', as the poet himself says, the story is strengthened with elements picked from *Vamana-purana* (possibly in a recension different from the available printed editions).

Bhagavata X (Purvardha), in 2,263 verses, is another work which renders the tale of Krishna's early life in lovely and glowing verses, and its language is fully mature. The rendering is generally faithful to the original, but Sankaradeva depends a great deal upon the commentary of Sridhara Swami for his material though he weaves new matter into the texture of his work. Sankaradeva's power of description and narration is perhaps at its best in this work.

Kurukshetra (602 verses) is based on a few chapters of the Uttarardha of the tenth book of *Bhagavata-purana.* It describes the meeting of Krishna and Balarama with Nanda, Yashoda and the gopis of Braja in the battle-field of Kurukshetra. The eight principal consorts of Krishna tell Draupadi and other ladies the tale of their marriages. Then comes the philosophical passage of Vasudeva's hymn to Krishna and the work closes with a description of Krishna and Balarama bringing back Devaki's six dead sons to her for a short duration.

Nimi-nava-siddha-samvada (King Nimi meets the nine sages) is an adaptation in 427 verses from chapters ii-v of the scholarly talks given by the nine Siddhas in reply to nine questions put by King Nimi. All the queries bear upon bhakti and nivritti.

Bhagavata XI (846 verses), or *Krishna-prayana Pandava-niryana*, as more aptly called in the body of the text, is based on *Bhagavata-purana.* (Books I and II). It narrates the passing of Krishna, the annihilation of the Yadavas brought upon them by their own acts of indiscretion, the miserable plight of Krishna's consorts at the hands of the degraded cowherds of Braja, the unbounded sorrow of Uddhava, Arjuna, the gopis and others at the disappearance of their beloved Lord, and the death of the Pandavas. This is one of the maturest works of Sankaradeva and ably represents his mind and art, his poetic virtuosity as well as the tenets of his creed.

Bhagavata XII, in 538 verses, is a free adaptation of the twelfth book of the purana, some of the contents of which are left out apparently as they do not conform to Sankara's religious practices. The philosophical passages are rendered with much dexterity and clarity of vision and understanding.

Gunamala (A garland of the glories of Vishnu-Krishna) is a tiny work in six kirtana-ghoshas with a total of 378 jingling verses with four feet of six syllables in each verse. It is a remarkable feat of mental agility, trying to maintain a swift-moving metre all through. With initial salutations to Narayana the book gives a quick survey of Krishna's earthly career.

The *Bargitas* (Uttara-kanda, 761 verses) with Madhavadeva's Adi-kanda, was meant to supplement the five-cantoed work of their predecessor Madhava Kandali. The saint-poet himself calls his work *Uttarakanda-katha-sara* (the essence of the final book of the *Ramayana*) and gives a sort of analysis of the original book, divesting it of all intervening episodes.

The dramas (anka, nata, nataka) of Sankaradeva are a type by themselves and do not follow a particular model, Sanskrit or Prakrit. There are no act or scene divisions in them. The Sutradhara appears on the stage, announces the drama and conducts the whole show with dances, songs and explanatory commentary all through. The plays

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themselves are in an artificial dialect, which has since been called Assamese Brajabuli (a queer mixture of Assamese, Maithili and Hindi with a tincture of other elements), and which is characterised by flexibility, phonetic sweetness and malleability suited to the needs of poetic drama. It is intervened only by Sanskrit shlokas and the early Assamese payaras (verses), though rarely, with a plaintive motif. In the dramas we get the first specimens of Assamese prose, but characterised by a poetical sonority.

Vipra-patni-prasada (The offerings of the wives of the priestly Brahmins to Krishna) was written by Sankara at Belaguri (Sibsagar district), when the Brahminical hostility to his namadharma was at its bitterest. The rather thin story has been adapted from a single chapter of *Bhagavata-purana* X and criticises sacerdotalism quite severely.

Kali-damana-yatra (The taming of the serpent Kaliya) dramatises the *Bhagavata* stories of Krishna's feats, like taming the demon-serpent Kaliya, who poisoned the waters of a lake on the Yamuna, or swallowing the forest fire of Vrindavana (vanagni-pana). The pathetic sentiment is finely developed as the first incident is unravelled.

Keli-Gopala or *Rasa-krida* (The rasa sports of Krishna) depicts the scenes of Krishna's sports with the milkmaids of Braja. The erotic sentiment here holds the ground, while the heroic note intervenes in Krishna's killing the Yaksha, called Shankhachuda.

Rukmini-harana-nataka has the union of Krishna and Rukmini, who came to be his first wife, as its main subject. The love and battle scenes are wrought with equal verve and beauty, but purely as a piece of drama the work suffers because of the dominance of music and dance, which precludes a full development of plot and characters.

Parijata-haran has two plots, namely, the killing of Narakasura and the uprooting of the divine parijata tree from the garden of Indra. Sankaradeva is at his best here among his plays in point of characterization. The character of Narada comes out real, and Satyabhama and Shachi quarrel heartily with each other like real women, much to the amusement of the common audience.

Rama-vijaya (The conquests of Rama) is the only work with the datemark of the saint, being written in the last year of his life. It was first presented on the stage in the Koch capital with Chilaray's men (a band of actors) in different roles under the poet's own direction. The story of Parashuram and of Rama and Lakshmana's fights against Tadaka and other demons is taken from the *Ramayana*, but the plot is developed with much originality in characterization.

Sankaradeva is a great literary figure, who presents a whole cultural upsurge. As a rich legacy from his 'unerring predecessors', he received a literary form of language with much poise and beauty as also a few verse-forms. He enlarged the scope of the language with the boldness of a creative genius, coined the novel idiom of Brajabuli, and added to the variety of verse-forms. The immediately preceding period of Assamese literature exhibits an unprecedented zeal for story-telling, when the two great Indian epics and some of the puranas were rendered into Assamese at least in parts, but the period hardly represents a literary movement with a purpose. The age of Sankaradeva marks a literary and cultural resurgence. The neo-Vaishnavism preached by Sankaradeva brought in its train a literary upheaval, and the fine arts like music, dance and painting also came to have their place in the life of the people.

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M.N.

SANKARAN NAMBIAR, P. (Malayalam; b.1892, d.1954). Well-versed in Sanskrit, English and Malayalam, P.Sankaran Nambiar has given 'the little gold, instead of much silver' to Malayalam poetry. He was a distinguished professor of English, talented essayist and critic. He entered the literary field while he was a student, writing *Palazhimathanam champu*. His *Bhashasahityacharitra sangraham* (1922) is an extensive and critical study of the various forms of Malayalam literature from the very beginning. *Abhinava kavyadarsham* (1928), which he wrote under the pseudonym 'Prapushnacharyar', assesses the qualitative degradation in poetry. The technique of odes, sonnets and monologues used in English poetry is explained in his *Prasthanatrayam* giving appropriate examples in Malayalam. More than that, he translated some well-known English poems into elegant Malayalam verse. Some of these translations, first published in periodicals, are collected in *Suvarnamandalam* (Realms of gold, 1951). Each poem has an introduction to give the readers an idea of the background. Tennyson's 'Ulysses', Milton's 'Lycidas', Brownings's 'Andrea del Sarto', Shelley's 'Ode to the West Wind', Wordsworth's 'Ode to Duty', Shakespeare's seven sonnets, and adaptations of Keats's 'Ode to a Nightingale' and Goldsmith's 'Apostrophe to Poetry' are included in the collection. Collections of his literary essays have been published in four books, *Sahityanishkutam*, *Sahitya prakashika* (in three parts), *Makarandamanjari* and *Sahityavum samskaravum*. In recognition of his contribution to literature the Maharaja of Cochin conferred on him the title of 'Kavitilakan'.

O.M.A.

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SANKHYAYANA SARMA, VENKATA (Telugu; b. 1864, d. 1933) belonged to village Achanta in Godavari district, but the family migrated to Kichchada in Visakhapatnam district in his father's time. He became proficient in Sanskrit and Telugu in his childhood itself. His talent was multi-faceted. He attained a level of proficiency in music, dance, painting and poetry. He was good in the art of public speaking, and passed the Vakil's examination. He had his legal practice in the Munsiff's court at Parvathipuram, and also worked as the Dewan of Merangi principality in the Parvatipur region.

He founded a periodical, *Sujanapramodini*, in 1881 and another named *Kalpalatha* in 1903, and published varied articles on science in these papers. He wrote poems including 'Sudhanidhi' and 'Manorama', and two plays, *Partha Parajam* and *Avadata kalabhakam*. He translated into Telugu Kalidasa's *Vikramorvashiya* and Bhavabhuti's *Uttararamacharita*. He published a collection of essays on science, titled *Rahasyadarpanam*. He also wrote a volume of poems entitled *Andhra padyavali*.

He was also known as Venkata Raya Sankhyayana Sarma. He presided over Andhra Saraswata Sabha in 1933 and the thirteenth annual conference of Andhra Sahitya Parishat in 1924. He was honoured with the title 'Mahopadhyaya' by the Andhra Saraswata Sabha at Nanduru.

V.S.K.A.

SANKRITYAYAN, RAHUL (Hindi; b.1893, d.1963), a versatile genius—novelist, playwright, biographer, essayist, linguist, thinker—was born in village Pandraha, district Azamgarh (Uttar Pradesh). His original name was Kedarnath Pandey. Fond of wandering from childhood, he travelled far and wide in the country and abroad. His life was a saga of varied activities. A widely read scholar, he was well versed in philosophy, religion, literature, history, archaeology and political science. He participated in social work, Satyagraha, freedom struggle, labour movement and peasant uprisings, and lived fitfully a life of farming, landlordism, priesthood, political leadership, communism, renunciation. From Sanatan dharma (conservatism) to Arya Samaj, from Arya Samaj to Buddhism, then to Marxism, and finally to the Religion of Man—this makes the curve in his Faith. His philosophy of life should be examined in the broad spectrum of these multi-dimensional phases of thinking and living. As a sanyasi, he went into the Himalayas. In quest of learning and in order to satisfy his wanderlust, he travelled far into Europe and Asia. A number of times he visited Tibet, China, Russia and Sri Lanka, and brought from there a rich treasure of manuscripts.

His literary career started in 1927 and then his pen, like his feet, knew no rest. He has some 160 works to his credit, ranging from novel, drama, essay, biography, autobiography, religion, philosophy, history, politics, folk-literature, travelogue, translation, commentary on Sanskrit classics, lexicon and editing of Tibetan and palm-leaf manuscripts, etc.

Among his works on Hindi language and literature may be mentioned, in particular, *Apabhramsha kavya sahitya*, *Dakkhini Hindi sahitya*, *Adi Hindi kahaniyan* and *Hindi kavyadhara*. He gave a new direction to the study of old Hindi literature. First, he maintained that this early age shows two contrary literary trends; first, the religious literature of the Buddhist Siddhas and Jain ascetics, and secondly, the heroic and amorous poetry of the court poets. He, therefore, argued that this age should be called 'Siddha-samanta yuga'. Moreover, by including Apabhramsha works in the over-all literature of this period, he took this age back to the 8th century instead of keeping it confined to 1050-1375 (Vikram Samvat) as ordinarily accepted by other literary historians.

Rahul Sankrityayan is also well known for his historical novels in Hindi. Among his five novels, *Singh senapati* and *Jai Yaudheya* deserve a special mention. These novels re-create the cultural and historical life of the older times. *Singh senapati* tries to bring out the principles of socialism through a study of an ancient republic, while *Jai Yaudheya*, written in an autobiographical style, depicts the conflict between the republican and monarchical systems.

Rahul Sankrityayan's social novel *Baaisvin sadi* presents a utopiean society based on the postulates of communism, while his *Jivan ke liye* is a study of man's struggle against the odds of life. In his short stories the writer touches the unexplored areas of ancient history and contemporary society. His collections of short stories *Saptami ke bachche* and *Kanaila ki katha* reveal his fascination for the past, intertwined with regional colours and local flavour.

His essays collected in *Sahitya nibandhavali* and *Puratatva nibandhavali* deal mostly with literature and ancient history and archaeology, and are marked by clarity of thought and fluency of style. He has also written travelogues and biographical literature. The collections *Yatra nibandhavali*, *Yatra ka panne*, *Bachapan ki smritiyan*, *Tumhari kshaya* contain about seventy essays—narrative, reflective, or descriptive. His autobiography *Meri jiwan yatra* is a fascinating account, in a simple and idiomatic language, of a life of rich experiences. In addition to this, he has also attempted reportage.

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In his treatment of history, Rahul Sankrityayan gives weightage to the life of the common man. He goes to the roots of the religious movements and tries to reach out to the faith and belief of the ordinary people. The masses, their thinking, their life, their government, their toil—they dominate his writings. At the level of language also, he prefers a direct and simple style as against an ornate one.

A Marxist to the core, Rahul Sankrityayan was no sectarian. He wrote for the common, suffering humanity. During his imprisonment in 1942, he wrote eight plays in Bhojpuri which aimed at awakening the peasants and giving momentum to the Kisan movement. Works like *Bhago nahin duniya ko badalo*, *Manava samaj*, and *Vaijnanika bhautikavad* were written for the struggling masses. Among his other works mention may be made of *Madhya Asia ka itihas* in two parts, an important piece of research which received the Sahitya Akademi Award in 1958.

His important works, other then those mentioned above, include: Novel: *Madhur swapna;* Short Stories: *Volga se Ganga tak;* Memoirs and Biography: *Rajasthan ranivas, Atit se vartaman, Stalin, Karl Marx, Lenin, Ghumakkar Swami, Jinaka mein kritjna;* Philosophy: *Darshan digdarshan, Buddha darshan;* Travelogues: *Meri Laddakh yatra, Meri Europe yatra, Meri Tibet yatra, Roos main pachchis mas;* Editing: *Dakkhini Hindi kavyadhara, Saraha doha kosh.*

Gov. R.

SANKUNNI, KOTTARATTIL (Malayalam; b. 1855, d. 1937). Vasudevan Unni, known popularly as Sankunni and born in Kottayam, was practically illiterate till he was sixteen. The next thirteen years saw him avidly learning a number of graded Sanskrit 'kavyas' and grammar books and a few treatises on Ayurveda. In 1890 when the daily *Malayala manorama* was started, the manager put him in charge of its poetry section. Three years later he was appointed Malayalam pandit in a newly started high school in Kottayam itself. He held both the posts concurrently, and also took interest in attending literary conferences, getting acquainted with the eminent men of letters of the age and participating, almost always with success, in poetic contests.

A prolific writer with about forty five works to his credit, Sankunni contributed to almost all branches of literature—original compositions, translations and adaptations. His translation of Bhavabhuti's *Malati-Madhava* is acclaimed as his best contribution. *Devi vilasam*, based on the *Bible*, is a drama. Besides these, there are also a number of short and long poems including a 'kilippattu', a 'tullal', a verse biography, as well as five 'attakkathas'. His poetic style is simple and lucid. Clarity, spontaneity and melliflousousness characterise most of his poems.

Most significant of all his works is a set of eight volumes entitled *Aitihyamala*, a collection of legends. Besides being written in a delightfully readable style, these volumes contain a wealth of information useful to researchers interested in reconstructing the cultural history of Kerala even after due allowance has been made for its unauthencity.

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K.S.N.

SANKUNNI NAIR, M.P. (Malayalam; b.1917), regarded as a major critic in Malayalam, is a native of Mezhathoor near Pattambi. A brilliant scholar holding the title Siromani in Sanskrit and an M.A. degree, he has had a long and distinguished teaching career in Pachayyappa's College, Madras. After retirement from service, he is fully engaged in literary pursuits.

Sankunni Nair is neither a prolific nor a creative writer, in the ordinary sense. But he has used his erudition and exercised his sharp intellect to produce a few substantial works illustrating how research and criticism could be harmonized and integrated. His first notable work is *Kavyavyulpatti*, a collection of six essays, each evaluating a well-known Malayalam poem. His latest *Chhathravum chamarvavum* is an attempt to acquaint the reader with the poetic vision and philosophy of Kalidasa from a refreshingly new point of view. *Nalla bhumi*, his Malayalam rendering of Pearl S. Buck's *The Good Earth*, is also worth mentioning.

T.G.R.P.

SANNA KATHEGALU 12 & 13 (Kannada), by 'Srinivasa' (Masti Venkatesh Iyengar) are two volumes of short stories, published in 1965 and 1967, which won the Sahitya Akademi Award for Kannada in 1968. The short stories, fifteen in all, fall into two groups. The stories in the first group celebrate the value of plain living and high thinking, while those in the second group explore the complexity of the relationship of love between man and woman. Plutarch's preceptor in 'Hesaru sayuvudilla' declares that one should forswear wealth if one has to live in the light of truth. Kuchela in 'Kuchelana bhagya' prefers to go back to his life of austere simplicity when Krishna offers riches and the prospect of luxurious living. How attachment and

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affection complicate the act of renunciation is well brought out in one of the finest stories in Masti's entire corpus, 'Tolstoy Maharshiya bhoorja vrikshagalu' wherein Masti depicts the ambivalence of Tolstoy's feelings when a grove of birch trees is allowed to be cut down for the benefit of his serfs according to his principle of non-ownership. The theme expands to cover the destiny of nations when covetousness corrodes the character of nations and leads them to ruin in such a story as 'Ketta kala'.

In the second group of stories, Masti presents varieties of love relationships. 'Vichitra prema', celebrates the great passion of Voltaire's life, his love for Madame du Chatelet. Masti highlights her relations with the three men in her life—her complaisant husband, Voltaire, the great intellectual, and M.de Saint Lambert, the handsome young man who wins her love towards the end of her life. The story illustrates how the perfect mutual understanding of the four led to a life of full satisfaction—material satisfaction, satisfaction of the spirit and satisfaction of the senses—for her. The story shows how open-minded Masti could be, though one feels that the situation is overmuch idealised. 'Nartakiya parabhava' presents the dialectics of free love vs. responsible love much more objectively in the dramatic cut and thrust of dialogue between Isadora Duncon, the American dancer and Stanislavsky, the Russian actor and director, who declines to reciprocate her feelings. To her claim that she is being modern he retorts that she is not sufficiently modern.

The odd story in these two collections and one of Masti's best, 'Iruvegala loka', an allegorical fable about queen ants set in the context of the epic story of the *Ramayana*, serves by implication to forewarn Dasharatha about Kaikeyi's potential for overwhelming and routing Kaushalya. Stories like 'Tolstoy Maharshiya bhoorja vrikshagalu' and 'Iruvegala loka' present the foremost short story writer in Kannada at the peak of his powers in his seventies, while stories like 'Kuchelana bhagya' and 'Ketta kala' reveal his profound concern for his country and the world.

K.N.M

SANSKARTA, NANURAM (Rajasthani; b.1916) was born in village Khari, district Bikaner, and was moderately educated in Hindi and worked as a village school teacher. Being born in a village and having lived there all his life, he has an intimate knowledge of rural life, of its environment and seasons and the reality of life as lived by the common man. His language too has a colloquial touch which differs in nuances from the language written by others. He has more than a dozen books to his credit, some of which are well spoken of. His Rajasthani works are: Poetry: *Kalayan* (1949), *Samaya bayaro* (1952); *Das deva* (1955), *Chappaya satsai* (1972), *Sankal sandhan* (1973), *Lankan dhani* (1976); Stories: *Gyohi* (1957), *Das dokh* (1966), *Ghar ki rel* (1969), *Ghar ki gai*. His *Batohi*, a poetical work, is in Hindi. His thesis on Rajasthani folk literature got him the degree of 'Sahitya Mahopadhyaya' from Hindi Sahitya Sammelan, Prayag. He also received an award on his book *Kalayan*. A survey of the countryside has also been published by him under the title *Khedai rapat*. He has recently been honoured as an eminent writer in the cultural field by the Rajasthani Bhasha, Sahitya evam Sanskriti Akademi, Bikaner. Nanuram's language, though colloquial, is extremely rich and his approach to subject non-conventional.

S.N.J.

SANTALINGA SWAMIKAL (Tamil; b. 18th c.) was a Tamil poet and saint. Though the full details of his life are not available, it is learnt that he was a Virashaiva in religious belief. He is believed to have belonged to Tirtturayur. He was a student and disciple of Sivaprakasa Swamikal, and spent his life in a hermitage at Tirupporur. He had a favourite disciple, called Chitambara Swamikal, who wrote notes on some of his poems. His chief poetical works are *Kolai maruttal* (Against taking life), a poem in twenty-two stanzas; *Vairekkiya dhipam* (Light of renunciation) in two sections of fifty verses each; and *Avirota untiyar*, a poem having a hundred three-lined stanzas. Expressed briefly and beautifully, his poem deals with themes like dharma, artha, kama and moksha. Out of these, he hails moksha as the most important. He believed that the one who knows God knows all, and that even one's body is not one's own. He also maintains that one should not crave for good food, clothing or habitation. The poet's similes are appropriate and homely, e.g. as itching makes one scratch more, so does lust beget more lust. He compares a man, seeking to dispel the darkness of Maya with his little knowledge, to one who seeks entry to his house in a dark night with the help of a glow-worm's light.

R.B.

SANTOKH SINGH, BHAI (Punjabi; b. 1787, d. 1849), a great poet and historian, was born in Nur Di Saran, a historic village in Amritsar district. He studied languages, Sikh religion, six schools of Indian philosophy, history and poetics under Gyani Sant Singh, a well-known Sikh scholar of Amritsar, and spent five years in Kashi to do an in-depth study of Sanskrit language and other branches of Hindu-lore. Attracted by his attainments, Bhagwan Singh, the Chief of Buria, a Sikh principality near Jagadhari (Haryana). conferred on him the honour of Poet Laure-

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ate. It was here that he completed *Nama kosh* (1821), being the translation in bhasha of *Amar kosh*, and *Shri Guru Nanak Prakash* (1823), an epic on the founder of Sikhism. In 1825, he migrated to Kaithal at the invitation of its chief, Uday Singh. Well-settled, he wrote ad seriatim, *Garab ganjani* (1829), a commentary on the *Japa* of Guru Nanak in which he rebutted Sadhu Anandaghana's formulations about the Guru's composition, a commentary on *Atma purana*, (1834), which is now untraceable, and his magnum opus, *Gurpratap suraj* (1843), which took eight strenuous years of work to complete. He also translated Valmiki's *Ramayana* into Punjabi.

The Bhai had used Braji in Gurumukhi characters as the medium of his literary work. It would have been difficult for Sikh laymen to understand the poet's text, but soon after his death, the daily exposition (katha) of *Nanak Prakash* and *Suraj Prakash* (abbr. for *Gurpratap suraj*) became the routine of Sikh religious establishments. He is acclaimed as the greatest poet of Braji ever produced by Punjab. His perfect grip over his linguistic medium, the large variety of metres and figures of speech, so dexterously used by him, coupled with the flights of his fertile imagination excel his capacity to sift facts from fiction, yet his two historical masterpieces, which actually form one continuous whole, continue to serve as perennial sources of inspiration to the Sikhs and a rich mine of information for students of the Sikh history.

Pr.S.

SANTOSH, GHULAM RASOOL (Kashmiri; b. 1929), a poet, prose writer, playwright and artist, was born in a Shia Muslim family of average means. He had to discontinue his school studies to support his family. He joined the Progressive Artists Association in 1950 and remained an active participant in all its activities. He started his career as a poet in 1956 and participated in mushairas and other literary activities vigorously. In the beginning, he wrote in Urdu and published a novel *Samundar pyasa hai* (1964), but immediately thereafter switched over to writing exclusively in Kashmiri.

For some time, Santosh was under the spell of progressivism but, in due course of time, he turned to Kashmiri Shaivism which is explicitly reflected in his poetry and paintings. His poetry represents a continuation of the poetic tradition of Lal Ded and Nand Rishi in form as well as in content, He is a major modern exponent of mystic tradition. He has been keenly interested in the development of Kashmiri language and literature, and in 1967 he started and edited a monthly journal, *Kashur adab*, which was closed down after about two years.

A collection of his poems, *Be sukh rooh*, was published in 1977, which brought him the Sahitya Akademi Award for the year 1978. Other works to his credit are *Gulrez*, an opera, and *Butt te buldozer*, a play.

He is an artist of international repute and recipient of the Lalit Kala Akademi Award, the Governor of Bombay Award, the Kashmir Government Award and the Kalidasa Jayanti Award. In poetry, his 'Bahri-i-Tavil' is a new experiment which reflects his present mode of thinking and approach. He has always employed colour and form—a specific imagery—in his poems. Some of his poems, therefore, surface themselves as perfect word pictures.

Santosh was a member of the Central Committee of State Cultural Academy for about a decade, and a member of the Lalit Kala Akademi. He was also honoured by the President with the title of Padmashri.

Mo.S.

SANTRAM (Hindi, b. 1887, d. 1983) was born at Purani Vasi in the Hoshiarpur district of Punjab. He studied Urdu and Persian, and only after doing B.A. started learning Hindi at the call of Swami Dayanand.

He considered Mahavirprasad Dwivedi as his mentor and teacher in the field of writing. Dwivedi edited a number of his articles and published them in *Saraswati*. Santram read them closely as corrected and polished by Dwivediji, and achieved such a high degree of proficiency in Hindi that in 1912 he received the Radhakrishna Das Memorial Medal for his essay, 'Hindi bhasha tatha Nagari aksharon ki unnati ke upaya'.

There is a natural flow and ease in his language because of his knowledge of both Hindi and Urdu. His first and foremost aim being social reform, there is a certain vigour also in his expression. Most of his writings are on social and historical subjects. His main works are *Alberuni ka Bharat*, *I'tsing ki Bharat yatra*, *Dayanand*, *Hamara samaj*, *Udbodhini*, *Veer Peshwa*, and *Vishva ki vibhutian*. He contributed a lot to children's literature also. Besides, he also wrote literature on the development of man's inner and spiritual life. Some of his popular books on this subject are *Atma-sudhar*, *Ekagrata* and *Divya shastra*.

In *Hamara samaj* he has taken up the subject of caste system, and his study is based on his long experience of thirty-five years of social work. His aim was to root out the evil of casteism and discrimination from the Indian society—an objective which inspired many of his writings. He made Lahore the centre of his social crusade and in

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1922 established a 'Jat-pant todak mandal' for eradicating casteism. His work in this direction was even lauded by Mahatma Gandhi, Motilal Nehru, B.R. Ambedkar and Swami Shraddhanand. He started two periodicals also, *Kranti* in Urdu and *Yugantara* in Hindi, to fight for the cause of the weaker sections of society.

Santram was honoured by several organisations for his pioneering work. The then Government of Punjab gave him awards for his books *Alberuni ka Bharat*, I'Tsing *ki Bharat yatra* and *Shishtachar*. The Rashtra-bhasha Prachar Samiti, Vardha, gave him the Mahatma Gandhi Award (1958), meant for a non-Hindi scholar for his contribution to Hindi language. The present Punjab Government also gave him an award of Rs. 1101/- for his writings. Santram, indeed, lived and wrote with a sense of social commitment and dedication.

V.P.

SANYAL, PROBODH KUMAR (Bengali; b. 1905, d. 1983) was born at Calcutta, and had his schooling at Mahakali Pathshala and Scottish Church School and collegiate education at City College, Calcutta. He worked successively as volunteer in the Non-cooperation Movement, as fish trader, and as clerk in a post-office, in the printing press and in the military accounts office (1923-1927). He was an active worker in the freedom movement (1928-30) and an assistant editor with such literary journals as *Kallol, Dunduv, Upasana, Bijoli, Swadesh* and *Kheyali*. He edited *Jugantar Sunday Magazine* (1937-1941) before eventually becoming a whole-time writer. He was also a great traveller who travelled widely in India and abroad, and the hills had a particular fascination for him.

Probodhkumar published some seventy titles over a span of half a century. His first literary endeavour, an article, was published in the journal *Sankha* (1921), the first short story 'Marjana' in *Kallol* (1923), and his first book *Jajabar* (The nomad), a series of sketches, in 1927.

The effect of the aftermath of First World War in India was an upsurge in political consciousness. Also in Calcutta, as in our provincial towns, there was a steady flow of people from villages. Some young writers started writing about slum life in the city and in the suburbs. They initiated a new movement in literature and brought out a monthly, *Kallol* (Rippling current), edited by Gokulchandra Nag and Dineshranjan Das in 1923. Within five years two monthly journals came out in its wake, *Kali kalam* (Ink and Pen, 1927) from Calcutta and *Progati* (Progress, 1928) from Dhaka. Probodhkumar was intimately connected with *Kallol* and *Kali kalam*. He published in these periodicals a number of short stories which were subsequently collected into a book *Nishipadma* (Lotus at night, 1931). His first book *Jajabar* was also serialised in *Kallol*. They were followed by another book *Kajal-lata* (1931) and *Kalarab* (Loud telling, 1932). The novel *Priya bandhabi* (Dear friend, 1933) came with a bang. By this time Sanyal had become an established writer of novels and short stories. He made his mark as an able writer of travelogues when *Maha prasthaner pathe* (On way to great departure) came out (1933).

Probodhkumar set the tone of his novels in *Priya bandhabi* (1933)—the story of a young pair who roam about together but are not married. They are bohemian in their habits and a little wayward in their thinking, but they caught the public imagination as popular characters. In *Nada o nadi* (The large and the small rivers, 1938) and *Anka banka* (The zigzag, 1939) the same story-formula is repeated. In *Hasu Banu* (1952), however, we get a serious novel based on the bloody events of the partition of India in which the heroine, the young Muslim girl in the title, tries in vain to stop the wanton cruelty between the Hindus and the Muslims.

Probodhkumar has written a good number of *belle lettres* and memoirs, such as *Mone mone* (1941), *Jala kallol* (1945) and *Tuchchha* (1953), besides his autobiographical magnum opus *Vanaspatir baithake* (1971) in which a whole life-time has been ably portrayed.

Probodhkumar is specially happy in his books on travel. His first book on travel was *Mahaprasthaner pathe* (1933), followed by *Devatatma Himalaya* (1955), *Uttar Himalaya charit* (1965), *Russiar diary* (1962), *Ganga pathey Gangotri* (1962) and *Dakshin Bharater anginay* (1984). Jawaharlal Nehru wrote a Foreword to *Devatatma Himalaya* in which he said, 'The author of this book, Probodhkumar Sanyal, has evidently been very much in tune with these great friends and companions of ours (mountain ranges of the Himalayas). I envy him his many journeys. Others, who read this book, may be helped by it to gain some insight into their charm and realise somewhat the fascination they have exercised through the ages for innumerable generations of the people of our country'. Sanyal, indeed, was an impassive observer of nature all his life and caught its charm in his travelogues.

A.M.

SAPKOTA, PADMANABH (Nepali), pseudonym Bigyan Bilash, was a novelist. He passed the Entrance examination from Durbar school, Kathmandu, and took his B.A. degree from Patna. He commenced his literary career in 1914 with articles contributed to such journals as *Chandra* and *Gorkhali*, published from Varanasi.

His detective novel, *Dr. Surya Prasad* (1915), though

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incomplete, has all the ingredients of a thriller — organised story, suspense, use of scientific gadgets and chemical substances, and familiar setting of Nepal. He also wrote a book on Nepalese history on the pattern of R.C. Dutt's *History of India*. What makes his book much sought after is not only its language but also the article entitled 'The Short Sketch of the Parbatiya Language and Literature' included in the Introduction to the book. Another thought-provoking article of Padmanabh appeared in *Gorkhali* (a weekly Nepali journal from Varanasi), entitled 'Matribhasa', where he tried to prove that Nepali language is the outcome of the interplay of many social and political forces. 'Nepal ko arthasastra' (Economics of Nepal) is yet another article which appeared in *Chandra* (1915). His *Jivan charitra* (1916) consists of the biographies of Ashoka, Shankaracharya, General Garfield and Rana Pratap, with the story of Maharani Priyambada added to it at the end.

His poem entitled 'Rekha pari neerko' (Line of tears, 1915) depicts through beautiful imagery the subtle charm of love, the pleasant effect of which lingers long in the heart.

M.B.P.

SAPTAMA RITU (Oriya) is the fourth collection of poems (1977) by the eminent Oriya poet, Ramakanta Ratha, which received the Sahitya Akademi Award in 1978. *Saptama ritu* (seventh season) contains 39 poems and a postscript in prose which attempts to define the nature and function of great literature. According to the poet-critic, great literature must embody the self-realisation of a life beyond man's material existence, a life redeemed by an anguished search for truth. For an example he takes the eighteenth-century Oriya classic, *Mathuramangala* by Bhaktacharana Das and analyses it in some detail. The love of Yashoda and the gopis for Krishna, as portrayed in *Mathuramangala*, is seen as the human soul's craving for communion with a higher reality. In contrast the desires of Kansa and Uddhava are earth-bound and self-centred. For Ratha the anguish involved in the search is far more valuable than its outcome. This sustains great literature and ultimately human civilisation.

As in his earlier three collections, here too the theme is time and its transcendence. Each of the 39 poems offers a symbolic account of the poet's encounter with 'our sad fate' or Death who appears now as a sanyasi clad in torn clothes, now as a lunatic carying a sword dripping with blood, or playing cards all alone in a desolate mountain cave. Every experience is an experience of death, even that of smoking a cigarette or taking a stroll in the evening. The season is the seventh season, the season of death, in which everything moves fast towards dissolution. The world is on the verge of disappearing altogether, and its haste, its frenzy, is very well captured in the swift moving rhythm of the lines. The idea of a future, deathless and illumined by heavenly light ('Duradrushti'), is rejected by the poet in a very casual manner. *Saptama ritu* is an authentic record of man's existential anguish, the anguish 'that compels a re-examination of our ideas about our destiny' ('Postscript'), but not many readers can stand, not to say appreciate, its nightmarish, almost morbid, version of reality.

S.K.M.

'SAQI', MOTI LAL (Kashmiri; b.1936) is an eminent poet, critic and research scholar. He graduated from Kashmir University and joined Government service. Shortly afterwards, he joined Radio Kashmir, and presently he is working as Assistant Editor, Encyclopaedia Kashmiriana, sponsored by the State Cultural Academy. 'Saqi' is known for his researches and recovery of the old annals and manuscripts. He has deciphered the 'shrukhs' of Nund Rishi (1377-1441), 'Leelas' of Parmanand (1791-1874), and discovered the classical works of Karam Buland (1765-1855), Swachi Kral and Shah Qalandar (d. 1750). Besides Kashmiri, 'Saqi' has written a number of articles in Hindi, English and Urdu on subjects like folklore, folk-art, crafts, architecture and literature. He has also edited the journals, *Son adab* and *Koshur akhbar*.

'Saqi' is a prolific writer and his works include: (Kashmiri language) *Kashiri luka bath* (Folk-songs of Kashmir), 5 volumes, published by State Cultural Academy, during 1964-1968; *Mudari khwab* (Sweet dreams, 1965), a collection of songs; *Parmanand*, 2 vols. (ed.) (Collective works of poet Parmanand); *Kulyati Samad Mir* (ed.) (Poetry of Samad Mir, 1973); *Gashri* (Biographies and criticism of Kashmiri poets, 1974); *Kulyat-i-Sheikh-ul-Aalam* (collection of shrukhs of Nund Rishi 1980-81); *Aanuvan* (Research, 1975); *Aan kawan* (critical essays, 1976); *Vyath chhe grazan aagray* (1977); *Mansar* (1979), a collection of poems which won him the Sahitya Akademi Award for the year 1981. In Urdu: *Kashmir mein secularism* (1966).

Ba. A.

SARAB LOH GRANTH (Punjabi) is known by two names, viz. *Mangla charan puran* (as titled by the author himself) and *Sarab Loh* (after the name of its main character). It is usually attributed to the Tenth Master, Guru Gobind Singh, but the internal evidence shows that

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this work was composed after the death of the Tenth Guru. Till recently, it was only in manuscript form, but by the efforts of Nihang Chief of 'Budha Dal' it is now available in printed form.

The work is divided into five chapters. The first four chapters form its first half and the fifth chapter, which is comparatively very lengthy, is the second half. In the first chapter of 754 stanzas, the theme concerns the defeat of gods by demons, gods rushing to goddess 'Devi' for help and the goddess' battle with the demons. The second chapter, consisting of 881 stanzas, deals with the battle of Brijnad or Veerianad. In the third chapter of 263 stanzas, is depicted the battle of Veerianad with Indra and other gods under his command. The fourth chapter deals with the fierce fighting between the demons and the gods, in which Indra is defeated and Veerianad, the commander of the demons, occupies Indrapuri. The theme of the fifth chapter pertains to the battle between the demons and Sarab Loh, who is an incarnation of Mahakal, and has come to the rescue of the gods. After a prolonged battle, Sarab Loh defeats the demons and re-establishes the kingdom of the gods.

The language of this work is mainly Braj, but many other languages have also been used extensively, and as such much of the text is not intelligible to the common reader. It is actually war poetry, and vivid scenes of battlefield are its great charm. The work seems likely to be inspired by the theme of the *Dasam Granth,* because it was the need of the hour to prepare the community for self-protection and to resist oppression forcefully.

R.S.J.

SARABHAI, BHARATI (English; b. 1912), was born in London, and came from a well-known family of Ahmedabad industrialists. She obtained her postgraduate degree from Bombay University and became the Principal of Shreyas College, Ahmedabad.

Bharati Sarabhai wrote during the troubled pre-Independence era. Her two plays, The *Well of the People* (1943) and *Two Women* (1952) reflect her response to the frustrations and aspirations of Indians during a period of transition. The first play is a record of the lives of men and women who belong to a period between the launching of Gandhiji's movement and the achievement of India's independence. *The Well of the People* records the experience of the author in the Nilgiri Hills which she visited in the summer following the Hardwar Kumbhamela in the spring of 1938. The play's plot is influenced by a simple story of an old village woman, a representative of 'dumb millions', which had appeared in the *Harijan.* Among the critics who wrote highly of the poetic style of this play was T.S. Eliot.

Bharati has also written some poems which have appeared in *The Atlantic* and *Poetry* (Chicago).

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R.M.V.R.

SARADA (Malayalam). This unfinished novel, named after its heroine, is the second of the two works of the same literary genre written by O. Chandu Menon (1847-99). It (Part I) was published in 1904, with an introduction by Kerala Varma Valiya Koil Tampuran. While the first, *Indulekha,* was aimed at the eradication of some anachronistic social customs, *Sarada* was intended to usher in an era free from litigious obsession. The former presents a world inhabited mainly by upright people while in the latter we see epitomes of crookedness and dishonesty as well. And it was *Sarada* with its deeper view of humour and satire and better plot structure that established Chandu Menon's fame as one of the foremost novelists in Malayalam once and for all.

From the very first chapter one can guess that *Sarada* is concerned with litigation and this impression gathers strength in the succeeding chapters, until it is confirmed in the last and eleventh one, in which one of the characters serves a legal notice on another.

The numerous characters in the novel are well-differentiated from one another, even more so than those in the earlier one. The reader can hardly forget the steward Kantan Menon, the serpent-eyed Varathi Pattar or the virtuous Sankara Warrier. So are the comic scenes in the lawyers' library. Another notable feature is that the author has relentlessly ridiculed self-styled lawyers, hypocritical astrologers and unabashed meddlers.

The crowd of characters representing virtues and vices and the clashes among them seem to indicate that the author had meant to reward goodness and punish wickedness. Similarly most critics agree that one Krishna Menon is the character whom the novelist had in mind as the heroine's groom. Nevertheless, none of the six who have attempted to complete the novel by writing the second part seem to have convincingly succeeded in their endeavour.

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K.S.N.

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SARADAMANGAL (Bengali) is a poem by Beharilal Chakraborty (1835-1894) who came of a priestly family of Calcutta. Well-versed in medieval and modern Bengali literature, Beharilal, by nature, was a poet whose first collection of poems *Sangit satak* (1862) came out 'still-born from the press'. This work was received with great eagerness by a few poets and thinkers, of whom Dwijendranath Tagore, the philosopher and poet and the eldest brother of Rabindranath, was foremost. After a few years came his *Saradamangal* (1879) and later as a sequel to it, *Sadher asan* (1889).

Considered the father of modern Bengali lyric, Beharilal was accepted by many eminent poets of whom Rabindranath later proved to be the most illustrious. In the 19th century Bengal a new world of ideas arose out of western and eastern thought-currents and made their appearance in Bengali literature. From the west came the modern romantic trend of English poetry which was readily accepted by those who wrote during those days either in English or in Bengali. Beharilal, essentially a product of the Indian tradition, mingled in his poems the essence of both. From the earliest tradition of the Vedic poems (Usha and Sarasvati), Upanishads, Valmiki, Kalidasa, Bhavabhuti, and from traditional Vaishnav poems, mangal kavyas (as *Saradamangal,* the title, indicates), kavi songs, shakta songs, love songs, baul songs he inherited a rich treasure of literature, and with them also came the romantic impact of Byron, Wordsworth and Shelley. Basing his imagination on the traditional Tantric Chandi kavya and shastras (especially the *Markandeya purana*), he built his *Saradamangal* centring on the Goddess of knowledge (Sarasvati), who is essentially a heroine and mother goddess combined, the source of all beauty and knowledge manifested in the universe. With a cosmic imagination, Beharilal revealed in this great poem his insight into nature, love and spirituality. Like a many-splendoured dome, his Sarasvati is sometimes the universal Mother, sometimes the deity in nature, sometimes the universal woman. She is, in fact, linked with his deepest devotion to or love of the primal source of creation. The poet remains the hero throughout the poem, playing with her in communion and separation, until it ends in a universal revelation of Sarasvati. The essence of *Saradamangal* is intensly personal, and it indicates the transition from traditional literature to the world of individualistic modern literature. In language and form this long poem or song is the fullest expression of Beharilal's genius as a romantic and mystic poet.

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Pra. G.

SARAHA (Apabhramsha; 9th c.) or Sarashapada was a Vajrayani Siddha in the great tradition of eighty-four Siddhas. Mahamahopadhyaya Haraprasad Shastri refers to several synonyms of Sarahapa, viz. Saroruhavajra, Sarojavajra, Padma, Padmavajra and Rahulabhadra. From amongst them, Saroruha and Sarojavajra are mentioned in the commentary of Saraha's dohas by Advyavjra. Sarhapada was famous as an author of dohas and charyapadas as well as the first Siddhacharya. His father is said to have been a Brahmin and his mother a Dakini. He was born in the Rajnyi city of eastern India. According to a Tibetan tradition, his birth-place is in Orissa. He is supposed to have been a great scholar of the Vedas since his childhood. He went to Madhyadesha and studied the *Tipitakas* there, embraced Buddhism and became an Acharya at Nalanda. At that time king Chandanpala ruled over eastern India.

Sarahapada was a profound Tantrika. He visited Maharashtra and performed mahamudra-yoga in association with a girl of low caste. It is said that king Ratnapala attended the performance. In response to the king's query, Sarahapada declared that he was a Brahmin but above good and evil and considerations of castes and creeds. The public condemned him but when he recited his dohas, the king is said to have become his disciple along with his five lakh followers. He is believed to have written twenty-one books, out of which sixteen were translated from Apabhramsha into Tibetan. Besides, two works in Sanskrit are also ascribed to him. All his works are available in manuscripts at Tanjore.

D.S.

SARANGI, UDAYANATH (Oriya; b, 1905), was born in a poor family at village Sippi in Cuttack district. A seasoned journalist and literary figure, he contributed to different genres of Oriya literature, his most remarkable achievements being in the field of translation and children's literature. He associated himself with the non-cooperation movement right from his student career in his village school. Since then he had been considerably impressed by the ideals of Gandhiji. He completed his school education under the guidance of eminent teachers like Pandit Gopabandhu Das and Pandit Nilakantha Das. He went to

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jail for some time when he was the chief editor of the *Samaja* during the Quit India movement of 1942.

Well versed in English, Oriya, Hindi and Bengali, he did pioneering work in the field of translation by his much acclaimed rendering of the world famous novel *Uncle Tom's Cabin* into Oriya. He is also known for his short stories which embody deep concern and sympathy for the common man. He has the unique style of writing in the spoken language of common village folk.

His efforts in the field of children's literature is significant. He has written about seventy books for children which include poems, stories, biographies, and stories of birds and animals. He has also written satires following in the foot steps of Fakir Mohan and Gopalchandra Praharaj. His autobiography is a record of the freedom movement in Orissa.

He has received several awards such as the award from the Council of Children's Literature for *Kutukutu*, the Vishnub Award (1961), and the Orissa Sahitya Academy Award (1968). He had the honour of presiding over the children's literature section of the All India Bengali Writers Conference held at Cuttack in 1964. He has also received cash awards from the government for his contribution to children's literature for such works as *Tuku mushi, Bichitra manaba, Anya graha upagraha, Kulura muluka bula, Harabhainka ghara bahuda,* and *Badudi mahasabha*. He was also elected president of the oldest literary organisation, Utkala Sahitya Samaja, in 1981.

Among his other significant works are: short-story collections: *Uneisha teialish* (1944), *Dampatya kalahe chaiba* (1945), *Mudagar moha* (1948); and his autobiography, *Gandhi maharajanka sisya* (1980).

— P.P.

SARANGTHEM BORAMANI SINGH (Manipuri), born in 1928 at Chinga Makha Chanam Pukhri Mapal, Imphal, was a leading dramatist of Manipur. He passed the Intermediate Arts examination of Gauhati University in 1951 and joined government service from which he retired voluntarily. He is a dramatist who takes great interest in folk and legendary themes. *Haorang leisang saphabi*, based on a folk theme of Manipur, was written in 1950, and won the best play award in the folk category at the National Drama Festival (New Delhi) in 1954. It won several other regional awards also, and a film was made on the same story. *Tonu Laijing Lembi*, another folk play, was composed in 1957 based on the folk story of Moirang. *Kege Lamja* (The orphan of Kege), written in 1958, is also based on the folk story of Moirang. *Lamitlon* (Tales on place names), written in 1954, is a book on the naming of places and the cultural and historical ancedotes connected with them. *Melei Leisana Nungjumpan Kadamba Leinungshi*, a book of poems, was published in 1964. *Mani pareng* (Garland of jewels) written in 1964 is a collection of the folk-tales of Manipur. *Angangi paotak wari* (Useful tales for children), written in 1964, is a collection of legends and folk-tales for children. *Shanulembi*, a folk-play, was written in 1966, which was followed by *Ching tamgi phunga wari* (Folk-tales of hills and plains), a collection of folk-tales of the different groups of people of Manipur in 1975. *Moirang sayon* (Incarnations in Moirang), a collection of the legends of the different incarnations supposed to have taken place at Moirang, was published in 1977. In the folkplays, he uses a language which is not modern, and this helps in building up the folk atmosphere in the plays.

I.R.B.S.

SARASVATI, HEM (Assamese; 13th c.), the first poet so far known to write on the Vishnu worship in Assamese, was a contemporary of king Durlabhnarayan who ruled over Kamata kingdom in the late thirteenth century.

His *Prahladcharit* is a verified account of the triumph of Prahlad, the ideal and unswerving devotee of Vishnu against his anti-Vishnu father, the demoniac Hiranya Kasipu, who employed many inhuman devices to kill his son. He had acquired great powers through a boon received from the creator after long years of penance and ultimately became a menace to men and gods. The very boon became his ruin. Hem Sarasvati's great successor Sankardev also wrote a book of verse on the same subject, but the critical favour falls for the successor in point of metrical variety, dignity of expression and devotional fervour. Sankardev faithfully recreates in Assamese verse all the details as given in *Bhagavatpuran* in which Vaishnavism in Assam is rooted. Hem Sarasvati claims that his original was *Vamanapuran*, but none of the versions extant of this Purana contains this story of devotion. Hem Sarasvati introduces Dushta Sarasvati into his account; the goddess of mischievous deeds happens to have descended from the Vedic lore. *Hara Gauri samvad*, another poem attributed to Hem Sarasvati, begins by relating briefly the fall of the demon Hiranya Kasipu and then narrates the nuptial of Shiva and Parvati. There is, however, no link between the two stories, and the Shiva-Parvati theme was most probably revised from the *Matsyapuran* which had earlier supplied Kalidasa also with materials for his famous poem. Hem Sarasvati's work wants the polish and dignity noticeable in the later Vaishnava poetry which was largely influenced by Sans-

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krit. He, however, remains at the head of the popular tradition of Assamese poetry.

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Jaj.S.

SARASWAT, RAWAT (Rajasthani; b. 1919, d.1989) was born at Churu and studied at a local school till he was eighteen. In search of new realms of experience he came to Bikaner where his genius slowly began to unfold itself. In the company of scholars at the Anup Sanskrit Library he learnt a good deal about the classics, and developed a fine sense of literary discernment. He grew into one of the highly esteemed writers of Rajasthan. He was a poet, critic, editor, historian, translator, and above all a guru to several inquisitive minds engaged in learning. Right from the start of his literary career in 1941, he had been exploring various facets of the culture, history, and literature of Rajasthan. Hardly is there any area of Rajasthani literature, ancient or modern, which he has not touched in his writings.

Saraswat has written in Rajasthani, English and Hindi with commendable ease and confidence. He has edited some old Rajathani texts, such as *Mahadeo Parvati ri veli, Dalpat vilas, Dingal geet, Chandayan*. Besides, he has edited a few modern anthologies of poetry and fiction. His well-known anthologies are *Aaj ra kavi, Aaj ri Rajasthani kahaniyan, Aaj ri kavitayen, Aaj ra kahanikar, Prachin Rajasthani kavi, Dingal geet, Prabandh parijat, Lakhan, Jankavi Ustad, Rajasthani sahityakar parichaya kosh* (I & II), *Rajasthan ke kavi* (II).

His original works in the field of research and history are: *Mina itihas, Durasa Adha, Prithviraj Rathod, Identity of Rawals, Contribution of Rajasthani Writers towards Indian National Freedom* and *Maharaja Jaswant Singh*. Also, he has translated *Jafarnamo*, a historical letter written to Aurangzeb by Guru Govind Singh, and *Bansari* of Tagore into Rajasthani. He was the founder-editor of *Maruvani* (1953), a journal through which he revived interest in the language and literature of Rajasthan and helped prepare a new generation of writers and scholars.

I.K.S.

SARASWATI AMMA, K. (Malayalam; b. 1919, d. 1975) was a prominent short story writer who effectively gave vent to the feelings and aspirations of women. She was born at Kunnappuzha in Trivandrum as the daughter of Padmanabha Pillai and Kartyayani Amma and was educated in the various schools there. Later she took her Bachelor's degree. For a short period she worked as a teacher and then served the Local Fund Audit Department of the state till her retirement.

Her first book *Premabhajanam* (1944) is a novelette. She has also written a drama called *Devaduti* (An angel). Her other books are mainly collections of short stories published from time to time. Born in a typical orthodox Nair family of Kerala, she was nurtured in a social set up that gave little freedom to women. Her stories give an insight into the workings of the mind of the educated women of her time and the vexations they face in the conditions prevailing then. The plight of working women and the chauvinistic attitude of man who seeks to control their fortunes are painted in deep colours. She had a personal knowledge of the pressures to which her colleagues were subjected. Man's domination over women made her indignant and prompted her to raise her voice in protest. This feature has won for her an important place among the short story writers of her period.

Most of her stories bear the stamp of her hatred towards men. Her collections like *Kizhjivanakkari* (A lady subordinate), *Premaparikshanam* (Test of love), *Strijanmam* (Life of women), *Kanatha mathil* (A thick wall), *Pen buddhi* (Wit of women) and *Vivahasammanam* (Gift for marriage) bear ample testimony to her critical, and to a certain extent, biased attitude to men. Her favourite theme was that of the emancipation of women from the tyranny of man.

N.P.U.

SARASWATI DEVI, ILLINDALA (Telugu; b. 1918) is a litterateur and renowned social worker. She started the Andhra Yuvati Mandali, a women's educational and social organization in 1936, and acted as a member of the Film Award Committee (both Central and State). She was a nominated member of the State Legislative Council (1958-66). In appreciation of her services to literature she was honoured in 1964 with the Grihalakshmi Sanstha Gold Bangle Award. The Andhra Pradesh Sahitya Akademi too honoured her with the best woman writer award in 1974. Her collection of short stories, entitled *Swarnakamalalu*, received the Sahitya Akademi Award in 1982.

Saraswati Devi has more than forty titles to her credit, covering the fields of essay, biography, drama, novel and story. Her works are known for their chaste and lively language. She handled literature as a powerful weapon to uphold ethical and cultural values. *Swarnakamalalu* is significant for its depiction of the multiplicity of

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human experience, insight into personal relationships, progressive outlook and engrossing style.

P.S.M.

SARASWATICHANDRA (Gujarati), a novel in four parts by Govardhanram Tripathi, appeared between 1887 and 1901—a period of fifteen years. The publication of the first part in 1887 was something of an event in a language in which prose had yet to develop. This work with its rich variety of prose cadences set a standard which the later writers tried to achieve with only varying degrees of success. Among its many thematic strands is a concern, a quest, for the 'Indianness' of our cultural heritage as shaped by history in the criss-cross of different ideologies. The novelist's vision of life as embodied here is a blend of Hindu spiritualism, western intellectualism, and an all-embracing concept of duty. As a creator, Govardhanram has filled his vast canvas of some 2500 pages with a living world of characters.

Structurally, the first part of *Saraswatichandra* is about the administration of Buddhidhan, the second about Gunasundari's family life, the third about the politics in Ratnanagari, and the fourth about the consciousness of Saraswatichandra, the hero. All social, political and religious reflections are, in the main, concentrated in the last part.

The novel begins with the hero's arrival in Suvarnapur and his meeting with Kumud, wife of Pramadadhan who is the son of Buddhidhan (Diwan of Suvarnapur). Hence we have at the beginning of the novel an account of politics and intrigues in Suvarnapur under the administration of Buddhidhan. At the end of the first part of the novel Kumud leaves Suvarnapur to visit her parents. The second part of the novel thus introduces us to her family. As Kumud's father is a Diwan in the state of Ratnanagari, the third part is about that state. The last part ties up the different strands of the novel, and Kumud, supposed to have been lost, is reunited with Saraswatichandra in the monastery of Vishnudas.

Basically a love story, Govardhanram is concerned with depicting the process of refinement of the feelings of lovers. They must experience life in all its broad spectrum and be ultimately freed from desire. They must also have a glimpse of the destiny of the nation; the 'Kalyangram' project - a welfare township in part IV - serves that thematic purpose. One can see how Govardhanram combines his ideal of reuniciation with the concept of action. The love for the beloved is transformed into love for humanity. The process of the refinement of love and the quest for Indianness run parallel.

The size of *Saraswatichandra* has always raised questions about the form-content relationship. Anandshankar Dhruva, for instance, describes the novel as a 'purana'; Vishwanath Bhatt calls it an 'epic in prose'; and Dolarrai Mankad, following the Sanskrit critics, regards it as 'Sakalakatha'. Ramanarayan Pathak, commenting on the form and structure of *Saraswatichandra*, observes that the looseness of the novel does not detract from its aesthetic beauty. The novel is a mighty river in which many channels get commingled—the stories of Buddhidhan, Gunasundari, Ratnanagari, Sundargiri are all subsumed in its flow. For Umashankar, the novel is 'the poem of the Age' written in prose.

It is quite likely that Govardhanram had seen Goethe's *Wilhelm Meister*. Carlyle, in a preface to that novel, quoted Schlegel: 'To judge of this book, new and peculiar as it is—and only to be understood and learned from iiself—by our common notion of the novel, a notion pieced together and produced out of custom and belief - is as if a child should gaze at the moon and stars, and insist on packing them into his toy-box. Unhappily, most of us have boxes, and some of them are very small!'

It is quite natural that an epic novel like *Saraswatichandra* should be written around a large number of characters and incidents and that many of them should reflect contemporary life and even recall some real incidents and real men and women. There were, perhaps, living models for the characters of Buddhidhan (Diwan Shamaldas of Bhavnagar), Vishnudas (Santaram Maharaj of Nadiad), Gunasundari (the author's wife, Lalitagauri), and Alakakishori (Shamaladas's daughter, Anupkunvarba). It is also believed that the character of the hero is a self-portrait. In one of the notes in 1893 (Scrapbooks), Govardhanram himself shows his indebtedness to his models—uncle, father, mother, wife, etc.—but he has the integrity of a creative artist and points out that the characters in a novel go beyond the contours and profiles of the 'living models'; they acquire a certain creative originality. A work of art is never the sum total of incorporated qualities: the writer's imagination blends and shapes the different elements in order to make a character impersonal and pulsating with a life of his own.

The characters in *Saraswatichandra* are individuals, not types, though the naming of them is somewhat in the old tradition. Such names as Dushtaray, Shatharay, Buddhidhana, etc. are evocative of virtues and vices, but they are not wholly built around them. The characters of Saraswatichandra, Kumud, Kusum, Gunasundari, Chandrakant, Tarangshankar and many other have a living reality. The canvas is vast as in the *Mahabharata* and the *Ramayana*. The novelist draws his characters from all

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walks of life, from the highest to the lowest and peoples the world of *Saraswatichandra* with kings, ministers, British officers, Indian officials, sadhus, journalists, clerks, businessmen, dacoits, patriots and anglophiles. He portrays the society not only as he sees it, but as it should ideally be.

Critics never tire of discussing the ending of *Saraswatichandra*, which raises three points: (1) Why was Kumud not married to Saraswatichandra? (2) Why should Kusum offer to marry Saraswatichandra? (3) Even if Kusum offered to marry Saraswatichandra, why should he be willing to marry her when he was in love with Kumud? To these questions it would be too simplistic to offer a ready-made answer. As for Kumud, it can perhaps be said that her inner development does not point towards marriage. She has transcended desire and attained a kind of 'divinity of tears'.

The ending of a great work of art is the natural outcome of the portrayal of characters and incidents and the tone adopted by the writer. There is enough internal evidence, especially in the last part of the novel, to rule out Kumud's marriage. Govardhanram did not regard marriage as the fulfilment of life or as indispensable for the realisation of the potential of life, but he admits the role of love in achieving this potential. And he believed in the refinement of love, in purging it of the dross of desire. The ending of *Saraswatichandra* thus emphasises a continual process of refinement and progressive renunciation centred round the ideal of duty.

The conflict in the characters is both internal and external, but the conflict with the prevalent customs and dogmas of the Hindu society provides an additional dimension. The characters do not show typical Hindu reactions. The characters of Buddhidhan and Vidyachatur, in particular, transcend the narrow bounds of Hinduism, and Saraswatichandra himself represents some elements in the character of Hamlet. And the women characters in the novel are, in the main, drawn with great sensitivity. The minor characters, too, have a life and individuality of their own.

The criticism that reflective passages in the novel impede the flow of the narrative is too sweeping a generalisation. Govardhanram is a conscious artist, and reflection in *Saraswatichandra* is one of the major thematic concerns. Moreover, reflection is seldom presented as an unassimilated chunk in the narrative. There is usually some context, some occasion in a given situation, that calls for reflection.

Govardhanram's treatment of the problems of the Indian family is especially noteworthy. While his characters are not types, the families are typical and realistically depicted. The author's aim seems to focus our attention on the problem of harmony in a Hindu family. In fact, his treatment of home, family, state and religion is in terms of the process of evolution. He puts forth his conception of 'lakshya' (perceptible) and 'alakshya' (imperceptible), and judges the issues as they arise in life. The synthesis is meant to harmonize his ideals of duty and practical asceticism.

About Govindram's narrative powers, there can be no doubt: the very first chapter of *Saraswatichandra* is a *tour de force*. The novelist combines a figurative style with narrative simplicity, alternating long-drawn periods with brief, telling statements. One could, perhaps, see the influence of Bana and Burke on his style. He has a fine ear for the rhythm of prose, and a variety of prose cadences that are possible have been effectively used. The diction is a happy blend of Sanskrit words, and words borrowed from English; when grafted on the staple form of spoken Gujarati, this blend makes for an enchanting fabric. And interwoven in this fabric, we have original poems as well as some translated ones—a factor that may have contributed to the novel's popularity.

In spite of Govardhanram's preoccupation with the contemporary problems of petty princely states (which he predicted would be merged with the Indian Union one day), the British rule (for which he had great admiration), the pressures on the social system brought on by contact with the west, and the changes taking place in the Hindu family system, it would be a mistake to think of *Saraswatichandra* as merely a period novel. The contemporary issues are assimilated in larger ideological patterns which have a permanent human value. The central issue in the novel is essentially human love and its evolution, love that ultimately transcends despair and tragic consciousness and ends in a calm of mind that passes understanding.

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Ra.J.

'SARATHI', O.P. SHARMA (Dogri; b.1933), a prolific writer, was born at the village Amb near Jammu. He started his career as an artist and held two one-man exhibitions of his paintings in 1962 and 1964. His literary career started with the publication of his lyrics, short stories and novels in the late sixties. His first collection of short stories in Hindi was published in 1965 under the title *Umren*, which was followed by another collection in

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Urdu, entitled *Lakeeren*. But it was his collection of short stories in Dogri, entitled *Sukka barood* (1971), which brought him into the limelight. This was followed by another collection, *Lok gai lok* (1971). His short stories portray the tensions of modern life in the cities and the resultant complex situations faced by the 'man of today'. His stories and novels also dilate upon the erosion of moral values caused by the onslaughts of modern life and its pulls in opposite directions.

'Sarathi's other works include: Poetry: *Tandan* (The threads, 1971), *Partan* (1974); Novels: *Treh samunder di* (Thirst of the sea, 1978), a romantic novel, *Nanga Rukh* (Naked tree, 1978), a non-conventional novelette awarded by Sahitya Akademi in 1979, (this was translated into Hindi by Ashok Jerath with the same title and into English by Shivanath titled as *Churning of the city*), *Makaan* (The house, 1979), *Resham de keede* (The silkworms, 1979), *Pathar te rang* (The stones and the shades, 1981).

As.J

SARDAR, GANGADHAR BALKRISHNA (Marathi; b.1908) did his M.A from Bombay University in 1934. He remained unemployed up to 1940, and studied the works of Marathi saint-poets, Mahatma Gandhi and Karl Marx extensively.

He joined the S.N.D.T. College for Women at Pune in 1941 as Lecturer in Marathi. He retired in 1968 as Head of the Marathi Department of the S.N.D.T Women's University. *The G.B. Sardar Felicitation Volume*, edited by B.S. Bhange, was published in 1968. Sardar is known as a distinguished orator, an authority on saint-poets, and a social thinker of high order. His books were well received by the critics. They are *Arvacheen gadyachi purva-peethika 1800 to 1874*, *Maharastrache upekshit mankari*, *Santavangamayachi samajik phalashruti* (translated into English by Kumud Mehta as *Saint poets of Maharashtra: Their Impact on Society*, 1969), *Sant-sahityachi samajik and rajkeeya kamgiri* (Lad Memorial Lecture, pub. 1965), *Jnaneshwaranchi jeevan nishtha* (1971), *Nyayamurti Ranade-pranit samajik sudharanechi tatva mimansa* (1973), *Agarkarancha samajik tatvavichar* and *Mahatma Phule: vichar and karya* (1981). His select articles are edited by Nirmalkumar Phadkule as *Pra-bodhanatil paul-khuna* (1978) and *Dharma ani samaj parivartan* (1982). Sardar has also the following edited works to his credit: *Maharashtra jeevan: parampara, pragati ani samasya*, Vols. I and II (1960), *Sankraman kalache avhan* (1966), *Tukaram darshan* (1968), *Ramdas darshan* (1972) and *Eknath darshan* (1978).

About sixty articles written by him on social and literary problems were published from 1930 to 1980 in various periodicals.

In 1978, he chaired the Dalit Sahitya Sammelan, held in Bombay, and was elected President of the 54th session of the All India Marathi Literary conference, held at Barsi in 1980.

Sardar sincerely believed in the social commitment of the writer, and firmly held that literature, though the product of an individual, achieves greatness by its impact on society. He felt that literature should try to do away with the dominance of tradition and the hierarchy in castes and creeds. It should help to foster in people a sense of social commitment. He lent full support to the movement of 'Dalit Sahitya', the literature of the downtrodden.

H.V.I.

SARDESSAI, LAKSHMANARAO (Marathi/Konkani; b.1904), a short story writer and essayist, was born at Savoi-veram, Goa. He started writing in Marathi in 1922 for the weekly *Bharat* under the pen-name 'Soumitra' and contributed regularly in Portuguese and Marathi to *Hindu, O Heraldo, Prakash, Kesari*, etc. He founded Collegio Indiano in Mapusa (Goa) in 1927 and was Director of Collegio Almeida, Ponda (1930-40). From 1929, he started writing short stories for Marathi magazines like *Yashvant* and *Ratnakar* and won a prize in a contest organised by *Yashvant* in 1930 for his story 'Mohini'. He published his first collection of short stories in Marathi, entitled *Kalpavrikshachya chhayent* (Under the coconut tree, 1934). The book was acclaimed as a significant contribution to Marathi literature, and its author came to be known as a pioneer of regional literature in Marathi. The stories have for their backdrop the charming landscape of Goa with its coconut, areca and mango groves, temples and churches, golden beaches and limpid rivers, and throw vivid light on the life of the Goans, both Hindus and Christians, with their zest for life and love of beauty.

The same traits may be discerned in the collections that followed: *Sagarachya lata* (Waves of the sea). *Vadllantli nauka* (The ship in the tempest), *Dhasallele buruz* (Ramparts in ruins), *Aniteche divya* (Anita's ordeal), *Sounsarantil amrit* (The nectar of family life), *Soneri un* (Golden sunshine) and *Nivara* (Shelter). His only novel in Marathi, *Mandavi tu atlis* (Mandavi, you are dried up) poignantly depicts the degradation of the Goans under the Portuguese regime, and expresses his sorrow at their plight, hinting at an end to their suffering through Hindu-Christian unity. He participated in the Liberation Movement of Goa and was one of the founders of

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National Congress, Goa. He offered Satyagraha (1946) and suffered imprisonment for a month, and in 1947 again for one year. In 1949, he settled down in Bombay and wrote extensively for Marathi magazines and also for the Radio. His short stories underwent a change, ceasing to be regional and covered a wider variety of themes and expressed newer moods. He obtained the first prize for his Marathi story 'Mohar' (Gold coin) in the short-story competition organized by the *New York Herald Tribune* (1951).

In 1959, Sardessai went to Delhi where he worked as Chief of the Konkani-Portuguese Unit (External services) of AIR, until 1963. He was the recipient of the Gold Medal instituted by Gomantak Sahitya Sammelan (1966). In 1977, he presided over the 15th Gomantak Marathi Literary Conference. He has translated into Marathi several Portuguese and French short stories. *Jagavegala*, his translation of Albert Camus' *L'Etranger*, received the Maharashtra Government Award. He also translated Francisco Luis Gomes' Portuguese novel *Os Bharhamannas* as *Brahmann* (1977). Though famous mostly for his regional short stories, his story-telling has undergone further metamorphosis since 1934. His recent stories such as 'Lal kanta' (The red needle) and 'Pazhar' (Outburst of feelings) show greater concern for fundamental problems of life and display an introspective mood and are frankly autobiographical. Influenced by Maupassant, he displays a sureness of technique and a sense of concision. His descriptions of nature are neither too florid nor too elaborate; his portraits are intensely life-like and hardly overcharged. Though his stories have a telling unity of effect, he rarely aims at surprising the reader. He can also retell an old legend with great success as seen in short stories like 'Saffa Masjid' 'Devichi murti' (Image of goddess) and 'Gharannyachi talvar' (The family sword).

Though he started writing in Konkani only since 1950, his contribution is quite significant—a number of essays, articles, playlets and poems. He is inimitable in portraits of Goan types like 'Render' (Toddy tapper); 'Poder' (Baker) and 'Bhagat' (Village temple-priest). He uses a language which is delightfully idiomatic and revives the old world flavour of the people and things he describes. He has also tried his hand at criticism and published a pioneering work in *Kathashilpa* (The craft of short story, 1977). During the International Year for Children (1979) he published *Ramgyali Vaghabhoundi* (Ramgo's tiger hunt) and *Papdam kavllyo* (Bunches of pappad) for children. His *Khabri kaim karmanchyo, kaim varmanchyo* (About myself, my deeds, my desires) won the Sahitya Akademi Award (1982).

D.K.S.

SARDESSAI, MANOHARRAI (Konkani; b. 1925), eminent poet, essayist and critic, was born at Panjim (Goa). He did his M.A. in French and Marathi in 1949 from the University of Bombay (1949), and started his career as a lecturer in French. He contributed articles, short stories and poems in Marathi to a number of periodicals such as *Abhiruchi*, *Manohar*, *Kirloskar*, and *Navayug*, and edited a Konkani magazine *Sad*. He went to France in 1952 and earned his Doctorate in French on 'The Image of India in France' from Sorbonne University in 1958. On his return to India, he worked with All India Radio, Delhi. He published and staged a dance-drama in verse, 'Aiz re dholar padli badi' (The drums are beating, 1961), dealing with Kansa's death at the hands of Krishna, containing indirect references to Portuguese tyranny in Goa. Then followed *Gomyam tujya mogakhatir* (For the sake of your love, oh Goa, 1961), a collection of poems written mostly in France and expressing a sense of nostalgia for the home land. After Goa's liberation in 1961, he presided over the eighth Konkani Conference (Margao, 1962), and gave a new direction to the Konkani movement with his historic presidential address: 'Konkani bhas amchi mai amchi bhas amkam zai' (Konkani language is our mother and we certainly want our mother, 1962). He was President of the Konkani Bhasha Mandal, Goa (1964-67), and edited Konkani language text-books. *Zayat zage* (Arise, awake, 1964) is a collection of his socialistic poems. *Jaya punya bhu jaya Bharata* (Long live holy India, 1965) is a small volume of his patriotic songs. *Bebyanche kazar* (Marriage of frogs, 1965) made him extremely popular with the children. He was elected 'Prince of Poets' (Kaviraj) in 1966 and awarded the first prize for patriotic songs in Konkani by All India Radio. *Ramgeeta* (1968) contains lyrics on the life of Shri Rama and were successfully set to music. *Zayo-zuyo* (Jasmine flowers, 1970) are short poems condensed in their form and profound in their content, which won the Goa Kala Academy Prize, 1973. The book was highly acclaimed. *Smuggle* (1975) is a collection of three one-act plays marked by literary merit, and *Pissollim* (Butterflies, 1978), the winner of the Sahitya Akademi Award, is in the same mould as *Zayo zuyo*. They are short poems, varied in form and content. Along with the vein of melancholy, there is a satirical vein, at times bordering on cynicism. *Bhangarachi kurad* (The golden axe, 1979), a narrative poem, and *Mankulim gitam* (Tiny songs, 1982), are some of his more recent books for children. Manoharrai has been a formidable crusader and propagandist, who has worked for the recognition and development of Konkani through his poetry. He wrote innumerable pamphlets in Konkani and English to achieve that end. In the process, he wrote some memorable long satirical poems such as *Hi lok shay* (This democracy) and *Aido poll* (The opinion poll is here). The latter, with many

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other inspiring poems during the historic opinion poll, inspired people to vote against Goa's merger with Maharashtra. *Kandid* is an excellent translation of Voltaire's French classic *Candide*. He is basically a scholar which is evident from several prefaces he has written to books over the last twenty years. A simple language replete with powerful imagery, and a lucid style suitable to themes drawn from familiar life make Manoharrai a major poet in Konkani.

D.K.S.

SARKAR, AKSHAYCHANDRA (Bengali; b. 1846; d. 1917), editor and author, was born at Chinsura. He passed the B.A. examination in 1867 and did his B.L. in 1868. He practised law first at Behrampur and later at Chinsura. He regularly contributed to *Bangadarsan* edited by Bankimchandra. His article 'Uddipana' was published in the first issue (April 1872) of *Bangadarsan*. Bankimchandra wrote about Akshaychandra in a letter to his friend immediately before the publication of the article; I have got a lot of contributors, who have promised to write and can write. In Dinabandhu, Hemchandra, Krishnakamal Bhattacharya, Taraprasad Chatterjee and a young man whom you don't know, but whose intellectual life, I think, I have greatly influenced, for good or for evil, and whose inherent gifts presage something great for him in future. His name is Akkhay Sarkar.' Bankimchandra included two essays of Akshaychandra, 'Chandraloke' and 'Mashak' in his own *Kamalakanter daptar*. Akshaychandra reviewed many books and journals for *Bangadarsan*, and published the weekly magazine *Sadharani* from Chinsura in 1873. Bankimchandra, Rabindranath, Hemchandra, Nabinchandra and Akshaychandra himself wrote for this magazine. He was Vice-president of Bangiya Sahitya Parisad and Joint Deputy Secretary of Indian Association. He was the general President of the sixth Bangiya Sahitya Sammelan which was held in Chittagong. His literary works include : *Sikshanabiser padya* (1874), *Samaj samalochana* (1874), *Gocharaner mat* (1880). *Hate hate phal* (1882), *Sankhipta Ramayana* (1882), *Alochana* (1882), *Sanatani* (1911), *Kabi Hemchandra* (1912), *Moti Kumari* (1917), *Mahapuja* (1921) *Rupak Orahasya* (1923), *Sahitya sadhana* (1923).

BIBLIOGRAPHY: Amitrasudan Bhattacharya, *Bankimchandra Bangadarsan* (Calcutta, 1971); Brajendranath Banerjee, *Sahitya sadhak Charitmala*, No. (4th ed., Calcutta, 1956).

Am.B.

SARKAR, BENOY KUMAR (Bengali; b. 1887, d. 1949), a renowned teacher and sociologist, was born at Malda. After passing the Entrance Examination from the Malda Zilla school he came to Calcutta for his college education. He passed his B.A. examination, standing first amongst the honours candidates, from the University of Calcutta, and secured the Eshan scholarship. But under the impact of the Swadeshi movement he boycotted the University as a protest against the Carlyle circular which had prohibited the students from chanting 'Vandemataram'. As a result of their agitation, a National Council of Education was set up, which established a national college and several national schools. Benoy Kumar, with Rabindranarayan Ghose and Radha Kumud Mukherjee, joined the Council as a teacher. He had already come under the benign influence of Professor Satis Chandra Mukherjee, a philosopher and founder of the Dawn society. As a teacher for the National Council, Benoy Kumar wrote such books as *Banga nabajuger nabashiksha* (1907), *Siksha vijnaner bhumika* (1910), *Bhasa siksha* (1910) and *Siksha samalochana* (1912).

The Swadeshi Movement gradually ebbed down. Benoy Kumar had already appeared at the M.A. examination in 1909, and in 1914 he went abroad and toured different parts of the continent. He came back to the country in 1924 and joined the University of Calcutta as a teacher. He also edited a monthly journal, *Arthik jagat*, for reviewing the economic problems of the country. He wrote several books in English and Bengali. Some of his well-known Bengali works are *Nigrojatir karmaveer* (Great men of action among the Negroes), *Vartaman jagat* (Modern world) in 13 volumes, *Dhana doulater rupantar* (Metamorphosis of wealth and property) and *China sabhyatar A.A.Ka.Kha* (A.B.C. of Chinese civilisation).

He also translated into Bengali the *Origin of Family and Property* by Frederich Engels. The titles of some of his important writings in English are: *Science of History and the Hope of Mankind, Creative India, Hindu Achievement in Exact Sciences, Political Theories and Institutions of the Hindus, The Futurism of Young Asia, Sociology of Young Asia, Positive Background of Hindu Sociology, Sociology of Races, Cultures, and Human Progress*, and *Villages and Towns in Social Pattern*.

Sarkar was estemed highly by his contemporaries for his style and thought which bore the mark of his strong personality. The message of the Swadeshi never died for him. A staunch nationalist, he was at the same time a dreamer for the Asian unity.

Sur. Mo.

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SARKAR, JADUNATH (Bengali; b. 1870, d. 1958), eminent historian and educationist, was born at Karachmaria in the district of Rajashahi, now in Bangladesh. After a brilliant academic career he passed his M.A. examination in English (1892) from Calcutta University, securing the highest position in the first division. Later, he worked as Professor of English and History at different colleges in Calcutta. He secured the much coveted Premchand Roychand Scholarship from Calcutta University in 1898. Thereafter, he served Presidency College (Calcutta), Patna College, and Ravenshaw College (Cuttack) from 1898 to 1926, and for a short spell of two years, on deputation, as Head of the History Department, Banaras Hindu University. In 1919 he was promoted to the Indian Education Service. On retirement from government service he was appointed Vice-Chancellor of Calcutta University in 1926.

Jadunath had been a keen student of history since his boyhood. Although appointed as Professor of English in different colleges, he maintained his love of history. He mastered the Persian and Marathi languages and collected manuscripts and documents from various parts of India, visiting several places for this purpose. After years of hard labour and study he published his *History of Aurangzeb* (1912-24) in 5 vols. It was followed by the *Fall of the Mughal Empire* (1932-50) in 4 vols. He also wrote several authentic works on Shivaji—*Shivaji and His Times* (1919), *House of Shivaji* (1940), and *Shivaji, a Study in Leadership* (1950).

Through the above works and many others Jadunath in his lifetime came to be known widely as an authority on the history of the Mughal empire since Aurangzeb until its decline as also on the rise of the Marathas. Jadunath contributed four chapters to the *Cambridge History of India* (Vol. IV. 1937). He edited the *History of Bengal* (Muslim period), Vol.II (1942), published by the Dacca University. Jadunath translated and edited several Persian texts and documents. His other works in English include *India Through the Ages* (1928),*Chaitanya* (1913), *Economics of British India* (1909) and *Military History of India* (1960). Jadunath, a leading historian of his time, had to publish out of necessity most of his works in English. Nonetheless his love of Bengali literature appears in ample evidence in his numerous articles, about two hundred, contributed to various Bengali periodicals. He was intimately associated with the Bangiya Sahitya Parishad and served as its President for a long time.

Jadunath was variously honoured by his countrymen and the government. He was made a Companion of the Order the Indian Empire in 1926, and a Knighthood was conferred upon him in 1929.

His works in Bengali include *Shivaji* (Calcutta, 1929) and *Maratha jatir vikas* (Calcutta, 1936).

BIBLIOGRAPHY: Sahitya sadhak charitmala, No. 120 (Calcutta, 1982) and *Bengal Past and Present, Sir Jadunath Centenary Issue* (Calcutta, 1970).

G.S.

SARKAR, JOGINDRANATH (Bengali; b. 1866, d. 1937) was born at Joynagar in 24 Paraganas, West Bengal. He matriculated from Deoghar High School, and was admitted to college in Calcutta for higher studies but had to leave them incomplete and take a teaching post at City School (1891). He wrote for children's magazines. The publication of his *Hasi o khela* (1891) ushered in a new trend in juvenile literature. Rabindranath Tagore hailed the book as the first Bengali text for children that combined instruction with entertainment. Afterwards he published book after book, not always his own, but collections from other talented authors also.

He gave up teaching and established his publishing firm, City Book Society (1896), which produced excellent illustrated books for children, and is still operating. Himself a talented author, he is even better known as an influential editor. He never acquired wealth and died in modest circumstances in 1937.

His works include, besides *Hasi o khela: Chhabi o galpa* (1891), *Chhada o chhabi* (1896), *Ranga chhabi* (1896), *Hasi khushi* (1897), *Khelar sathi* (1898), *Khukumonir chhada* (1899), *Khelar gan* (1899), *Pashu pakhi* (1911), *Hasirashi* (1921), *Hijibiji* (1927), *Majar galpa* (1921), *Chhada o pada* (1921), *Chhotoder Ramayana* (1925), *Chhotoder Mahabharata* (1926), *Janoarer kanda* (1927), and *Bone jangale* (1928).

These are stories, folk-tales, nursery rhymes, jungle tales, etc. of great interest to children.

BIBLIOGRAPHY: Khagendranath Mitra, *Shatabdir shishu sahitya* (1958); Lila Majumdar, *Jogindranath Sarkar* (1967); *Alor phulki*, (1980); *Bharat kosh*, Vol. 5 (Bangiya Sahitya Parishad); *Sahitya sadhak charitmala*, Vol. 10 (Bangiya Sahitya Parishad).

L.M.

SARKAR, NARAHARI (Bengali; 16th c.) was a Vaishnava leader of the sixteenth century. He came from Srikhanda, now in the district of Burdwan, West Bengal. His father Narayandasa and elder brother, Mukunda, were physicians by profession and served under sultans Ruknuddin Barbak Shah, (1459-76) and Alauddin Husain Shah (1493-1519) respectively. Narahari, Mukunda and

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Raghunandana (Mukund's son) were close associates of Chaitanya. Narahari propagated a doctrine of Vaishnavism, which differs to a great extent from the doctrines preached by others. The doctrine of Narahari is known as Gaurangavad. According to it, Chaitanya behaved exactly like Krishna in all respects. Even the role of Nagara (lover) was not spared by him. Lochan Das, the writer of *Chaitanyamangala*, was Narahari's disciple and followed the doctrine of Gauranagavada in his book. It is written in Ramagopal Das's *Shakhanirnay*, a work of the seventeenth century, that Lochan was so much devoted to his preceptor that oncse, to clear the debts of Narahari, he sold himself to the Portuguese and collected the necessary fees.

Narahari Sarkar was a first rate writer of Vaishnava padas. It is said that he at first wrote on Krishna but, after the advent of Chaitanya, began to write only on the latter. A few lines from one of his padas are quoted below:

Gauranga thekila pake,
Bhaver abeshe Radha Radha beli dake
Suradhurni dekhi pahu yamunar bhane,
Phulaban dekhi Vrindavan pada mane.

Unfortunately, most of the padas of Narahari Sarkar have got mixed up with those written by Narahari Chakravarti, a poet of the eighteenth century.

BIBLIOGRAPHY: Asit Kumar Bandyopadhyay, *Bangla sahityer itivritta* (Vol. II); Bimanbehari Majumdar, *Shodash shatabdir padavali sahitya* (1961); Sukumar Sen, *Bangla sahityer itihas*, (Vol. I)

Su.M.

SARKAR, PRAFULLA KUMAR (Bengali; b. 1884, d. 1944), eminent journalist and founder editor of the influential Bengali daily *Ananda bazar patrika*, was born in a middle-class family at Kumarkhali, near Kustia, now in Bangladesh. He passed the Entrance examination from Pabna Zilla School in 1901 and graduated from the University of Calcutta in 1905. He was awarded the 'Bankim Medal' for securing the highest marks in Bengali. He passed the Bachelor of Law examination in 1908.

Nationalist Prafulla Kumar could not keep himself away from the Banga-bhanga Andolan (the movement to resist the partition of Bengal), which brought him close to Satishchandra Mukherjee, one of the pioneers of the Movement, the founder of the Dawn Society, and an architect of the National Council of Education, Bengal.

In 1908, Prafulla Kumar joined the Bar at Faridpur and a year later, the Bar at Daltonganj, Bihar. He left the job and served the Dhenkanal State in Orissa successively as resident tutor to the royal family, as Assistant Dewan and finally as Dewan. In December 1921 he returned to Calcutta and joined the *Amrita bazar patrika* as Assistant Editor but served only for a few months. He was to take over shortly as the founder editor of the new daily *Ananda bazar patrika* on 13 March 1922.

On 9 September 1922, Sarkar published in the *Patrika* a life-sketch and an editorial on Jatindranath Mukherjee, an illustrious revolutionary, popularly known as Bagha Jatin. As a result, he was arrested and had to remain in prison for two months as an under-trial prisoner. He took over the editorship of the *Patrika* again in 1941 when his friend and colleague Satyendranath Majumdar retired as its editor, and continued until his death in 1944.

Sarkar's contribution to Bengali literature is quite substantial. His writings appeared first in the *Bhandar*, a Bengali periodical edited by Rabindranath Tagore. He was a regular contributor to *Bangadarshan, Sahitya* and *Narayan* which were edited by Tagore, Sureshchandra Samajpati and Deshbandhu Chittaranjan Das.

His novels include *Anagata* (1928), *Balir bandh* (1934), *Lokaranya, Bhrasta-lagna* (1951) and *Bidyut lekha*. He wrote a biography of *Sri Gauranga* (1933) and translated into Bengali the *Autobiography of Sir P.C. Ray*. His anxiety about the future of the nation and his keen interest in the socio-cultural life of the people have been nicely expressed in his *Kshayishnu Hindu* and *Jatiya andolane Rabindranath* (1945).

Prafulla Kumar was associated with a number of literary and cultural organisations in Bengal. He was elected President of the Indian Jounalists' Association in 1942. He was greatly influenced by the Bengali renaissance of the 19th century whose values he cherished in life and which he tried to keep up for the future generations.

Tu.M.

SARMA, ARUN (Assamese; b. 1933), playwright and actor, was born in the village of Halem, district Darrang. Having passed the Matriculation examination from the local Secondary school, he graduated from Cotton College, Gauhati. His father Tilak Chandra Sarma encouraged the budding dramatist in his intial attempts at the dramatic art. After graduation he served for two years as a teacher in a Secondary school after which he was inducted into the Gauhati centre of the All India Radio.

Sarma has so far published seven plays, viz. *Jinti* (1962), *Urukha paja* (Leaking cottage, (1964), *Purusa*

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(The menfolk, 1964), *Nibaran Bhattacharya* (1967), *Kukurnmechia manuh* (The wolf man), *Ahar* (Food, 1978) and *Buranji-path* (Lessons of history, 1980). Sarma has the distinction of receiving prizes twice in the All India drama competitions. Of his first two plays written in conventional technique, the first one deals with the problems of love between a hill girl and a youth of the plain which ends in a tragic note, and the second one depicts poverty in all its nakedness. The playwright changes his conventional technique in the next play *Purusa*, where through the medium of a circus party he shows the man-woman relation in which the woman dominates and commands, like a ring leader in a circus, driving the man to exasperation so that he commits murder in order to free himself from the soul-killing stranglehold of the woman. *Nibaran Bhattacharya* portrays the tragedy and frustration of a dramatist in a society indifferent to the artist's life and his mission. *Ahar* adopts the technique of the Absurd drama introduced by Beckett and Ionesco, and shows the relationship of a woman with different persons as a beloved girl, a wife, a mother, and a prostitute, in different circumstances. *Buranji-path* deals with the rise and fall of a family in three generations. In *Kukurnechia manush* he dramatises the story of the wolf-boy Ramu in a different context with a different purpose. Exploitation of minorities is the main theme of the play. Sarma visited the United Kindom in 1969 to study the recent trends of drama and dramatic productions. He appears to be considerably influenced by Badal Sircar and Ionesco in his dramatic technique.

S.S.

SARMA, BENUDHAR (Assamese; b. 1994, d.1981), the doyen of the modern historians of Assam, will always be remembered for his inimitable prose and his contribution to the study of Assam's history. He was born in a lower middle class family of Charing, a place of historical importance in the district of Sibsagar. It is a place redolent with memories of many historical incidents, being the seat of the heirs apparent of the later Ahom monarchs, and these must have infused historical inquisitiveness into the young mind of Benudhar while he was a teenaged school boy. Having passed the Matriculation examination from Sibsagar, he studied up to the B.A. class in Bangabasi College, Calcutta, but in response to the call of Mahatma Gandhi for the non-cooperation movement he gave up his studies without appearing at the final B.A. examination. He participated in the two national movements of 1920-21 and 1930-31 and courted imprisonment during the former. He served on the editorial staff of *Dainik Batari* (Daily Batari) in the latter half of the thirties. He also worked as the editor of *Tarun Asam* (Thy young Assam), an Assamese weekly published in the forties from Dibrugarh. He was President of the twenty-fifth annual session of Assam Sahitya Sabha held at Dhubri in 1956.

Benudhar Sarma will be remembered for his threefold contribution: as a historian, a biographer, and a creator of children's literature. He started his literary career by translating an abridged version of *Robinson Crusoe* in collaboration with one of his friends and published the same in 1918. Since then, amidst the multifarious callings adopted by him from time to time, he had contributed to different genres of literature. He edited and published in 1927 J.P. Wade's *An Account of Assam* written in 1793-1794. He contributed to contemporary magazines a large number of historical articles which are marked by his penetrating insight and analytical approach but occasionally vitiated by his temperamental enthusism. Some of these articles were later collected into *Durbin* (1951) and *Satawan chal* (1957). Among his half-a-dozen biographies, the historical biography of Maniram Dewan, the rebellious martyr of 1857, stands out prominently as a work of sustained labour and research. His other notable biography is on the life and literary activities of Hemchandra Goswami, a pioneer litterateur of the early modern period. His Sahitya Akademi Award winning book, *Congressar kachiyali ra'dat* (1959) brings out in a nostalgic manner the impact of the first congress movement on the rural folks of Assam, drawing vignettes of different types of people he had come across while propagating the movement's ideals. His other important work, *Dakhinpat satrar buranji* (1968), is not only the history of a Vaishnavite institution, but also a repository of the cultural heritage of medieval Assam.

Sarma's name will be remembered by the literary circle for his penetrating assessment of some of the historical characters and events in the medieval history of Assam in a language which is not only forceful but also racy and highly idiomatic in expression. He has the unique power of using adages, proverbs and everyday phrases with a telling effect, and this quality of his prose enhanced the effect of his historical writings.

He was posthumously awarded 'Padmabhushan' by the President of India in 1983.

S.S.

SARMA, DINANATH (Assamese; b.1894, d.1978) was editor of the famous monthly magazine, *Awahan*, that created an epoch during the 30s and 40s of this century. Son of an Ayurvedic physician, Dinanath matriculated from Gauripur and then took a diploma in medicine from

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the National Medical College, Calcutta. Besides being a physician, he was also a political and social worker. As a political worker, he participated in the freedom movement, and as a social worker worked for the removal of caste system and the introduction of widow remarriage among the Brahmins.

As editor of *Awahan*, he introduced many new writers to Assamese literature during the thirties and forties. In the field of short stories, he brought in internalized action expressed in emotive words. The magazine was also the mouthpiece of the romantic movement in Assamese literature.

In his later years Sarma was a man of progressive outlook. He wrote two prose-works *Soviet biplav aru Asamiya sahitya* (Soviet Revolution and Assamese literature, 1972), and *Russ Bharat kahini* (Indo-Soviet story, 1973), the latter in collaboration with his son, Dipak Sarma. In *Soviet biplav aru Asamiya sahitya*, the author discusses how the revolution in Soviet Russia influenced the Assamese writers. In the other book, the authors show how India has maintained good relations with Russia from the days of Gandhi and Tolstoy to the present times.

Sarma also translated Albert Camus' *The Outsider* under the title *Bahira manuh*, serialised in the pages of *Awahan*.

An.S.

SARMA, DURGESWAR (Assamese; b.1882, d.1961) was a popular lyric poet and playwright. After a brilliant academic career, he became a practising lawyer at the Jorhat Bar (1907-1911). Later, he served in various capacities as a government officer until he retired in the early forties.

Though Durgeswar was a senior officer during the British rule, he never became a so-called sahib and led a remarkably simple life, which is reflected in his poetic style too. He wrote in *Jonaki* and *Ramdhenu*, the leading Assamese journals, which brought him recognition. Two anthologies of his poems, *Anjali* (Offerings, 1910) and *Nivedan* (Appeal, 1920) appeared in his life-time, though another collection, *Upasana* (Prayers), came out as part of his complete works in 1978, published by the Assam Sahitya Sabha. *Anjali* is a volume of 78 poems, representing the emotional exuberance of the poet's early youth, while *Nivedan* is a collection of 85 poems reflecting a certain degree of maturity in the poet's emotional life. *Upasana* is a collection of 25 poems, published in various journals or found in manuscripts. *Anjali* includes ten sonnets also of the Shakespearean type.

Durgeswar's poems deal, in the main, with the themes of love, nature, the supernatural, and spiritual yearnings. His beautiful rendering of Wordsworth's Lucy poems into Assamese clearly testify to the impact of Wordsworth on him.

Durgeswar is also a popular playwright in Assamese. Of his four plays two are mythological, and two renderings of Shakespeare's plays. Of the two mythological plays, *Partha parajoy* (The defeat of Partha, 1909) is based on a theme from the *Mahabharata*, and *Balibadh* (The killing of Bali, 1912) on a theme from the *Ramayana*. Of his two Assamese renderings *Chandravali* (1910) is an adaptation of Shakespeare's *As You Like It*, and *Padmavati* that of *Cymbeline*. Although the themes are derived from Shakespeare, the characters are indigenous, and the verse in dialogues shows the poet's command of dramatic art. The plays once enjoyed immense popularity with the lovers of theatre.

BIBLIOGRAPHY: Mahendra Bora (ed.), *Durgeswar Sarma rachanavali* (Jorhat, 1978).

Pu.S.

SARMA, GOPINATH NANDA (Oriya; b. 1869, d. 1924) was born at Manjusha, now in the state of Andhra Pradesh, but brought up at Paralakhemundi in the district of Ganjam. He was proficient in many languages like Sanskrit, Pali, Prakrit, Oriya, Bengali, Hindi and Telugu. He was born at a time when the Oriya speaking people were passing through a crucial period of history. The present state of Orissa was not yet formed and its language suffered from neglect. He devoted his life to the enrichment of Oriya literature. He was a poet, dramatist, critic, translator, and Sanskrit scholar. Though he did not have any formal education, the college authorities at Paralakhemundi were so impressed with his scholarship that they appointed him a teacher for Sanskrit and Oriya.

Sarma's contribution to the growth of modern Oriya literature is quite significant and he left his impress on many genres — drama, essay, poetry, criticism, lexicography, translation. He started as a poet, wrote original poems in Oriya or translated them from Sanskrit. In this context one can recall his *Udhabaduta kavya*, *Padyavali*, *Piyusha dhara*, *Bilhaniya kavya*, and *Meghaduta* also. His *Kumar Vijay* is a prose translation of Kalidasa's *Kumarsambhava*. His translations are accurate, trying to communicate the beauty of the original.

Gopinath has several Oriya plays to his credit. The verses in them are usually in Sanskrit metres. His tanslations of Sanskrit plays like *Unmatta Raghava* by

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Bhaskar, *Vikramorvasiya* by Kalidasa and *Janaki parinaya* are quite well known. His *Sita banabasa* and *Ramasvomedha nataka* are not literal translations of Bhavabhuti's *Uttararamacharita* but attempts to dramatise the original story.

He was also a pioneer in compiling the first etymological Oriya dictionary. In this field he stands no comparison. It took him seven years to compile his Oriya lexicon, *Sabdatattva abhidhan*.

Gopinath Nanda Sarma will be long remembered for his *Oriya bhasatattva*. It evinces his rare merit in a comparative study of Oriya, Pali and Prakrit languages, showing the origin and gradual development of Oriya language, and its relationship with Prakrit and Sanskrit. His scholarly contribution to critical literature is also amazing. He took up for critical study the *Mahabharata* of Sarala Das, the *Bhagabat* of Jagannath Das and the *Ramayana* of Balarama Das, the great epics of Orissa. He compares all these books with the originals in Sanskrit and their versions in Telugu, Hindi and Bengali. Unfortunately, his studies of the *Ramayana* and the *Bhagabat* have not yet been published in book form. Apart from this comparative criticism, he wrote some essays in different periodicals of the day. He has, indeed, left the stamp of his personality on Oriya literature, particularly in the fields of criticism and research.

BIBLIOGRAPHY: Kumar Tripathy, 'Odia bhasa o sahityaku Gopinathana dana', *Samaja*, 21 August 1969; Mayadhar Mansinha, *History of Oriya Literature* (New Delhi, 1962); Srinibas Mishra, 'Samalochana Gopinath Nanda', *Jhankar*, 21/11; Sudarshan Acharya, 'Pandita Gopinath Nandanak rachanabali', *Samaja*, 21 August 1969.

P.P.

SARMA, LAKSHMIDHAR (Assamese; b.1898, d.1935) was chiefly a writer of short stories, but he tried his hand at writing poetry and drama also. His *Vyarthatar dan* (Gift of disappointment, 1934), a collection of five short stories, 'Vyarthatar dan', 'Vidrohini', 'Usha', 'Chiraj' and 'Nina', received high appreciation from ordinary readers as well as discerning critics. These stories reflect, by and large, a bold criticism of modern civilization and oppressive social practices. In the story 'Vidrohini', the author inspires a girl widow to defy the cruel and rigid conventions of society. 'Chiraj' dwells at length on love outside wedlock. Laksmidhar's other stories like 'Vidhabar lara' (The widow's son), 'Munna' and 'Gauri' bring out the author's love for the injured and the insulted.

Laskshmidhar has written a good many plays based on themes drawn from history, mythology and contemporary life. His historical drama *Sati Jaymati Kunwari* (1936) has for its theme the self-sacrifice and heroic deeds of princess Jaymati drawn from Assam's history. *Ghatotkach* and *Ekalabya* are based on the legendary valour of Ghatotkach and the sincere dedication of Ekalavya. *Nirmala*, *Deshar katha*, *Prajapatir bhul*, *Atma sanman*, and *Srinkhal* deal with social themes. Of all these plays, *Nirmala*, perhaps, is the author's best creation. It deals with the life of a teen-aged widow and her silent sufferings in a cruel and repressive social order. Nirmala, a minor girl was given in marriage to an old Brahmin groom who died soon after the marriage. The young widow had to suffer terribly. Her parents arranged for her studies at home under the direction of a tutor with whom she fell in love. Their love affair, however, was taken unkindly by society and the lovers were driven to commit suicide.

The number of Lakshmidhar's poems is small. His poem 'Nari' (Woman) brings out the different phases in a woman's personality—the human, the devilish, and the divine. In some othe poems Lakshmidhar dwells on the glory of his mother-land and the beauty of nature. He was a forceful writer in prose also. His *Jivan smriti* (Reminiscences) exhibits a forceful prose style, lucidity of diction and gift of narration.

C.K.

SARMA, PHANI (Assamese; b. 1910, d.1970), actor and dramatist of merit, was born in Tezpur. He devoted himself to the art of acting throughout his life and was connected with the Assamese stage and film. At a time when social outlook for the growth of theatre was not very encouraging, Phani Sharma sacrificed his personal interests and worked wholeheartedly for its development not only by acting in various roles on all the stages in Assam but also by writing plays. Of the plays written by him only *Bhogjara* (1957), *Kiya* (1961), *Siraj* (1967), *Nagpas* (1976), *Kalabazar* (1976) and a translation of *An Inspector Calls* (1976) have been published so far. *Bhogjara* is a historical play based on a conspiracy by Tipamia Gohain, an Ahom prince, against king Lakshinath Singha. Although the structure of the play is not very well-knit, it was been a great success because of its developed dialogues and highly dramatic situations. *Siraj* depicts Hindu-Muslim unity, and *Kiya* and other plays deal with the socio-economic problems of the contemporary society. His intimate knowledge of the stage enabled him to create situations which have a good stage effect, and that accounts for his success as a playwright.

S.B.

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SARMA, PURNAKANTA (Assamese) is one of the pioneers of the modern Assamese drama. Biographical details about him, however are not available. He was probably born in Dibrugarh about the seventh decade of the last century and died in the first decade of the current. He received school education at Dibrugarh, but it is not definitely known whether he went for higher education. As a writer he came to limelight in *Assam Bandhu* (The friend of Assam), a monthly magazine published in 1885-1886, to which he contributed a few articles. He also contributed articles to *Jonaki* (1889-1903), the most important literary magazine of the last decade of the nineteenth century. This magazine ushered in a new phase in Assamese literature.

Purnakanta Sharma composed the third Assamese kavya, *Nala-charita,* dealing with the mythological theme of Nala and Damayanti. It was published in 1889, but unlike the two previous modern kavyas, *Sita-harana* and *Abhimanyuvadha,* it is not written for a new phase in Assamese literature, but followed the old style of writing in rhymed verse.

Purnakanta also published two mythological plays, viz. *Haradhanubhanga* (1893) and *Harishchandra* (1893). According to his own statement in the preface to the former play, he also wrote a social play *Madhumalati* which for some reason did not come out of the press. *Haradhanubhanga* is a play of five acts and *Harishchandra* contains six. Although his plays are written mainly in the western dramatic technique, they are not absolutely free from the influence of the medieval devotional plays known as *Anakiyanata*. These plays were staged in Dibrugarh and other places with success. There is also a reference in the preface to *Harishchandra* that the author made certain modifications in a play named *Sakuntala* with a view to making it stageable for the Dibrugarh stage. It is not mentioned who the author was. It may, therefore, be surmised that Sarma authored this play also, but unfortunately it did not appear in print.

S.S.

SARMA, SATYENDRANATH (Assamese), A distinguished scholar and critic, Satyendranath Sarma's contribution to Assamese literature is varied and colourful. He has edited a number of old Assamese manuscripts with care, precision and scientific insight. He has explored, like many other critics, different aspects of Assamese literature like the novel, drama and kavyas, but it is only he who has made a systematic study of Assamese drama under the title *Asamiya natya sahitya*. In this book he has dwelt at length on the forms and contents of Assamese dramas, ancient and modern. His study of the Assamese novels is also of considerable importance and is well reflected in the *Asamiya upanyasar bhumika* and *Asamiya upanyasar gatidhara*. Sarma's monumental work, however, is *Neo-Vaishnavite Movement and the Satra Institution in Assam*, where he gives a critical estimate of the Assamese Satras and their impact on the growth of Assamese life, literature and culture. His *Sahityar itibritta, Sahityar abhas, Paramparagata prachya natyabhinay, Kahini kavyar pravaha* are well-known works. Sarma generally follows the historical method of literary criticism. He is keenly associated with the Assam Sahitya Sabha, Assam Academy and Sahitya Akademi. Until recently he held the Tagore Professorship at Gauhati University.

C.K.

SARMA, TIRTHANATH (Assamese; b. 1911, d. 1986) was born in a Vaishnavite family at Jhanji in Sibsagar district. He was an erudite Pandit of Sanskrit and Assamese, a literary critic of high calibre, a talented short story writer, and a versatile scholar interested in several branches of art and culture. He did his M.A. in Sanskrit from the University of Calcutta in 1937, where he joined as a lecturer in Assamese. Later, he joined Assam Educational Service and worked as the Librarian of Cotton College, Guwahati, till 1956. With the cooperation of the people of western Guwahati he started the Pragjotish College in 1957 and became its founder Principal.

While in Calcutta, he contributed a series of critical articles to the monthly *Avahana* (1929-1964) on various aspects of early Assamese literature. Some of these literary articles were later published as a book, *Pancha puspa*. They reveal his deep insight, literary acumen and a capacity to write on difficult subjects in a lucid language. His next work, *Sahitya-vidyaparikrama* which deals with alamkaras (figures of speech), defines, explains and illustrates with appropriate Assamese quotations all the alamkaras mentioned in Sanskrit poetics. He also wrote a dozen of short stories published in different magazines in the thirties and early forties. His crowning literary success is the biography of the eminent historian and litterateur, Benudhar Sarma (1886-1982), regarded as one of the best biographies in Assamese literature. Unlike other biographies, it is not a panegyric but an objective assessment of Benudhar's life and works. He received the Sahitya Akademi Award on this work in 1987. His great work is the translation-cum-interpretative exposition of the nine principal *Upanishads*. Sarma also published a book of poems and two books on Gandhian literature and philosophy.

S.S.

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SARMA: See also under SHARMA

SARMISTHA (Bengali), Michael Madhusadan Datta's first play, was published in 1858 and first staged a year later. It is one of the important plays in the initial phase of the history of Bengali drama. Madhusudhan claimed it to be the 'first attempt in Bengali to produce a classical and regular drama.' The plot was taken from the story of Devayani and Sharmistha in the first book of the *Mahabharata*. The dialogues are rather stilted, situations predictable and commonplace, and characters sterotyped and underdeveloped. Though it followed the conventional Sanskrit drama very closely in respect of characterisation and unfolding of the story, it was certainly the first significant attempt to adopt certain norms of European plays. Datta himself translated this play into English.

S.D

SAROD (Gujarati; b. 1914, d. 1972), alias Manubhai Trivedi, was born at Rajkot. He wrote ghazals under the pen-name 'Gapil'. He took the Bachelor's degree from Gujarat College, Ahmedabad, and started writing poetry soon after. After doing his LL.B., he practised law and worked as a civil judge in Gujarat and Saurashtra. During service he came into contact with old minstrels ad ascetics of Saurashtra, and was impressed by their songs and bhajans. He himself could sing bhajans in old tunes. He suffered brain haemorrhage while reciting a poem at a poetry session, leading to his death next day.

The spirit of devotion, quest for the ultimate being, yearning for union with God, and joy in experiencing His cosmic presence are the subjects of his poetry. *Ramras* (1956) and *Surata* (1979) are his two collections of poems which are quite touching because of their sincerity of feeling and natural rhythmic beauty.

Even in his ghazals the main sentiment is devotion blended with the note of abandon found in the Sufi poets. His posthumous collection of ghazals, *Bandagi* (1972), contains some of his well-known ghazals which have won him a high place among the devotional poets and ghazal writers in Gujarati.

Ra. S.

SAROJA, HARINANDANA THAKUR (Maithili; b. 1908, d. 1945), novelist, short story writer and essayist, belonged to a Mithila Brahmin family and was well-versed in the scriptures. He had a good command of Sanskrit language and developed a keen interest in the ancient literature of Maithili. He worked as a librarian in the Prabhat Library of Babu Jagadishanandan Singh at Madhubani. He wrote a novel, *Madhavi Madhava* (1935); two plays, *Bandhu-vigraha* and *Vidyapati-vijaya;* a critical work *Vidyapati* (1940); and numerous short stories and essays published in different journals like *Mithila-mihir*, *Mithila-mitra*, *Bharati*, etc. His novel *Madhavi Madhava*, though immature from the point of view of technique and plot construction, is full of idealism and the spirit of social reform. Unlike his novel, his short stories produce a tragic effect on the readers. His early stories were written on the pattern of folk-tales, with a didactic ending. The portrayal of charcters in his works is rather unrealistic and the incidents decribed are improbable. Later, he changed his mode of writing and took his plots and characters from real life. All his works were directed against social evils prevailing in society at that time. So his later stories 'Karnaphula' (The ear-ring), 'Vimata' (The stepmother), 'Kaviji ra plat' (The plot of a poet) evoke feelings of tenderness and pity in readers. 'Demanajika ghodi' (The mare of the landlord's clerk, 1936) appears to be his most realistic story, exposing the atrocities of landlords. In his ciritcal study of Vidyapati, he deals with the life, works and literary achievements of the great Marathi poet. *Maithili me nataka* (1935) is his other literary work of significance.

R.J.

SARSHAR, PANDIT RATANNATH (Urdu; b.1845, d.1903), an eminent novelist, was born at Lucknow. He had had rather sketchy schooling in the Canning College, Lucknow, which he left without taking a degree.

Sarshar's literary career started in Lucknow at a time when the fame of Rajab Ali Saroor as a prose writer was at its zenith. Sarshar broke away from the 'Saroor' tradition, and introduced a new kind of prose along with other writers in Lucknow, who were associated with the *Avadh Punch*. In 1873, Sarshar joined the *Avadh Akhbar* as its editor. His first book *Fasana-e-Azad*, based on his humorous sketches, was serialised in *Avadh Akhbar*, and subsequently brought out in book form in 1880. His novel *Kamini* was published by the Jubilee Printing Works in 1894. Later, every issue of the fortnightly, *Khum kada-e-Sarshar*, floated by the Jubilee Printing Works, contained a 100-page novel by Sarshar.

In 1895, Sarshar migrated to Hyderabad where he was engaged by Maharaja Sir Kishen Prasad to correct and improve upon his prose writings and poetic compositions. Sarshar also edited a journal *Dabdaba-e-Asifi*. He died in Hyderabad due to heavy drinking.

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The works to Sarshar's credit are *Jam-e-Sarshar* (1887), *Sair-e-kohsar* (1890), *Kadam dhum* (1894), *Bichhri hui dulhan* (1894), *Pi kahan* (1894), *Hushshu* (1894), *Toofan-e betamizi* (1894); Translations: *Shams uzzuha* (1878), translation of an English book on meteorology, *Alf Leila* (1901), translation of *Arabian Nights; Khudai faujdar* (1903), translation of *Don Quixote.*

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G.J.

SARVAJNA (Kannada; 17th c.) was a saint poet for whom poetry was not a full vocation; yet he wrote some 2000 verses in the folk-metre 'tripadi' to express himself on diverse subjects. Some of these verses are philosophical, others a liberal comment on social life.

We know very little of the life of this saint-poet. Scholars place him in the 17th century. Since a manuscript containing his verses is dated 1643 by the scribe, his date may tentatively be estimated to be 1600. Personal details such as his parentage and religion are a matter of conjecture Since the name Sarvajna is used as a 'mudrika' or signature in every verse in most of the manuscripts so far discovered, though in the manuscripts cited above we find Paramartha instead of Sarvajna, the latter alone has come to stay in popular usage. A palm-leaf containing some fifty Sarvajna verses mentions the name of his father as Sanskara Bhatta. This seems to be a scribal interpolation to claim him as a brahmin by birth. The general opinion held by scholars is that he is a Virashaiva.

Sarvajna was one of the outstanding poets of the period, if poet he may called, for he is not a poet in the conventional sense of the word. He appears to have taken to the life of a wandering minstrel. The two thousand verses in 'tripadi' metre that bear his signature do not narrate any story; nor do they propagate any particular creed or philosophy as such. His philosophy is basically humanistic. He laughs at superstitions, human foibles, hypocrisy and bigotry. At times, he is highly reflective and introspective, but is humane and tolerant. On the whole, he has his own robust philosophy of life. His verses are, no doubt, didactic all through; but in essence the expression is poetic. He dealt with a variety of themes like God, fate, religion, morals, social virtues, etc. He can be compared to Vemana of Telugu literature and Tiruvalluvar of Tamil literature.

M.V.S.

SARVASENA (Prakrit). Bhoja in his *Shringaraprakasha* and Hemachandra in his *Kavyanushasana* speak of three Prakrit 'mahakavyas'—Ravanavijaya, Harivijaya and *Setubandha.* Of these the first two are irretrievably lost. Very little is known about *Ravanavijaya,* but *Harivijaya,* however, has been greatly appreciated by Sanskrit writers on poetics like Anandavardhana, Bhoja, Kuntaka and Hemachandra. Anandavardhana speaks of Sarvasena along with Kalidasa for effecting suitable changes in the original story in keeping with the sentiment. Bhoja and, following him, Hemachandra mention it again and again to illustrate the characteristics of a mahakavya. As Raghavan remarks, Kuntaka mentions Sarvasena along with Kalidasa as "a poet of the graceful, genius-dominated 'sukumara' style of composition." Dandin mentions *Harivijaya* in a mutilated verse at the beginning of his *Avantisundari,* and refers to Sarvasena as a king, probably identical with Sarvasena, the founder of the younger branch of the Vakatakas. If so, *Harivijaya* was composed in the first half of the fourth century AD. We have no information whether Sarvasena had written any other literary work. It is a pity that his *Harivijaya,* so highly spoken of by eminent writers on Sanskrit poetics, should have been lost for ever. Fortunately. however, some verses have been preserved for the posterity in certain works on poetics, especially by Bhoja.

V.M.K.

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